

Bachelor Thesis

Degree: B.Sc.

A 15-Minute Documentary about ‘Cyber-Mobbing’

-

From creating the concept to the finished film

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Abstract

Creating a documentary is an art form I had not experienced before, but the weight of emotions and the affects a documentary can have fascinated me and I wanted to further explore this exciting genre as my bachelor thesis early on. I chose 'Cyber-Mobbing' as subject because it is a relatively new problem our society has to deal with. I first came in contact with it working on a Talk show about contemporary social issues. The work there and the scope of what I learned each episode got me interested in creating awareness for problems as such as 'Cyber-Mobbing'. Having nieces and nephews of my own I am very invested in learning of any harm that could come to them. As common as 'Cyber-Mobbing' has become and the fact that it mostly replaced 'classic Mobbing' in the schoolyard, it would surprise me to learn any of the children I know had already experienced it. My objective for this documentary was to create awareness and give people information on how to properly deal with the subject of 'Cyber-Mobbing'.

"I don't know what truth is. Truth is something unattainable. We can't think we're creating truth with a camera. But what we can do, is reveal something to viewers that allows them to discover their own truth."

– Michel Brault

Cinematographer, Director, Screen Writer

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1. The Journey to a Documentary

The word 'Mobbing' feels like a comparatively young term in German language.

It only really became a common phrase when I was about 16 and even then it seemed more a buzzword than a term to be taken seriously. The behavior it describes however is probably as old as the concept of school itself:

"Mobbing [...] means bullying of an individual by a group in any context, [...] through rumor, innuendo, intimidation, humiliation, discrediting, and isolation"¹

This begs the question, what spurred the rise of the term 'Mobbing' in recent years? Surely, the key term here is awareness: Gradually, our perception of the problem has shifted from 'kids-will-be-kids'-like, harmless behavior to realizing the potential dangers inherent in mobbing-related behavior.

As always, when society's views on a matter shift, it was a slow process and took years of time.

I mention all this, because the same is true for the term 'Cyber-mobbing'. It too feels like a very recent edition to mobbing's word-family. Behavior we didn't really know about, understand or grasp the scope of is slowly coming into focus.

The thing is, though, that like most things in the Cyber-Age, this problem is growing and evolving much more quickly than we are used to. As technology grows and expands, so does list of cruel things children may – often unknowingly – do to each other with said technology. We cannot afford to take the same sweet time, coming to grips with the issue we usually do. And again, I believe a lot of it comes down to 'awareness': We need to be aware of how quickly a simple joke can get out of hand on the internet, we need to realize how far-reaching the consequences can be for victims and we need to stop leaving kids to their own – this time literal – devices.

This is where the idea for my project was born: When I started studying media technology, I was more interested in sound than I was in vision. However, as I kept on learning and gaining experience, I quickly changed my mind. Projects like Camera

¹ <https://en.wikipedia.org/wiki/Mobbing>

Acting – writing and shooting a short film – and Studio Hamburg – creating and producing a TV show – allowed me to see different kinds of productions, sparking my interest in video and film. I had begun to understand the power that this medium holds. I had finally found my calling. Early on I had become sure that I wanted to create a film or something film-related, but what I lacked was a subject close to my heart. That was until my work experience at a TV Production Company, where I got the idea of creating a documentary about ‘Cyber-Mobbing’.

‘Awareness’ is the key to dragging the dangers of ‘Cyber-Mobbing’ into the light. I have no delusions of grandeur, I am aware that my documentary will not reach millions of people and change hearts and minds all over the world. But if I can contribute even the tiniest bit toward raising awareness of this modern problem I will have achieved something that feels, to me, significant.

2. Definitions

Before diving into the development process of my documentary, it is worth covering and defining some of the terminology that governed said process.

2.1 Cyber-Mobbing

2.1.1 Definition

‘Cyber-Mobbing’ or ‘Cyber-Bullying’ is the act of repeatedly and deliberately harassing a person through media. This may be a comment on a social media website, uploading or spreading a malicious video, a photo sent via cell phone or even calls.

Typically there is more than one offender. It happens through a group dynamic, which could not happen with ‘classic Mobbing’.²

Unfortunately ‘Cyber-Mobbing’ itself is not a crime. The crime lies beneath in Harassment, Extortion, Slander or many others.³ The difficulty with this is that it is not possible to get exact numbers on how frequent this problem has become. Some institutions try to estimate numbers by interviewing children in specific age groups, but those then also rely on the children’s honesty.⁴

It is not an exotic or special experience of a few children. One of the most prominent studies on this topic, the Jim-Studie⁵, says that every seventh child between 12 and 19 has experienced ‘soft’ forms of ‘Cyber-Mobbing’. In a class of 30 children that makes 4 victims. While these results rely solely on children admitting freely whether or not they have had experience with ‘Cyber-Mobbing’, the numbers are probably even higher.

² cf. <http://www.klicksafe.de/themen/kommunizieren/cyber-mobbing/cyber-mobbing-was-ist-das/>

³ cf. <http://www.polizei-beratung.de/themen-und-tipps/gefahren-im-internet/cybermobbing/folgen-fuer-taeter.html>

⁴ cf. http://www.mpfs.de/fileadmin/JIM-pdf12/JIM2012_Endversion.pdf

⁵ <http://www.mpfs.de/index.php?id=276>: Every Year 1000 children in Germany are interviewed over the telephone.

2.1.2 Dangers

In the days of constant information, it is very dangerous when the devices you keep with you all the time become a weapon for someone else. The harassment follows you everywhere, there's no escape. The same goes for the offender. Messages, comments, etc. can be sent from everywhere even on the go.

Also, people hide behind the anonymity the Internet so handily provides. Most of what is written would never have been said in person. The offender does not have to see the victim's reaction. Sadness and anger are no longer immediate results of their actions and therefore they do not see when it goes too far.

But probably the most dangerous element is the infinite nature of the web. It is global and whatever finds its way onto the Internet will stay there forever. Only one person – anywhere around the world – needs to take a screenshot and upload it again and again. Possible repercussions are endless both spatially and temporally: Incriminating videos may follow you across state and nation borders and even years later prospective employers may end up rejecting you because they found compromising information.

Pre-eminently children communicate through social networks, such as Facebook, twitter, tumblr or many more. 83 percent of children in the EU between the ages of 12 to 19 use the Internet for said activities.⁶ Therefore most of the harassing does mostly not stay in classrooms. The Internet has a much bigger audience, so the offenders feel empowered and others might join in, just because nobody intervenes.

'Cyber-Mobbing' can start – notably for children – in different ways: They got filmed or photographed in an embarrassing moment; others spread rumors or edit a picture because they simply do not like the victim, or they did 'something stupid', like flashing into a webcam or sending nude pictures to a crush and someone took a screenshot and spread it – and these last examples happen more frequently than one might think. Those scar them for their whole life. It is not done, when they finish or even change school. The most tragic of cases end in suicide. The children fail to see any other way out of their misery. It haunted them wherever they went, because '*the Internet does not forget*'. So this saying became the title of my Documentary and the message I want to tell.

⁶ cf. http://www.mpfs.de/fileadmin/JIM-pdf12/JIM2012_Endversion.pdf

2.2 Documentary

The documentary was a new form of film for me, one I had no prior experience with. Thus, I first had to find out what defines a documentary, how they are structured and which type might be most suited for my purposes. In order to do so, I watched a lot of different documentaries while reading up about their most important elements in specialist literature.

2.2.1 Definition

A Documentary is a non-fictional depiction of a cultural, scientific, historical or natural matters or often several at once. There are no clear boundaries of what can or cannot be done. This art form is constantly evolving.⁷

Bertolt Brecht explains this with: *“Reality changes; in order to represent it, modes of representation must change.”*⁸

2.2.2 Types

There are four main types of Documentaries: Expository, Observatory, Participatory and Dramatic. A Documentary does not have to be only one of them, but is mostly a mixture of two or more.⁹

Expository Documentary

In an expository Documentary the camera interacts with People, mostly in form of Interview partners answering questions. Those can be with or without a voice-over. The depiction of events is chronological and the film has a certain resolute point of view.¹⁰

Observatory Documentary

The filmmaker does not intervene with the events that are portrayed. Most nature-documentaries are of this form. There are no direct questions asked and the shots are mostly longer than usual. Also the sound is synchronized – whatever you hear,

⁷ cf. RAB, p.15

⁸ <http://www.lib.berkeley.edu/MRC/reellife/quotes.html>

⁹ cf. LIN p. 10

¹⁰ cf. LIN, p.10

can be seen. – It is the most realistic but also the most voyeuristic type of Documentary.¹¹

Participatory Documentary

Mostly there is a host in form of a celebrity or the filmmaker himself, serving as catalyst. The perspective is subjective and mostly the filmmaker's point-of-view. All in all, the participatory Documentary is mostly more entertaining to watch.¹²

Dramatic Documentary

A depiction of historic events or how they are imagined is the main element of the dramatic Documentary. Here, events can be reenacted and special narrative techniques can be used. The filmmaker point-of-view is of much less importance here.¹³

¹¹ cf. LIN, p.11

¹² cf. LIN, p.12

¹³ cf. LIN, p.13

3. “The Internet Never Forgets” – A Documentary

3.1 The Initial Idea

A significant contributor to my initial idea was the production company where I did my work experience. ‘Encanto TV’ produces several different kinds of shows; the one I worked on is ‘West.ART Talk’ a Talk show that screens every Sunday at 11am on WDR, Germany’s biggest public TV Station. Every week, a changing roster of experts gathers to discuss a different topic. When I started, I was told that with some luck I could maybe choose my own subject and pretty much organize a show by myself – with supervision of course. So I started digging for something modern, something important and something close to my heart.

‘Cyber-Mobbing’ was not a big issue, when I was a Teenager. Facebook had only just started to become popular and in order to send a picture with your phone you still had to use MMS. So it is not my own experience that got me interested in this subject. I do however have nieces and nephews who are just about to reach that critical age of 14 to 18 years¹⁴. And I see them using media on a regular basis, so watching documentaries and reading articles about victims of ‘Cyber-Mobbing’ always make me think about them: Do they know about the risks involved? Do they have a firm handle on the potential dangers?

Unfortunately the TV Station did not think this subject suitable for their target audience – seniors, ages 60 and up – so ‘my show’ did not happen. But this idea – it was stuck in my head and I had already researched so much that I wanted to do something with my newfound knowledge. That’s when it hit me: A documentary about ‘Cyber-Mobbing’ as my bachelor thesis. The idea was born.

One may ask “Why in English then?” That question has more than one answer. Most importantly though: ‘Cyber-Mobbing’ is a problem all over the world. It is not a problem tied to one country. This becomes pretty obvious when you just google “Cyber-Mobbing victims“. There are German, Dutch, English, Austrian and American stories

¹⁴ cf. <http://www.klicksafe.de/themen/kommunizieren/cyber-mobbing/cyber-mobbing-zahlen-und-fakten/>

all together on the first page. So my search for a bachelor thesis quickly turned into a desire to create something that may actually help people – particularly children.

3.2 Concept

A few conceptual elements of my documentary were set in my head early on: The idea of a victim telling his/her story, children being interviewed about this subject revealing how current the problem is for them and experts on the matter providing tips and information were all planned from the get-go. At the same time I was sure I did not want to include any kind host or narrator. I wanted to let the viewer ‘walk through the film’ himself.

With this approach I would not be sticking to any one type of documentary. The result would instead be part expository – by having interview partners answering questions – and part participatory – by constructing the whole film around my point-of view of ‘Cyber-Mobbing’ being extremely dangerous.

To tie it all together I wanted to first let the children react to the story, divide the interviews into question blocks and alternate between children and experts in asking the children what they think the answer is and then letting the experts give their opinion.

The idea was to create something for children everywhere, something that on the one hand demonstrates the consequences of posting incriminating stuff about others, and on the other hand provides those victims with examples of what actions they may take in response, to let them know that there are organizations, which specialize in ‘Cyber-Mobbing’ and also that often, the police can help.

Something I desired to avoid on the other hand, was telling several individual stories. This is where I thought many other educational films on the topic had gone awry: Sure, people will empathize with these stories, but they never believe that anything like it would ever happen to them or those close to them. There is still a difference between a movie and reality. My main objective was not only to make the viewer empathize but also make them think about how to handle the problem.

My first draft of the concept involved starting with a short individual story. The first idea was to have it re-enacted, but the amount of time such a production would take

made me quickly reconsider. Instead, I planned on having an actual victim briefly tell his or her story. Additionally, my belief was having an actual victim would also lend the documentary more credibility. This would transition to the children and their reactions to the story. Featuring around 10 children ranging in age from 10 to 19 years would show how such a story affects them in different stages of their lives. The plan was to ask them, how the story made them feel and what their thought on the matter were. After this, the interviews would become more general.

3.2.1 Planned Questions

In assembling a list of potential interview questions, I went into the process expecting certain reactions and answers. My hope was to strategically use these answer to further sell the point of my documentary.

“Do you think ‘Cyber-Mobbing’ is a problem in your school?”

I thought most children would probably answer “no”, mostly because they do not realize at what stage certain behavior online is already considered ‘Cyber-Mobbing’. At this point I wanted to introduce a psychologist specializing on this subject, who would supply the audience some general facts on the matter.

“Who do you think are mostly the victims?”

The expectation was that the majority of people would probably think of popular Internet figures, such as Youtubers. Here, I wanted to introduce one such Internet figure, who would have talked about their everyday struggle.

“How does it start?”

A question I had no expectations about regarding the children’s responses. Emphasis here would lie on the psychologist’s expertise.

“Do you think it is an important subject (that concerns you)?”

I hoped this question to be one of the most interesting ones. While I had no real idea what the overall opinion would be, I did expect everyone to think of it as extremely important. This then would have lead to the possible consequences. A police officer specializing on Cyber-Crimes was to be introduced, whose answers would stem from actual experience.

“Have you ever been exposed to or witnessed ‘Cyber-Mobbing’ first-hand and how did you react, or rather what would you have done?”

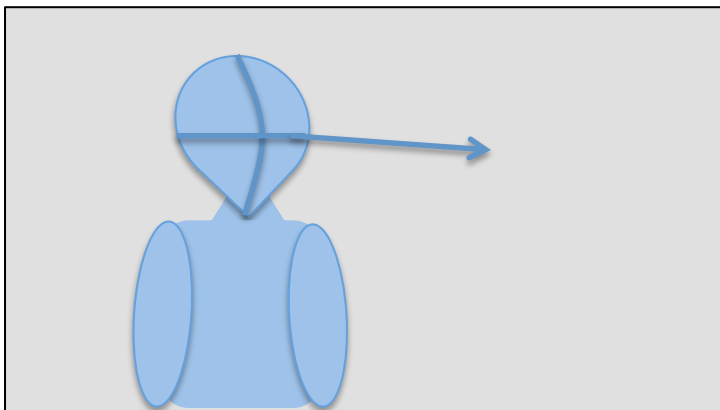
I intended to ask the children this, in order to broach the most critical of issues: the victims. This was to be followed up with the police officer and/or the Psychologist and their advice on how one should react.

“How do you think ‘Cyber-Mobbing’ can be prevented?”

At this point the plan was to show an answer of every person introduced, to keep people thinking after watching.

3.2.2 Visual Style

Clearly, this would become a film dominated visually by people sitting across from the camera in a typical interview-like situation: Subjects in medium close-ups situated in the left or right third of the frame, eye line going slightly past the camera.



img 1: Sketch - Interviewsituation with eye-line

Fearing the documentary might become visually stale, I planned to vary the framing in most interviews, alternating between close-ups and medium-shots. Additionally, I would shoot plenty of B-roll footage and add it where appropriate or necessary in order to emphasize what was being said. Some of the footage I had in mind were shots of people skimming through Facebook or Youtube, using modern media in general and of children playing in a schoolyard or on a playground.

Of course, we all know what they say about ‘the best laid plans of mice and men’. While some of my initial plans and ideas made it into the final product, many parts of my concept had to be left by the wayside as the documentary moved through pre-production, production and post.

3.3 Pre-Production

3.3.1 Timetable

Given the time allotted by the university to complete a Bachelor's thesis I was left with exactly the two months of July and August to complete my documentary. In order to make the most of this time, I developed an initial timetable: In the two months I had I scheduled three weeks for research and Pre-Production, including finding the interview partners, two and a half weeks for shooting and two weeks for Post-Production.

It wasn't long, however, before I noticed that I could not always stick to my schedule because of the time it took to assemble my interview-partners, having to consider their schedules. In the end, finding the participants, writing a script and location hunting for the victim's story leaked into the Shooting-phase. In order to compensate my shortened time for post-production, I began editing whenever there was room in the schedule, even before the shooting was wrapped and all the material was assembled. Thus, there was never as clear a demarcation between each of the production phases as my timetable had intended.

3.3.2 The Interview-Partners

The first week of Pre-Production consisted almost solely of finding the right people to interview – both experts and children. This is where I hit my first major roadblock and possibly the most serious problem my production faced: July and August is when everybody takes their summer break – and I do mean everybody. Schools are empty, universities shut down and thus educators and everybody with children of their own are on vacation. It is without a doubt the worst possible time to try and produce a documentary focused on a child-centric topic. While one may argue that this is an easily foreseeable problem it was nonetheless the reality I had to deal with and make the best of.

Trouble finding a psychologist actually began with a non-scheduling-related problem: There are almost no psychologists specializing in youth behavior online to be found in Germany. The one professional I did find never responded to my many attempts at contacting her. Having expanded my search to any and all child psychologists, my

efforts still remained fruitless, as those who responded and felt qualified to participate were unable to fit me into their schedule until late August at the very earliest. It took me until almost mid-August to finally let go of the idea of including a psychologist in my panel of experts.

Equally without result was my search for a prominent Youtuber, as all attempts at contact went summarily unanswered. Unlike the psychologist, this was not much of an issue in the end. Gradual retooling of my concept had, at this point, led me to decide to focus on the kind of 'Cyber-Mobbing' that specifically concerns children. Introducing Youtubers and their 'haters' would have added another topic altogether and not have meshed as well with the rest of the experts.

One of the first, and most forth-coming interview-partners I got was Detective Chief Inspector Wiro Nestler from the Hamburg Police from the Cybercrime Prevention Unit. His response was prompt and enthusiastic. In addition, he supplied me with more suggestions regarding where to find more experts. On the day of the interview Wiro Nestler also introduced me to Martin Kobusynski, a colleague of his who also works in the prevention of Cybercrimes, however in closer cooperation with schools and teachers. Thus, he was able to provide me with relevant information regarding numbers and statistics, or, moreover, the lack thereof.

Among the experts recommended to me by Mr. Nestler were the people behind the website 'juuport.de'. It is run by scouts between the ages of 15 and 21, who are there to help victims of any kind of Cybercrime. My request for an Interview yielded two results: Naomi, a 15-Year-old Scout with 'front-line' experience and Christina ter Glane, a Media education worker and the Head of Education at 'juuport'. While I initially intended for them to function as additional experts, complimenting my planned roster, the depth and breadth of their expertise proved a valuable substitute for the psychologist I remained unable to find.

Having assembled a panel of experts from both law enforcement and victim protection, I now only lacked children to interview.

I first attempted the social media route, asking any- and everybody I knew if they had younger siblings or cousins I could interview but this proved fruitless. The few people

I knew who work with children – as educators or daycare administrators – were unable to help me because of the summer break.

My saving grace turned out to be my large family at home: My teenage brother was able to round up some of his friends, my sisters asked their neighbor's children and



img 2: The Experts

my nieces were also happy to help. All in all I ended up with nine children between the ages of 10 and 17 from different schools and different backgrounds. Because I had to travel to cologne with all the equipment, I set aside one weekend for all those interviews.

Another big problem was finding a victim for my story. Any of the stories you read about online change the names or omit them completely. The stories that do use real names often ended in suicide. There was one girl I found, who also wrote a book on her experience but unfortunately she too did not respond to my inquiries. After a few weeks of fruitless searching my mind turned back to the idea of reenactment.

Through our cooperation with the 'Acting-Studio Frese' I quickly found Veronika Hertlein, an actress who was up to the task. At this point in time I had been forced to change over half of my original concept and my hopes of producing a quality end product were fading but her fantastic acting and great English restored some of my faith in the documentary at a crucial juncture.

3.3.3 Script

At this point it was clear, I would need a script for my actress to perform in lieu of an actual victims testimony.

The script for the victim's story was unexpectedly easy to write. I had read a lot of stories, watched documentaries and movies about this and also drew from some of my own experiences in school. One of my crewmembers, being a native English speaker corrected the first draft and gave me a few notes. The second draft went to Tom Blomquist, with a request for feedback, which was entirely positive.

It ended up being a six-page dramatic monologue of a girl telling her story three years after it happened. It was important to me that the victim was absolutely faultless to emphasize the fact that 'Cyber-Mobbing' can hit anybody and not just people who send naked pictures or upload embarrassing videos. Also I did not want to have one main offender, since one of the dangers of 'Cyber-Mobbing' is the sum of a lot of people leaving maybe just one comment. I found a story on 'zeitonline.de' – a German weekly newspaper's website – which fit pretty much all my criteria and chose to adapt it, changing it slightly where necessary so the people involved would not feel exposed. I made the victim a little older, changed the rumor that was spread about her omitted some facts and added a few of my own.

The girl in my story is called Sara. She found some comments about her selling her body in an internet-forum when she was 16. The following jibes and whispers were possible to ignore, but it got worse and worse. It went on for months without breaking up. There was always something else keeping the whole thing up. When her parents talked to the other parents, the offenders feel attacked and become aggressive. Feeling cornered she decided together with her parents to go to the principal and the police.

The advantage of writing the Script myself was that I could add specific comments that I could let the children react to. Also involving the police ties in nicely with the policemen I interviewed.

3.3.4 Questions for the Interviews

In order to compile the questions, I was able to use my experience from working on the talk show. Since I had to do telephone interviews there and write the questions for them myself, I learned how to ask questions and how to get some of the answers I am looking for. Although an interview situation is very different if you have to do it by phone or in person I got used to it pretty quickly.

I divided the questions in theme-blocks: “Cyber-Mobbing in general”, “right behavior and consequences”, “offenders”, “experience” and “Classic Mobbing vs. Cyber-Mobbing”. With the women from “juuport.de” I also included a block about their website and with the children I included another block about the victims. A lot of questions may be the same for different interview-partners, but concerning to whom they are directed, the answers may vary in importance.

Mostly I send the questions to the interviewee beforehand, to ensure them what the interview would be like and so they could prepare the best possible answers.

3.4 The Shoot

3.4.1 The Interviews

Initially the plan was to first interview the experts, then shoot the victim’s story and finally interview the kids, allowing them to actually react to the story. Additionally, this way, I hoped they could profit from the knowledge I had gathered by interviewing the experts.

Before I could do any shooting though, I first had to assemble a crew. Compared to finding interview partners, this was not very complicated. I ended up with a group of three people of which one is very experienced in Cinematography and one in Editing and Scriptwriting.

While the crew set up the equipment, I took care of the rights agreements and went over the procedure of filming with the interviewee. I gave them tips for the interview – such as waiting a second before answering my question, giving short answers and leaving out phrases like “as I said before” – and vetted some of their responses before the camera started rolling.

The setup was pretty much the same for all of the shoots. I borrowed a Sony PMW and Tripod from the Video Lab – I did not always have the exact same model but they were all PMWs –, a lavalier- and a shotgun microphone and a mixer from the Audio Lab. We always recorded in 1080p and two audio tracks, the secondary track as a measure of being on the safe side with the levels.



img 3: Sony PMW-EX1

Filming at the police station gave us a lot of opportunities for B-Roll, while their office-space as a backdrop helped underline the interviewee's authority. The officers were very cooperative, so we could use the two hours they had scheduled for us very well. This being the first interview I learned a lot for the upcoming ones: Most importantly, I learned to write the questions more specifically for each partner. I did try that for Inspector Nestler but some of the 22 questions would have been more suitable for a prosecuting police officer than one focused on prevention.

The shoot with the representatives from 'juuport' was to happen in Bremen, since there were no scouts based in Hamburg. Luckily my crew was willing and able to travel there. I managed to get permission to shoot in a school museum after hours. The museum's old lecture room turned out to be a good fit, especially in the context of my documentary's school-based topic.

Unlike with the police experts, I had already talked to the women about the questions beforehand and could thus more efficiently adapt the questions to each interviewee. I

ended up with 28 questions for both of them together, which they both – to my surprise and great joy – were prepared to answer in English.

The children were filmed in three different locations: three of them outside in a garden, two in a room in a basement and four in a living room. This was due to the fact that they lived in different areas. They all lived somewhere close to cologne and it was not possible for my crew to get there for a whole weekend. So I ended up shoot-



img 4: four children in three locations with alternating backgrounds

ing those by myself. The children's answers were some of the most critical for the final edit. Some were very surprising to me; others were pretty much as I assumed they would be.

Fortunately neither the experts nor the children's parents had any issues with signing the rights agreement.

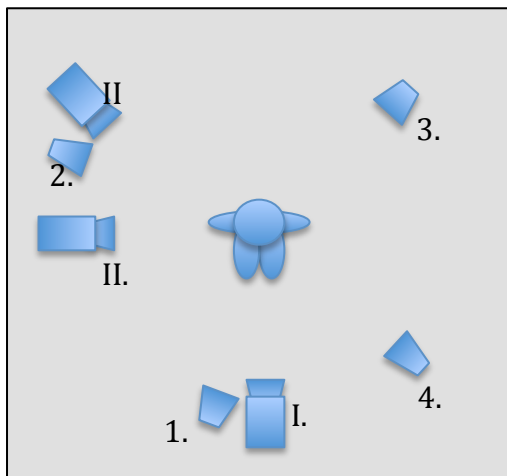
3.4.2 The Victim's Story

The shoot with the actress was very different from the interviews. I knew the location, – an empty lecture room at the University, which we could darken completely – I have some experience with working with actors and also I wrote the script, so I knew beforehand exactly what was being said. Also, all my Crewmembers were present so

we could handily divvy up the responsibilities: two were put in charge of capturing audio, one cameraman and me as director. We still had only the one camera and therefore had to do multiple takes from different angles. The actress was very professional and she realized exactly what I as director wanted her to:

I pictured the victim as not having quite come to terms with what had happened to her. Although time has passed and she might be able to talk about the experience, one can still see the pain in her eyes and her movements. I asked the actress to tell her story as if she did not really want to, but felt compelled to do so, seeing it as help for other victims.

I envisioned the scene as her, sitting on a single chair, talking directly to the camera. This would – opposing the interview-situations – make the viewer feel as if she is talking to him directly. This was one of the main differences to highlight the contrast of Emotion (the victim's story) and Information (the interviews). The light would be focused on her so that nothing else in the room would be visible. There is only her shadow, big and threatening on the wall behind her. I will further go into detail on the artistic ambitions of my choices in chapter 4.5.2.



img 5: the victim's story's shoot

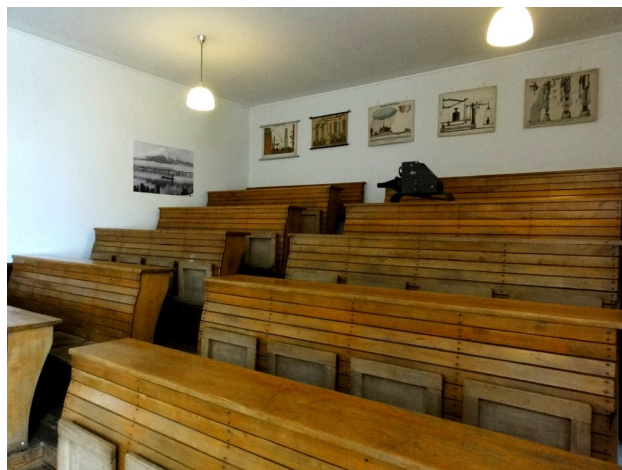
For this shoot lighting equipment was indispensable. In order to achieve the dramatic shadow we put the key light close to the camera (cf. img Pos.1) and therefore did not need a fill light for the wide-angle and close-up (Pos. I). We only added a backlight (Pos. 2) for the profile (Pos. II) however we did use the former backlight as a fill light and also used a backlight (Pos. 3). The special angle from slightly behind (Pos. III) with a light directed at the camera (Pos. 4) was intended for use whenever not the victim's reaction had priority but the contents of what she was saying.

3.4.3 Problems

Planning a shoot for the interviews was especially hard since I never knew what to expect at each of their respective locations.

The least complicated shoot was definitely the first one at the police station in Hamburg. The location was near by, the Interviewees had a lot of time and we had great opportunities for B-Roll. Unfortunately neither Inspector Nestler nor his colleague Kobusynski was able to do the interview in English, something I figured I would encounter in most interviews. I would have to work with subtitles in these cases.

The shoot in Bremen was a much more complicated affair: First, we had to find a location. The weather made it impossible to film outside and there was no office space we could have used. We only managed to secure the school museum one day in advance. I had never been to neither the school museum nor Bremen before, so again I did not know what to expect. The downside of shooting in the museum was the fact that we were only allotted an hour there, forcing us to rush the production. In the hour we had there, we had to get the right framing, and shoot two different interview situations. It did work out, but the rushed pace of the proceedings lead to a few decisions I might have revised with a little more time on my hands. Some questions would have been recorded twice and we might have tried different angles in the beginning instead of going with the first one coming to mind. Additionally, there was very little in the way of B-roll that made sense there. To compensate, we ended up shooting some generic footage of the 'juuport'-website several days later, which turned out to be a perfect fit.



img 6: Lecture Room, School museum Bremen

The interviews most fraught with difficulties were those with the children. Suddenly I had to be my whole team all by myself. With the expert's interviews I had a crew of two people with me – one for audio and one for filming – so I could concentrate on what was said, but here I had to work alone. Especially interviewing the first few children I made some rookie-mistakes like forgetting the white-balance or sitting on the wrong side of the camera, resulting in children looking out the wrong side of the frame. I also could not concentrate as much on the answers as I would have wanted. The problem did eventually subside with subsequent interviews, however.

The children were filmed in three different locations: three of them outside in a garden, two in a room in a basement and four in a living room. By alternating both the backgrounds and the framing, I managed to get an individual yet fitting background for every single one of them. Again I would have to give them subtitles though, since especially the younger kids did not speak a lot of English

Unfortunately, due to scheduling problems and the time it took to give up on finding an actual victim and proceed with the reenactment I was unable to produce the monologue before interviewing the children. With nothing but the script in hand, I had to improvise and simply let the children react to my reading of the story.

Shooting the victim's story brought its very own set of completely different problems. First I had to find a location, one that allowed me complete control of the light. The Production Lab could not be used since it was closed for the summer. I asked the Lighting Lab, but there was another Bachelor-Student working on his thesis, occupying their studio space. I remembered that the lecture rooms in the new building could be completely darkened and managed to book a small room for a whole day. With a location secured, I still needed to procure Lighting equipment that – while it would have been nice to have for the interviews as well – had, so far, not been a necessity. This task should, one would presume at a well stocked Media Technology University, not have been much of a challenge but instead turned into quite a problem: The Lighting Lab did not have a functioning set of dedo-lights and the Production Lab was – as mentioned above – utterly shut down for the summer. It was only through a bit of luck and some e-mail back-and-forth, that the tutors there were willing to make an exception after getting a confirmation of my desperate need.

3.5 Post-Production

3.5.1 Workflow

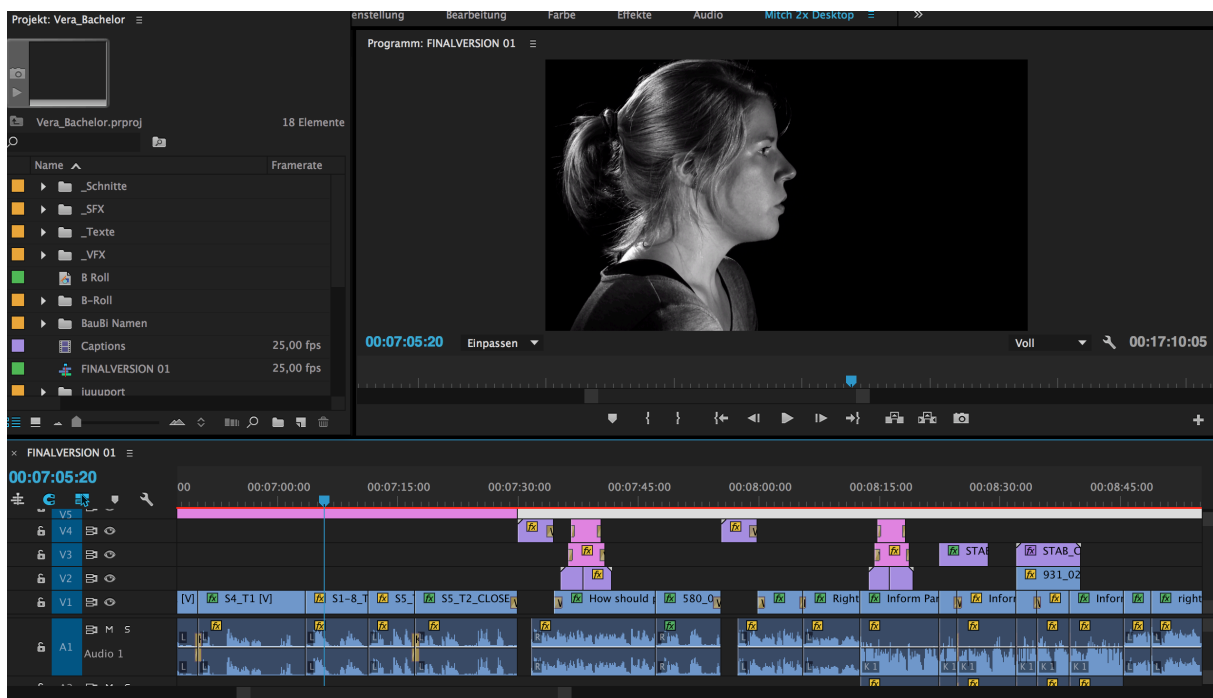
The cutting phase turned out to necessitate more changes to the initial Concept. Right after every interview I sifted through the material and sorted it. Mostly I arranged them by questions keeping an eye out for the best and most valuable responses. When I had sifted through the children's interviews I did the first rough cut, leaving space for where the story was to be inserted later. This was when I realized that my initial concept would not work very well in constructing a proper dramatic flow. Starting off with six to eight minutes of uninterrupted dramatic monologue – as was my original intention – would have rendered the children's reactions mute and uninteresting, coming off such a powerful performance. The solution was to intersect the story at appropriate intervals with the children and experts. Thus, the documentary starts and ends with the victim's story. Now the monologue serves much better to underline the meaning of what the Interviewees say by providing individual context to each of the questions. Additionally, the desire to know the story's outcome makes the Viewers pay attention until the very end.

One of the questions that surprised me the most was, whether 'Cyber-Mobbing' is more dangerous than 'classic Mobbing'. The experts reacted as I thought they would: They all saw the former as much more dangerous, since it does not leave you after finishing school. But almost all of the children thought it to be the other way around. They connected 'classic Mobbing' with physical danger and therefore thought it more dangerous. The fact that children underestimate this is, in my opinion, the most important fact to get out of this documentary, so I positioned this segment near the end, giving it maximum staying power in the viewer's head.

I also found out that the experts, for example, did not think the fact that the victim pool is much bigger than the one in 'classic Mobbing' as important as I thought it would be, so I left this out.

The rough cut took a while because I had to find the children who answered best for each question and I also had to decide which questions to include.

The final edit contains 5 main questions, these being “What is ‘Cyber-Mobbing’?”, “Which organizations could one turn to?”, “How should bystanders react?”, “How should victims react?” and “Why is it dangerous?”. Those were the questions with the most surprising and/or most relevant answers. Especially while editing I realized that my initial concept had far too many topics: ‘Cyber-Mobbing’ in general, the victims, the bystanders, the offenders and the different forms ‘Cyber-Mobbing’ can assume – such as ‘haters’ on YouTube. Thus, I cut quite a few of them and narrowed the focus strictly on school.



img 7: Premiere Pro Window with Timeline

After I had found the right order, it was time for the fine cut. Here I could profit from one of my crewmember’s experience. The fact that I did not have to learn it from scratch made color grading, stabilizing etc. much easier. We edited together from there on out and he also created the title and lower thirds according to my designs in After Effects.

Here, I experienced a problem with Wiro Nestler. His mostly very long answers had at times very little information to them, forcing me to cut a lot out from in between his brief relevant moments. While advances in editing technology (such as a nifty new morph-cut feature) helped pave over some of the cracks, many instances required

the use of B-roll material. While we had shot a lot of B-roll on the day of the interview, most of it no longer fit the style of the documentary; so finding suitable material posed a real challenge.

To correct some minor framing issues I also decided to downscale the whole documentary to 720p. Aesthetically I furthermore chose to present the story segments in black and white in order to further separate them from the Interviews.

3.5.2 Audio

Adjusting the audio was another problematic undertaking. Having fourteen different people of different genders and different accents meant there were no easy fixes and I was forced to adjust the sound clip by clip. The greatest challenge was adjusting the actress's audio as she had used her full vocal range and therefore the clips ranged from very quiet and to extremely loud.

It would probably not have been very hard with some experience in this field, but unfortunately neither I, nor one of my crewmembers was adept in the field of audio processing. So I had to work this out, which took quite a lot of time.

I wanted to keep the music very simple. It is supposed to emphasize different emotions but not distract. A simple reoccurring melody played by a piano is all that is needed.

3.6 Perception

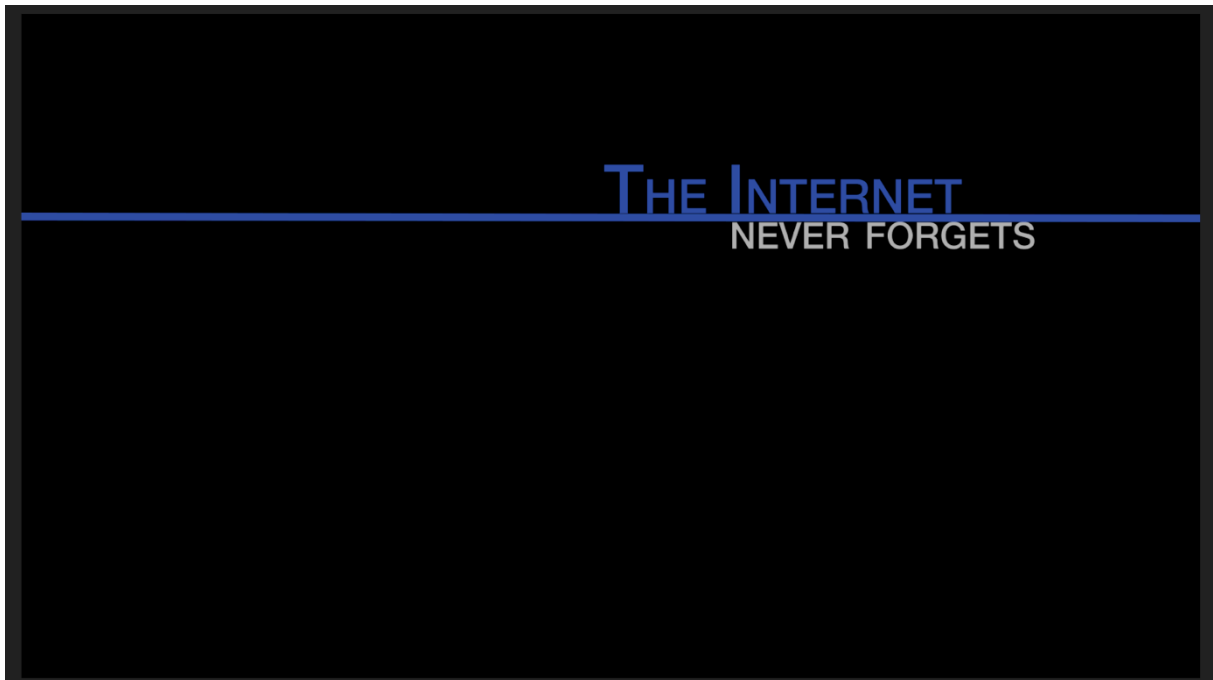
By telling a victim's story I want the viewer to sympathize with her and get them emotionally invested in the course of the documentary. The black and white tone of the story segment emphasizes that. Her dark and evident shadow looming behind her signifies the pain she still carries with her and is – just like a shadow – unable to rid herself of. With the music I also underline 'Cyber-Mobbing' being a silent threat. Since there are multiple films that rely solely on manipulation the audience's emotions, my second objective – besides creating a basic awareness – is providing possible solutions and presenting actual children's opinions on the matter. Changing back to color in the interviews pulls the viewer back into reality and forces them to reflect on what they have just heard in regards to their own lives. While processing the current block of interviewee responses, the viewer is thrust back into the story and gets emotionally invested again. This going back and forth causes a dynamic that leads through the 20 Minutes of film.



img 8: The Victim's Story in Black and White vs. Interviewsituation in Color

By opposing a girl telling about her reactions and their outcome with experts' opinions on what should be done I provoke the viewer think about how the story might have turned out differently had the girl reacted a different way. I don't focus on the offenders, because I did not want the viewer to become angry at them, but instead empathize with the victim. You can't prevent bullies and therefor can't prevent someone from becoming an offender on the Internet, rendering any anger towards the offender impotent. What you can do is react appropriately.

I chose the colors blue and grey for the title: On the one hand, the colors suit the subject 'Cyber' and on the other hand the color 'blue' feels cold and infinite. This is not a happy and colorful subject and the infinity of blue emphasizes the title '*The Internet Never Forgets*' perfectly. Letting the title fly in fast from different directions and slowing down when arriving represents a sudden beginning without a certain starting point.



img 9: Title

To obtain an awareness for the significance of that problem and make people reflect on the children's and expert's point of view and create an own is my main objective. The documentary should be perceived as a depiction of a present and imminent danger, especially for our children who do not know better.

3.7 Retrospective

When I started working on the documentary I already knew that I had embarked on an endeavor that would be costly in both time and energy. In order to even have a shot at getting it all done in two months, I limited the runtime of my documentary to 15 minutes in the title of my thesis. In the editing room though, I realized I had recorded more far material than a 15-minute documentary warranted, much of which I could not cut however without leaving the film incomplete. In the end, the final edit ran around 20 minutes. I chose not to trim down the story any further since it would have squeezed too much life out of it costing me the viewer's emotional investment.

The editing process also took up more time than expected. I had planned two weeks for the whole post-production but in the end I needed nearly two full weeks for the rough cut alone, never mind the color correction and audio processing. In regards to planning future productions I also learned that you can never have too many emergency plans. While I fortunately always had a Plan B at the ready, a Plan C or D on stand-by would often have helped and given me peace of mind.

In my Work Experience at the TV station I gained the impression that it is easy to find experts for an interview, all of them eager to stick their face into a camera. I suppose an invite from a TV station for a show broadcast nationwide is far more enticing than the request for collaboration on a bachelor's thesis and most certainly the summer break did me no favors. Whatever the case, the difficulty in finding suitable professionals caught me off guard, costing me time and throwing my timetable off balance right out the gate. Still, I ended up with four great and very cooperative experts and nine very different children supplying me with the kind of variety of responses I had desired from the beginning.

I was equally caught off guard by the difficulty in procuring the resources needed for shooting from the university's labs. The recent move into a new location had left some of the labs in a state of chaos and disarray while others had shut down completely during the summer break. Organizing every shoot a little more in advance would have saved me from stress here. In the end, I was lucky that a tutor was in the Production Lab when I needed lights for the actress's shoot and the other labs helped where they could, from providing advice to granting me access to locations. Every lab

was helpful and cooperative – most notably the Video Lab, where even on short notice it was always possible to get the equipment I needed.

Shooting a documentary in English when I only had German interview partners and especially a lot of children made the whole undertaking even more difficult. Creating the subtitles also turned out to take up more time than expected.

The work with my Production Crew worked out really well and having an experienced Cutter surely helped a lot. His expertise came in handy when mine was lacking. After I had done a first rough cut, we finished it together, since I had only ever edited once before and never with Adobe's Premiere software he could show me how and where to fine-tune the editing and color-correction and also created the title and lower thirds in After Effects.

4. My Journey's Destination

All in all I am very happy with the outcome. Despite not having any budget and only two months on my hands I am confident I generated the best possible result, especially considering additional hurdles, such as the summer vacations and my lack of experience in documentaries. Even if the initial concept ended up changing quite a lot, I still kept true to my original objective and created a documentary very close to what I envisioned.

It remains a subject close to my heart and I feel that it is becoming increasingly important to talk about. Working on this documentary I gathered a lot of information for myself and hope to make other people aware of the problem as well. During the Process of creating this documentary I experienced 'Cyber-Mobbing' as a much larger subject than I initially expected. This is a complex topic and its consequences may range from mostly harmless to grave danger and you could easily fill one and a half hours in an attempt to cover all the aspects. However, limiting myself to a 15-minute documentary, I think prioritizing the most common forms of school-based 'Cyber-Mobbing' allows me to address the widest possible groups of people. I will have achieved something if even a few people, having viewed my documentary go on to inform themselves a little bit more. If ever the opportunity presents itself, I would like to make further documentaries focusing on different kinds of 'Cyber-Mobbing' and going more into detail.

I had said previously, that I knew this endeavor would cost me time and energy, but had at times underestimated how much. I believe this is because documentaries are an organic kind of filmmaking; something that is meant to grow and evolve over time, with no fixed script to keep it on track. Interviews and answers are meant to lead to new revelations, further questions and a fresh set of interviews. Thus, the format itself seems to rebel against being forced into a strict timetable, balking at the restrictions. If ever I were to take a second stab at a documentary, I would choose to let the format lead me wherever to wherever it takes me, instead of the other way around.

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Appendix

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Questionnaires

Crime Prevention

- I. Introduction.
 1. Who are you?
 2. What do you do?

- II. 'Cyber-Mobbing' in general
 3. What's the definition of 'Cyber-Mobbing'?
 4. Why is it dangerous?
 5. Is it mostly a problem in schools?

- III. The right behavior and the consequences.
 6. What are signs that someone is a victim of 'Cyber-Mobbing'?
 7. When should/can I go to the police?
 8. What can a victim/observer/parent do?
 9. What should be avoided?
 10. „Prevention“ – How can it be prevented?

- IV. Offenders.
 11. How does someone become an offender and why?
 12. What should be done, if one finds out that someone else is an offender?
 13. What are possible legal consequences?

- V. Experience.
 14. Can most victims be helped? Have you ever not been able to help?
 15. How media competent is the Youth in your opinion?
 16. Should it be taught more thoroughly?
 17. Who are mostly the victims? (Outsiders in school, YouTubers etc.)
 18. Statistic¹⁵. Can you confirm this?

¹⁵ JIM-Study of 2011: Every seventh Child (14%) from the age 12 to 19 says, that embarrassing or insulting contents have been uploaded. Boys (15%) a little more than girls

19. Do you think 'Cyber-Mobbing' increases in numbers?

VI. 'Classic Mobbing' vs. 'Cyber-Mobbing'

20. Is one of those more frequent than the other? Why?

21. Is one of them more dangerous than the other? Why?

22. You hear about 'Cyber-Mobbing' and 'Cyber-Bullying'. What's the difference?

(13%). Every tenth (9%) in the age of 12-13, this increases with older age (14-15: 18%, 16-17: 14%, 18-19: 16%). Students with less education are more likely to be involved. In comparison to the Year before there has only been an increase at the age of 14-15.

'juuport.de'

VII. Introduction.

1. Who are you?
2. What do you do?

VIII. 'juuport.de'

3. What is 'juuport.de'?
4. Why 3 'u'?
5. Why can 'juuport' not help people older than 21?
6. What alternative would older people have?

IX. 'Cyber-Mobbing' in general.

7. What is the Definition of 'Cyber-Mobbing'?
8. Why is it dangerous?

X. Right behavior and consequences.

9. What can a victim/observer/parent do?
10. What should be avoided?
11. How can 'Cyber-Mobbing' be prevented?

XI. Offenders.

12. Do Offenders write to 'juuport'? If yes, why?
13. What should be done, if one finds out that someone else is an offender?

XII. Experiences.

14. Is it mainly a problem in schools?
15. Who does mostly write to 'juuport'?
16. Can most victims be helped? Have you ever not been able to help?
17. Have you ever been contacted with people who seemed suicidal or violent towards their offender?
18. What do you recommend people who seem suicidal?
19. How personal do the conversations get?

20. Can the Scouts initiate Steps without the victim's permission? (Contact police, parents, etc.)
21. How media competent is the Youth in your opinion?
22. Should it be taught more thoroughly?
23. Who are mostly the victims? (Outsiders in school, YouTubers etc.)
24. Statistic. Can you confirm this?
25. Do you think 'Cyber-Mobbing' increases in numbers?

XIII. 'Classic Mobbing' vs. 'Cyber-Mobbing'

26. Is one of those more frequent than the other? Why?
27. Is one of them more dangerous than the other? Why?
28. You hear about 'Cyber-Mobbing' and 'Cyber-Bullying'. What's the difference?

Children

- I. Introduction.
 1. How old are you?
 2. What kind of school do you go to?

- II. 'Cyber-Mobbing' in general.
 3. What is 'Cyber-Mobbing' in your eyes?
 4. Do you think it is dangerous? Why?
 5. Has your school ever done something to prevent 'Cyber-Mobbing'?

- III. Victims
 6. What would you do if you became a victim?
 7. Who would you turn to?
 8. Do you think 'Cyber-Mobbing' can be prevented? How?

- IV. Offenders.
 9. What would you do, if you found out that someone is an offender?
 10. Why do you think people become offenders?
 11. What do you think are Portrait Rights?
 12. Have you ever posted a picture of someone without his or her permission?

- V. Experience.
 13. Is 'Cyber-Mobbing' a problem in your school?
 14. Do you think 'Cyber-Mobbing' becomes more frequent?
 15. Would you say that you are media competent?
 16. Do you think schools should teach more about rights on the Internet?
 17. Who do you think are mostly the victims?

18. Statistic¹⁶. Do you think that is about right?

VI. 'Classic Mobbing vs. Cyber-Mobbing'.

19. Do you think the 'classic Mobbing' still exists?

20. Have you ever heard of 'Cyber-Bullying'? What's the difference?

¹⁶ JIM-Study of 2011: Every seventh Child (14%) from the age 12 to 19 says, that embarrassing or insulting contents have been uploaded. Boys (15%) a little more than girls (13%). Every tenth (9%) in the age of 12-13, this increases with older age (14-15: 18%, 16-17: 14%, 18-19: 16%). Students with less education are more likely to be involved. In comparison to the Year before there has only been an increase at the age of 14-15.

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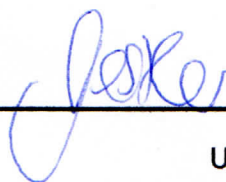
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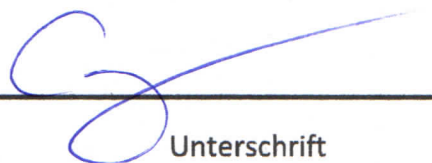
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Ort, Datum Erziehungsbeauftragter

Svenja Litzner
Unterschrift

Übertragung der Bild- und Tonrechte an die HAW Hamburg

Ich,

Vorname: Ole Müller

Nachname: Müller

Anschrift: Schönfelder Str. 2

53819 Neunkirchen

Stimme einer Veröffentlichung, der von mir durch die HAW Hamburg am 30.07.2015 gemachten Aufnahmen im Rahmen der Bachelorarbeit „Cybermobbing Documentation“ zu.

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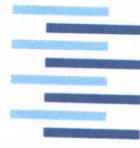
Neunkirchen, 30.7.15

Ort, Datum

Ole Müller
Erziehungsberechtigter

Ole Müller

Unterschrift



Übertragung der Bild- und Tonrechte an die HAW Hamburg

Ich,

Vorname: Josh

Nachname: Bredemeier

Anschrift: Im Wolfsgarten 4
53819 Wolperath

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Leoni Bredemeier
Erziehungsberechtigter

J. Bredemeier

Unterschrift

Übertragung der Bild- und Tonrechte an die HAW Hamburg

Ich,

Vorname:

Philipp

Nachname:

Schmitz

Anschrift:

Rennenbergblick 15
53819, Neunkirchen-Seelscheid

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Erziehungsberechtigter:

Neunkirchen, 01.08.2015

Ort, Datum

Philipp Schmitz
Erziehungsberechtigter
Unterschrift

Übertragung der Bild- und Tonrechte an die HAW Hamburg

Ich,

Vorname: Neal

Nachname: Salmons

Anschrift: Am Hang 15
53815 Neuenkirchen

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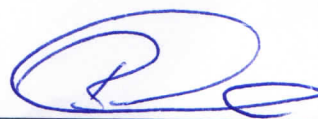
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Neuenkirchen, 10.8.15.

Ort, Datum



Unterschrift

Script: The Victim's Story

The Internet never forgets

By

Vera Müller

based on
a true story

mueller-vera@gmx.net

FADE IN:

INT. DARK

ANGLE - CLOSE UP on a pair of kneading hands.

SARA

I don't even know how it started.
Somehow suddenly everything
changed...

(pause)

ANGLE - TRACKING SHOT moving along her shoulders to her back. Her head is tilted, but we don't see her face.

SARA

But maybe I should start from
what I think is the beginning.

ANGLE - CLOSE UP on her eyes looking right into the camera for a second.

CUT TO BLACK

TITLE: THE INTERNET NEVER FORGETS

FADE TO :

INT. DARK

ANGLE - WIDE showing SARA, a 19 year old girl, in full sitting on a chair in an empty room in the spotlight. She tells her story very calmly.

SARA

I had just turned sixteen and
broken up with my boyfriend. We
had been together for about six
months. It was a tough break-up.
For me it was done. For him it
wasn't, but he wasn't one to
carry a grudge.

His best friend though... I think
she never liked me. Looking back
now, I am pretty sure it was her
who started the rumors, but of
course I can't prove anything.

I was just scrolling through our
school's online-forum, when I saw
it. Someone had used my user name
to post... It was...

There is a short pause. She swallows and seems to struggle finding the right words.

It was basically me, soliciting

(MORE)

(CONTINUED)

SARA (cont'd)
sexual favors to the highest bidder.

(she quickly continues)
At first I thought: 'This is just a bad joke. Nobody would ever believe this.' and when I went to school the next day, I didn't really think about it anymore. "I am not an outsider. I have friends. This won't haunt me." was what I thought.

But... I already felt that something was different. There were a lot of kids gossiping. Whispers and looks. Kids suddenly stopped talking when I was close and started laughing when I was past them.

The first lessons distracted me from all that. But then I got a note that said "How much for a BJ?" There was no name I don't know who it was from, but a few guys in the back row started giggling.

I still thought it would be best to just ignore all these jibes. I thought it would all blow over in a few days.

(beat)
But it didn't.

There were messages, anonymous calls, guys talking in forums, rating my performance in bed...as if they knew...

After a few weeks I almost got used to it. People I called my 'friends' started turning away, they didn't want anything to do with the school whore. I guess they were just scared of becoming targets themselves, but... It still sucked.

But Annie stood by my side. She distracted me. We watched A LOT of movies back then. Only ones with strong female characters. When I was with her, life was almost as it was before. She did her best to keep me going. But

(MORE)

(CONTINUED)

SARA (cont'd)

what could one friend do? Nobody believed her when she said those rumors weren't true.

I have to say I never thought that this was mobbing. I never thought that I would be someone who gets mobbed. I was normal. I wasn't different in any way. I wasn't stupid, I wasn't a genius, I wasn't ugly, but I wasn't the prom queen. I was average in pretty much everything. So I still kept on thinking this was just a bad prank.

One day, somewhere around Christmas, I got an e-vite to a new-years-eve-party at one of our classmates houses. "It's over"

She says seemingly relieved, but that quickly turns into resignation.

was my first thought, "They finally got bored."

(beat)

That was until I RSVPd that I'd show up. They created a group in a messenger with all those coming, where the party could be planned. Shortly after I joined, the comments started: "Heeey. The whore is coming!", "Is there going to be a striptease?", stuff like that.

And suddenly I was the only subject. They made stupid offers. Talked about me as if I weren't there. They'd started writing these gross poems...

Pause - She seems to have drifted away but then she catches herself again.

I couldn't escape. I got all those messages on my phone and my computer. They'd just pop up.

And that was it. That was when I knew I had to do something. I went to my parents and showed them the messages.

I will never forget their faces. All the color just vanished. "This isn't true, is it?" Was my

(MORE)

(CONTINUED)

SARA (cont'd)
fathers first reaction. Of COURSE
it wasn't! What a question...
Well they then decided to talk to
those guy's mothers.

That didn't do any good.
Naturally those mothers said it's
just meant playfully. "boys will
be boys"... But at least they
said they'd talk to their sons.

(pause)

The only thing this did was that
those guys became even meaner.
They weren't making jokes
anymore. Now there were attacking
me directly. There was this one
guy, who really stuck with me for
some reason. He came up to me and
said: "You little bitch. Just
because you can't keep your legs
together, I have to pay the
price." That was the one that,
really made me angry and I think
it was the one that gave me the
idea in the first place.

Part of that anger still makes her voice shake. It seems
she hasn't quite come to terms with her experience.

I told my parents, that calling
the parents did the opposite of
helping and that I wanted to take
more drastic measures. I wanted
to go to the police.

My father was down with the idea
right away. My mom however
thought we should talk to my
teachers first. But that would
have had the exact same result as
calling the parents. I was sure
of it.

So, we decided to go to the
principal with all the messages
and also go to the police to
report those guys.

It was hard to talk to the
principal about this. It's been
three years, now. I can talk
about this, now. But back then? I
could barely find the words. He
came into our class later on and
gave a speech about him not
tolerating this and that those
who keep this up would have to
expect dire consequences.

(CONTINUED)

That moment felt so weird. I wished I could just vanish.

her voice is calm again and you can hear the relief of being through the worst part.

In the afternoon we went to the police. Annie came with us as a witness. With her and the saved messages, we had enough to file the reports.

Telling the story again to the police felt like I learned it by heart. Like it didn't really happen to me. Telling the whole story twice in just one day made it feel unreal, since I have never done it at all those months before.

Everyone, the policemen, the director, my teachers and even some class mates told me how courageous they thought I was.

One girl said, she wished that she could have done that. She was one of those friends who'd left me. When she was 13 she sent a pic of her in her underwear to a guy she had a crush on. And you know the rest... He sent it to his friends, they sent it to theirs and so on.

She didn't stay with me because she was scared of going through all that again. She never went to the police. Said she didn't want to relive the shame.

I didn't feel that way. I felt that this was my only option. Changing school or moving away wouldn't have done anything. The forums were open. Everyone could see them. Google my name and my hometown and you'd find it.

So no. I didn't feel courageous or anything like that. I felt like I was finally in charge again.

The guys I reported never did anything again. They mostly ignored me and I ignored them.

(MORE)

(CONTINUED)

SARA (cont'd)

But some of the comments are still there and every once in a while, when I meet someone new, I get to hear "Oh. You're THAT Sara."

But I learned my lesson. I don't ignore that anymore. I tell them calmly and briefly that it was a rumor spread by someone who had it out for me and that there is nothing more to it. Mostly that is enough and it's not mentioned again. But I still feel the sting every single time it comes up. I just hope, it doesn't haunt me forever. I hope the internet will forget me eventually...

FADE TO BLACK

Eigenständigkeitserklärung

Ich versichere, die vorliegende Bachelor-Arbeit mit dem Titel:

„A 15-Minute Documentary about “Cyber-Mobbing” - From creating the concept to the finished film”

selbständig ohne fremde Hilfe verfasst und keine anderen Quellen und Hilfsmittel als die angegebenen benutzt zu haben. Die aus anderen Werken wörtlich entnommenen Stellen oder dem Sinn nach entlehnten Passagen sind durch Quellenangaben eindeutig kenntlich gemacht.

Declaration of Originality

I hereby confirm that I am the sole author of the written work here enclosed:

„A 15-Minute Documentary about “Cyber-Mobbing” - From creating the concept to the finished film”

and that I have compiled it in my own words. I have used no other sources than those listed. Passages directly cited or paraphrased from other works have been designated appropriately.

Vera Müller

DVD

Contents

- "The Internet Never Forgets.mp4"
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- Bachelor Thesis as pdf
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- Sources:
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 - Elternbrochuere_Cybermobbing_2015.pdf
 - Cybermobbing/ Quälerei über What's App I ZEIT ONLINE.pdf