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**EDINBURGH COLLEGE OF ART**  
An institution of the  
**UNIVERSITY OF EDINBURGH**

School of Design

**WHOSE DOCUMENTARY IS IT ANYWAY?**  
Encounters with the Global Digital Family on social media and  
the rise of a participant-centric mode of documentary filmmaking

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Thesis submitted for the degree of  
Doctor of Philosophy

February 2018



**ABSTRACT**

SCHOOL OF DESIGN

Doctor of Philosophy

**WHOSE DOCUMENTARY IS IT ANYWAY?**

Encounters with the Global Digital Family on social media and  
the rise of a participant-centric mode of documentary filmmaking<sup>1</sup>

By Friedrich Herman Kohle, MA

This study examines the way social media changes the way documentaries are developed, produced and distributed. I want investigate how web 2.0 technologies disrupt the documentary sector and the way producers navigate the social media ecology.

Research exposed an industry in transformation. New roles, like the Producer for Marketing and Distribution (PMD), the Impact Producer (IP) and a participant-centric mode of documentary filmmaking are revealed. The way users connect via social media has changed the way people interact with each other at work. A balanced real- and virtual world network approach makes a strong and highly central network position for a documentary project possible.

Emotional contagion and an authentic online presence create value for a films social media campaign. Both are crucial factors to the mobile multi-device audience expecting a credible social media experience. Research suggests that users accept the risks associated with the way their data is exploited by social networks as long as the user's social media experience is not diminished. The concept of the Global Digital Family is revealed when reappraising social media.

I suggest further research into the problem of online authenticity. Kozinets' ideas on Gemeinschafts-type engagement (Kozinets, 2015) shed light on the phenomenon. But exactly when something is perceived as authentic online is still not entirely clear and should be investigated further. I also recommend that the PMD is formally accredited to encourage industry recognition.

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<sup>1</sup> This thesis follows the APA style guidelines (2017), the University of Edinburgh thesis submission guide (2017) and the University of Edinburgh Code of Practice for Supervisors and Research Students (2017)



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## **DECLARATION OF AUTHORSHIP**

I, Friedrich Herman Kohle, declare that the thesis entitled *Whose Documentary is it Anyway* and the work presented in the thesis are both my own, and have been generated by me as the result of my own original research.

I confirm that:

- This work was done wholly or mainly while in candidature for a research degree at the Edinburgh College of Art.
- The work submitted has not been submitted for any other degree or professional qualification.
- Where I have consulted the published work of others, this is always clearly attributed
- Where I have quoted the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work
- I have acknowledged all main sources of help
- Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself
- If any part of this work has been published before submission, this is always clearly attributed

Signed:

Date: April 9, 2018



## **PUBLICATIONS PRIOR SUBMISSION**

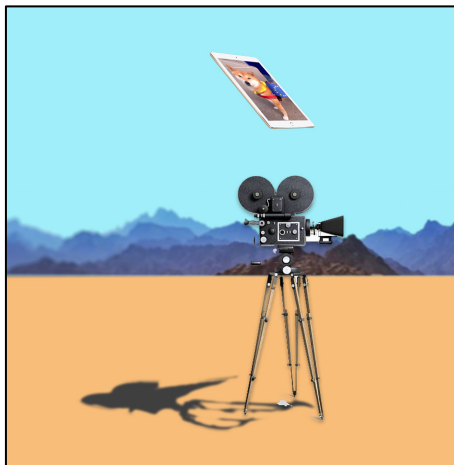
Chapter 5 of this thesis has been accepted in shortened form as the peer reviewed chapter contribution “Social Media in Micro SME Documentary Production” (Kohle F. , 2016c) in “Analysing the Strategic Role of Social Networking in Firm Growth and Productivity” (Benson, Tuninga, & Saridakis, 2016). Spin-off results drawing from this thesis are published scientific works in the form of the peer-reviewed chapter “The Social Media ‘Information Explosion’: Perspectives for Documentary Producers” (Kohle F. , 2015a) in “Social Media and the Transformation of Interaction in Society” (Salin, 2015), the book chapter "Social Media and Documentary Cinema: The Arab Spring and Wall Street Movement and Implications for Documentary Filmmakers" (Kohle F. , 2014b), which was translated into Turkish and published in collaboration with Dr. Coban of Dongus University, Istanbul, and the article "Journalistic Independence: How Social Media are Reshaping Power Structures in News broadcasting" (Kohle, Raj, & Mazo, 2015a), which appeared in the peer-reviewed journal “Social, Health and Communications Studies” in collaboration with Dr. Raj at MacEwan University, Edmonton, Canada.



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(F. Kohle, 2017)



## **GLOSSARY**

This glossary provides in alphabetical order a plain language explanation of words, terms and expressions used in this thesis.

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<b>AVOD</b>	AVOD stands for an Advertising based VOD
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<b>Collective Unconscious</b>	The collective unconscious refers to shared structures in the unconscious mind and is C.G. Jung's unique contribution to Psychology.
<b>Community screening</b>	Community screenings are a way to raise awareness of a topic by encouraging audiences to organise and hold screenings in their local community.
<b>Community building</b>	Community building takes place on social media and is a process based on quality network intelligence, strong real- and virtual world partnerships, user data capture, analysis and exploitation to successfully engage all stakeholders of a project.
<b>Crowd-funding</b>	In the context of this thesis, crowd-funding refers to funding obtained via crowd-funding sites like Indiegogo and Kickstarter.
<b>Customer Relation Management Database (CRM)</b>	Database that captures valuable user data

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<b>Emotional contagion</b>	Emotional contagion is the process of transferring emotions via large networks.
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<b>Gemeinschafts-type connection</b>	A Gemeinschafts-type connection describes a deeply personal social media connection.
<b>Gesellschafts-type connection</b>	A Gesellschafts-type connection describes a transactional and shallow social media connection.
<b>Global Digital Family</b>	The Global Digital Family is the result of social media connecting friends and family globally based on shared interests and likes.
<b>Global Village</b>	A metaphor coined by Marshall McLuhan describing how mass- and telecommunications connected people more closely on a global scale.
<b>GVA</b>	GVA stands for Gross Value Added. It is used to measure the value of goods and services produced in a sector of the economy.

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<b>DNT</b>	DNT stands for Dynamic Network Theory and explains how users connect in large networks.
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<b>IP</b>	IP stands for Impact Producer. Similar to the PMD, though the IPs focus is more on impact for social change.
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<b>Non-linear editing</b>	Non-linear editing describes the process of editing film and video using software packages like AVID, Final Cut Pro or Adobe Premiere.
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<b>Network Intelligence</b>	Network Intelligence is gathered by applying the RVWN model.
<b>Network Centrality</b>	A highly central network is considered a strong influencer.
<b>Network density</b>	A highly dense network position means the site obtains the maximum connections possible in a network.
<b>Network Actor</b>	This describes the online presence of an individual or company.
<hr/>	
<b>Mobile Audience</b>	The mobile audience accesses content anytime and anywhere.
<b>Multi-Screen / Device Universe</b>	The multi-screen universe encompasses the users mobile smart phone, tablet, laptop, desktop computer, TV-set and game console.
<hr/>	
<b>PGC</b>	PGC stands for Professionally Generated Content on social media.
<b>The post-familial family</b>	The post-familial family is a term coined by Elisabeth Beck-Gernsheim (1998), describing the modern family which is no longer limited by class and ethnic origin, for example the blended or patch-work family.
<b>PMD</b>	PMD stands for Producer for Marketing and Distribution.
<hr/>	
<b>Recombinant Conceptualization</b>	Recombinant conceptualization is the concept of multiple and simultaneous discoveries. (Lamb & Easton, 1984)
<b>RVWN</b>	RVWN stands for Real-Virtual-World-Network and describes the concept of drawing from the real- as well as virtual-world to gather quality network intelligence and establish a strong social media network position
<hr/>	
<b>SNS</b>	SNS stands for Social Network System, i.e. Facebook.
<b>SVOD</b>	SVOD is a Subscription based VOD service
<hr/>	
<b>The mobile multi-device consumer</b>	This describes the consumer using the mobile smart phone, tablet, laptop, desktop, TV and games console to view, access and interact with media.
<b>Transmedia</b>	Transmedia is the concept of developing a story world across a range of distribution platforms
<b>Triple Bottom Line or three Ps</b>	The triple bottom line is defined by the three Ps: Profit, People and Planet. A balanced triple bottom line takes all three of these into account.
<b>ToS</b>	ToS stands for Terms of Service
<b>TVOD</b>	TVOD is a Transactional (payment) VOD service
<hr/>	
<b>OTT</b>	Over-The-Top-Operators are companies like Netflix, who deliver content via Internet / cable service providers.
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<b>UGC</b>	UGC stands for User Generated Content on social media, for example blogs and videos created by users.
<b>User Data</b>	Information on SNS and website visitors gathered as part of network intelligence.
<b>Value Chain</b>	Professor Michael Porter of the Harvard Business school defined the production value chain as: “a collection of activities that are performed to design, produce, market, deliver and support its product.” (Porter, 1985/1998, p. 36).
<b>Value Chain Elements</b>	This term refers to elements in the value chain such as Development, Finance, Production, Distribution and Film and Campaign.
<b>Value Chain Players</b>	This term refers to players in the value chain such as the Producer, Director, Documentary participants and Producer for Marketing and Distribution.
<b>VOD</b>	VOD stands for Video On Demand.

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## **INTRODUCTION**

### **1. The rise of social media in documentary production**

*Who benefits from this research?*

I am investigating in this research how social media is changing the independent film production value chain (Bloore, 2009) in documentary filmmaking. Social media did not suddenly appear and change everything in documentary production and academia. The technology evolved since the late 1990s into a tool to connect filmmakers with filmgoing audiences. In 2009 Jon Reiss noted the social media disruption and proclaimed: “Engagement with your audience is the future of film” (Reiss, 2009).

Social media has been changing the way films are produced and marketed ever since. Research shows how social media engages audiences in new and exciting ways throughout all stages of production. Social media has become a reality in the documentary sector. Documentary producers who ignore this new technology risk a competitive disadvantage. In education, social media is changing the way we teach and learn. Producers, documentary production teachers and students will find interesting case studies and expert interviews in this research. Findings help improve the competitive advantage of a production company and offer insight that can be used in the classroom.

*The promise of Social Media*

Documentary production in Europe is growing. The majority of documentaries are produced by SME- or even micro-SME documentary producers (BFI, 2013), (Danish Film Institute, 2013), (Nederlandse Film Fond, 2013), (J.Marschner & A.Roese, 2013). Hopes are high that social media will free documentary producers from limitations like the traditional broadcast commissioning process.

Producers see crowdfunding as a new tool to raise funds via social media. They are beginning to understand how important community building is to create value that can be captured. This can be profit in the form of revenue streams or social change as I will show later. Producers hope that social media offers them more creative freedom (i.e. bypassing the commissioning editor), access to money (crowdfunding) and a better and authentic connection with the audience. Impact producers are keen to use social media to achieve measurable social change. For the inexperienced producer, this turns into a time consuming, unforeseen and costly budget line item.

Data is the lifeblood to a strong social media campaign. But dealing with ‘big data’ generated via social media is a challenge in itself. Dovey and Rose (2012), discuss how data is extracted from

social media. Their work reveals the role of tags as ‘translators’ for searchable social media communication and data.

I observe in my students’ work, the work of colleagues active in the documentary industry and in my own work how long it takes to extract and tag data properly. Data management is only one of the numerous tasks associated with social media in documentary production. But data also makes new connections on a global scale possible. Users can now connect to like-minded individuals in their new post-familial family (Beck-Gernsheim, 1998) beyond McLuhan’s Global Village (McLuhan M. , 1962) and join The Global Digital Family<sup>2</sup>.

Monoliths in the broadcasting world like the BBC or the German ARD struggle with social media, but they can afford to develop social media strategies. The rise of social media challenges larger traditionalist structures, which are firmly rooted in a top-down production environment dating back to post-World War II hierarchies.

Documentary producers are tested regarding the resources needed to implement a well-structured and cost-effective social media strategy. But smaller production companies have an advantage: they feature a work environment allowing producers to adapt faster to the challenges in a swiftly changing media ecology.

Social media is changing the way team-members connect with each other at work in large and small organisations. How producers develop and apply social media strategies is influenced by these changes in organisational structures.

The contribution of knowledge in this field reveals new understandings of value and participation in documentary production. A new participant-centric mode of filmmaking has evolved, making it possible for stakeholders and participants to become co-discoverers and co-owners of the film. New forms of documentary production engage with the Global Digital Family to achieve social change.

### *Social media is changing the way documentaries are produced*

The Scottish Documentary Institute (SDI) led the way as an early adopter by employing an in-house Producer for Marketing and Distribution (PMD). This gave the SDI the opportunity to explore how social media creates value in documentary filmmaking practice. The approach taken by the SDI is not the norm. Funding for the majority of documentary projects is still obtained the traditional way,

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<sup>2</sup> I define the Global Digital Family in Chapter 6

i.e. via the commissioning process. SME documentary producers are beginning to better understand the potential applications of social media. If properly applied, social media can be a useful tool during all stages of production, beginning with content development. For example:

- Establishing or tapping into existing communities is an effective method to test if content is viable for development and production.
- Blogs and tweets are analysed and used as predictors for the potential outcome of a project. Social media metrics combined with machine learning provide a framework to manage and evaluate social media effectively (Peters, Chen, Kaplan, Ognibeni, & Pauwels, 2013), (Kunju, 2016). It is not unusual anymore for funders to assess the social media activity of a project before agreeing to finance a film.
- Content ideas might change when challenged online by a community. New social media leads can steer the project into a new and unexpected direction.
- Censorship can be bypassed online (Cochrane, 2014), (Kohle F. , 2014),
- Video-on-demand (VOD) distribution provides access to a global audience. Over-the-top (OTT) service providers such as Netflix are establishing new business models, which bring along with them new rules of engagement for producers.

OTT-operator Netflix is an example of how user data analysis changes the way content is developed for the interactive transmedia multi-device universe (Ooyala, 2013). User data creates value, which can translate into ticket sales or subscription fees. Documentary producers can take advantage of this new activity, which has become key to identifying audiences and building communities.

#### *Areas of influence for social media: the production value chain*

The term production value chain describes activities in film and television, as shown in the table below<sup>3</sup>. The UK Film Council<sup>4</sup> and public sector organisations like the Broadcasting, Entertainment, Cinematograph and Theatre Union (BECTU) as well as the Producers Alliance for Cinema and Television (PACT), added the principles of the production value chain to their “policy statements and strategies” (Crissey, 2010, p. 2). In 2009, the British Film Institute (BFI) published Peter Bloore’s redefined overview of the independent film value chain, which is discussed in more detail in Chapter 2.

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<sup>3</sup> Professor Michael Porter of the Harvard Business school defined the production value chain as: “a collection of activities that are performed to design, produce, market, deliver and support its product.” (Porter, 1985/1998, p. 36).

<sup>4</sup> The Film Council was abolished in 2011 as a result of changes in government policy. (Mark Brown, 2010)

## 2. Mapping the field

Sadikov, Parameswaran and Venetis (2009) at Stanford university explored how blogs can predict the success of a movie. Their research did not cover social media in documentary production. Anita Elberse et al of the Harvard Business School argued that digital technology is changing the motion picture production value chain (2006). But Elberse does not review how digital technology and social media in particular relate to SME documentary production.

Vladica and Davis (2009) at Toronto's Ryerson University provided insight into new media practices in documentary production. However, the changing nature of the SME documentary production value chain regarding social media practices remains elusive.

The British Film Institute published a paper by Peter Bloore (2009) of the University of East Anglia, in which he examines the changing nature of the production value chain in film production. But the influence of social media on the SME documentary production value chain is not considered. John Crissey (2010) of the University of London investigated the production value chain at low-budget independent feature film level. SME documentary production and how social media is changing it, is not discussed.

Jose van Dijk discussed the history of social media, though documentary production does not form part of her discourse (Dijk, 2013a). Friedrichsen and Muehl-Benninghaus (2013) of the Humboldt University Berlin offered insight into the ways in which social media can be used in a documentary setting. However, how social media is changing SME documentary production is not taken up in any detail.

Siobhan O'Flynn (2012) at the University of Toronto studied how the evolution of interactive, cross-platform and transmedia narratives are influencing the documentary form, yet how these changes influence documentary production is not discussed. Galloway and Donald (2013) at the University of Abertay Dundee explored communities and blogs in documentary practice. How social media is changing SME documentary production was not the goal of their research.

Nicole Marie Nime (2012) contributed in her doctoral thesis to this field by exploring how digital technology impacts on documentary distribution. Yet how social media influences documentary production was not the focus of her research. And Jody Nelson explored in her PhD research how digital technology has been transforming the genre from a feminist perspective (Nelson, 2015). The

role of technology and influence of social media on documentary production are not part of her inquiry.

This study explores a knowledge gap neglected for too long and investigates how social media is transforming the value chain in documentary production. Research aims to reveal and contribute new knowledge useful to SME documentary producers and academics in the field of media and documentary production.

Synthesizing ideas of Peter Bloore and John Elkington's triple-bottom-line (Elkington, 1999) offers new insight into how impact producers aim for social change. This research suggests a new definition of the phenomenon by reappraising social media. Investigating how people connect online led to the idea of the Global Digital Family inhabiting the social media ecology, contributing to a global collective consciousness<sup>5</sup>.

## **2. Aim of this study**

This research seeks answers to the following questions:

- How is social media influencing the production value chain?
- How is social media transforming the documentary sector?
- How are SME documentary producers navigating the new social media ecology?
- How did social media facilitate the rise of the Global Digital Family?

## **3. Outline of the thesis**

Evidence and sources used in this study include testimonies obtained from experts in the field, surveys and case studies from sources like the British Film Institute (BFI), Center of Social Media Impact (CSMI) and Doc Society (formerly Britdoc). The experiential part of the research consists of four documentaries produced to investigate and validate how social media is transforming documentary production. After this introduction, Chapter 1 discusses qualitative research methodology, justifying the methods used.

Chapter 2 begins with an examination of the value chain in documentary production. Reviewing the work of Porter and Bloore an overview of the value chain is established. This overview introduces the new element 'Film and campaign' to the value chain. It shows how new players like the Producer for Marketing and Distribution (PMD) and the Impact Producer (IP) create value that can

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<sup>5</sup> French sociologist Emile Durkheim developed the idea that societies have a set of shared beliefs, ideas and moral attitudes in the form of a collective consciousness (Durkheim, 1893). Social media makes it possible for users to contribute towards a global collective consciousness.

be captured. The chapter discusses the changing media landscape in documentary production and the triple-bottom-line. The triple bottom line offers a way to measure profit in the value chain, taking into account finances, people and the planet.

Chapter 3 explores how producers reach out to the new mobile audience. Case studies reveal how producers use social media and explore new forms of documentary production. Next, I discuss the experiential part of this research. I learned from the production of four documentaries that a participant-centric instead of a director-centric production approach, makes it more likely for participants to interact with the production-team. It encourages participants to contribute content for curation to a documentary project. I conclude the chapter by introducing the Real-Virtual-World-Network model (RVWN), which shows how important it is for producers to gather strong network intelligence in the real and virtual world. This intelligence is needed to set up and occupy a dense central network position and draw strong network support from network partners.

Chapter 4 discusses the emerging role of the Producer for Marketing and Distribution (PMD). I question if the PMD deserves the title producer and explore if the role has been accepted in the industry. The chapter shows why it matters to get the PMD involved as soon as possible and concludes with an overview of the role.

Chapter 5 delves into the topic of the international impact documentary production network. In this chapter I reveal how Impact Producers (IP) define and apply impact producing. I discuss the buzzword 'impact', before exploring the role of Impact Producers in documentary filmmaking. Research reveals the key difference between the Producer of Marketing and Distribution and the Impact Producer. The Impact Producer is focused on achieving social change, while the Producer for Marketing and Distribution is focused on film and campaign management. I explore how impact can be measured and how this relates to the triple bottom line in documentary filmmaking. The chapter closes by taking a look at sustainable filmmaking as part of the triple-bottom-line.

Chapter 6 opens on the topic of user data management. User data is revealed as the lifeblood to an effective social media campaign. I discuss network case studies in more detail to illustrate differences in approach when it comes to establishing a dense and central network positions. Stark differences in the industry and user perspective on social media are revealed. I explore the new global audience on social media and The Global Digital Family is revealed. The Global Digital Family expects an authentic and emotionally engaging social media campaign. I examine the value producers see in social media. For example, producers do not consider crowdfunding as social

media, though the same is needed for a crowdfunding campaign. But how does this fit into existing definitions of social media? Building on definitions proposed by Professor Nicole Ellison (2007), Professor Andreas Kaplan (2010) and Assistant Professor Jonathan Obar (2015) I reappraise social media, taking into account authenticity and emotional contagion. The chapter concludes with a discussion on threats to social media.

Chapter 7 opens with a summary of new knowledge presented, followed by recommendations for SME documentary producers and teachers in the field. Social media disrupts the documentary production value chain facilitating a new element: Film and Campaign management. New players have emerged: The Producer for Marketing and Distribution (PMD) and the Impact Producer (IP). Producers have developed new forms of documentary filmmaking to reach out to the mobile audience. New participatory forms of impact producing have the aim to deliver social change. The importance of user data management and the difference in perspective between industry and the global digital audience were revealed. The Global Digital Family expects to encounter an authentic and emotionally engaging social media presence. A new definition of social media takes into account the importance of authenticity and emotional contagion.

Social media makes it possible for documentary producers to engage in a participant-centric mode of documentary filmmaking. The production team, stakeholders and participants can, but do not have to be, co-discoverers and co-owners of the film, changing not only the way the documentary is developed, produced and distributed but also owned, leaving us with the question: whose documentary is it anyway?



## **CHAPTER 1: RESEARCH QUESTIONS AND METHODOLOGY**

### **1. Introduction**

The introduction chapter explains the aims of this study and the promise of social media. It gives an overview of the thesis and highlights the contribution of new knowledge. In this chapter I discuss research methodology and the source material from which this thesis is drawing. Social media is a complex phenomenon and it is necessary to discuss methodology in more detail, instead of just providing a description of methods used.

Social media has become a research topic in a number of areas, though how it changes documentary production remained unexplored. Methods applied are designed to reveal new knowledge for analysis and interpretation, using credible sources that meet the criteria for a rigorous academic discovery process. This type of research requires awareness of the author's professional background as the relationship between the knower and what can be known is influenced by the researcher's position. According to Denzin and Lincoln

the civic minded qualitative researcher thinks historically, interactionally, and structurally self-consciously drawing from his or her own experience. (Denzin & Lincoln, 2011, p. 243)

as part of his or her inquiry strategy.

My career encompasses fifteen years of production experience in film and television (IMDB, 2017j) including nine years in education as a freelance guest speaker at international educational institutions like the Northern Arizona University (NAU, 2016), the University of the Philippines (UPI), the International Academy of Film & Television (IAFT) and the University of the Creative Arts, formerly known as the Surrey Institute of Art & Design (UCA).

I have had the opportunity to observe the rise of the social media phenomenon in education at undergraduate level since 2009, and throughout my career as a practitioner in production. This has made it possible for me to draw from my experiences as a production specialist, teacher and published author (Kohle & Döge-Kohle, 1999). Both production and teaching naturally led to this PhD research.

## 2. A multi-paradigm multi-method research approach

This is a multi-paradigm research: constructivist, critical theory and participatory. Constructivist, because new knowledge created by this research is the result of my immersion into this field and consequent interaction with the encountered environment (Lincoln & Denzin, 2011). Critical theory because social media is changing power structures in documentary production, through its promise of more prevalent democracy, transparency and flat organisational hierarchies. Participatory due to the evolving nature of this study, for example findings are applied in the making of four short documentaries to further explore the nature of the social media reality in documentary production. It is the researcher who manages and draws research conclusions in traditional research: the subject is merely being studied. In experiential research this “separation of roles is dissolved. Those involved in the research are considered co-researchers and co-subjects” (Heron, 1988, p. 40).

### *The need for practice-based experience*

Technology and innovators are swiftly driving developments in the field of social media. This requires a research approach where findings obtained from literature, experts interviews and case studies are evaluated in an experiential setting to support research conclusions<sup>6</sup>. The experiential part of this research reveals practical implications for the industry. For example, documentary producers are advised to obtain a competitive advantage by applying social media. They are also cautioned to maintain the balance between user data integrity and exploitation.

It is possible to understand the need for user data exploitation from observational studies. But the experiential approach highlights ethical questions that arise from using CRM-systems such as Nationbuilder. Surveys and focus groups pointed me towards the idea of the Global Digital Family. The experiential part of this research illustrates what it is like to engage with members of the same via social media. Literature, conference and festival attendance helped me understand how social media is changing development, production, distribution and exhibition. But the experience of going through this process provided qualitative insight into the way producers and audiences connect via social media. It would not have been possible to explore what it is like to go through the process without the insight produced by the experiential part of this research.

### *Research design*

Designing an appropriate research approach was one of the key challenges for this thesis. How would the design best connect to the paradigm and perspective taken? And could this research

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<sup>6</sup> An example of this form of inquiry is Jodi Nelson’s PhD research at the University of Sussex concerning digital technology and alternative forms of documentary by engaging online audiences encouraged audiences to contribute to the development of her documentary narrative (Nelson, 2015).

address problems of practice and, especially in the case of social media, the inherent rapid technological change? What could be considered the best approach with regards to strategy? Which tools and methods could be considered the most reliable?

Early on during the reflection period of this study, it became clear that a strong constructivist element was needed to design the best possible strategy of inquiry. This revealed how the reality of social media influences documentary production. The action-research qualities during the data-collection phase of this research made it possible to apply findings. Hence an evolutionary research approach was appropriate. The phenomenological approach in the everyday world of social media required an evolving research model revealing new knowledge. The analytical process began as soon as data emerged. Findings were then applied in the production of four short documentaries to test their validity. Results were consequently reviewed, interpreted and discussed with participants of this study.

It was crucial to be deeply immersed in the research. Taking a multi-paradigm approach helped me to understand this new emerging reality and how it changes the way we produce documentaries. A Positivist or Post-Positivist approach alone would not do justice to the wealth of data found, nor would it permit the researcher-as-bricoleur (Denzin & Lincoln, 2011) approach. Investigating how social media is changing power structures required me to explore the field by means of case studies, surveys, interviews, and desktop research (Uwe Flick, 2014). The Scottish Documentary Institute (SDI, 2016a), *El Rayo* (aka *Koen Suidgeest*) (IMDB, 2016a) and *Volya Films* (IMDB, 2016p) were examined using multiple methods.

Case studies, interviews and literature reviews required me to adopt the role of observer rather than a participant. The production of the four short documentaries permitted a participatory approach. This enabled me to describe, analyse and interpret the experience of the social media reality in documentary production.

Social media continues to evolve at a rapid pace, which makes it all the more challenging to investigate this topic. There is a possibility that by the time this thesis is completed it may already be assigned to the field of media archaeology.

### **3. Primary and secondary sources**

Primary sources feature documentary producers and experts in the field. Literature sources include scientific papers, books and articles published on the research topic. Secondary sources such as the Internet Movie Data Base (IMDB, 2016c), periodicals like *Screen Daily* (2016), *Variety* (2016) and

historical archives helped place information gathered into context. Statistical information from official government sources include the British Film Institute (BFI, 2013), the Dutch Film Fond (2016) and the German Filmförderungsanstalt (FFA, 2016). The purpose of secondary sources is to establish a holistic view, another angle when interpreting the contents of an interview with, for example, a producer.

#### **4. Case Studies**

According to Robert Yin, “many social scientists still deeply believe that case studies are only appropriate for the exploratory phase of an investigation.” (Yin, 2009, p. 6) Yin explains that case studies can be used to test propositions by answering the how and why research questions relating to contemporary events. Case studies in this research provided the opportunity for “intense analysis” (Flyvbjerg, 2011, p. 301) which can be examined applying mixed methods.

I am drawing from case studies throughout this research, not just the exploratory phase. This includes case studies conducted by the BFI (2016) and Doc Society (formerly known as Britdoc) (2017). I also examined my own practice-based work in the form of four documentaries, which I consider experiential case studies.

Comparing secondary sources with primary sources in this way allowed me to gain a deeper understanding of the how and what it is like to apply social media in documentary production. The multi-faceted reality of social media warrants a multi-method non-hierarchical case study approach with the least bias towards verification. This included revisiting interviewees to reveal developmental factors in the field.

#### **5. Expert interviews**

Interviews were conducted with industry experts to obtain an up-to-date perspective on social media practices. A representative cross-section of interviewees was selected following Rapley’s (2004) advice. The most obvious solution was to pick a documentary producer who worked along the traditional model of production, Volya Films for example, and a producer who worked within the old paradigm, but embraced social media, Koen Suidgeest. Ben Kempas is a producer who embraced the new paradigm entirely. He applies a new way of thinking in practice.

Interviews were conducted drawing from an initial list of questions (Rapley, 2004) which then developed into an open discussion on the topic. Interviews were recorded, transcribed and coded for further analysis (Perakyla & Ruusuvuori, 2011). Producers from the above companies were

interviewed and a conversation analysis (CA) was marked up, based on the guidelines provided by Drew and Heritage (1992).

All three case studies operate in a different segment of the market and all three take a different approach to social media and its application. Desktop research established the background for each of these companies and the social media reality they find themselves in. Secondary sources included the Internet Movie Data Base (IMDB), an industry standard database providing insight into a company's slate of production. Festival records, industry articles and blogs by experts in the field contributed to a well-rounded perspective. Primary sources include personal observations and interviews.

Related areas have also been examined to determine common developmental factors. For example, the Star Trek fan group 'Star Trek New Voyages' (2016) uses social media to crowdfund elaborate recreations of the original Star Trek drama series, drawing from a large social media fan base.

## **6. Surveys, participatory action research and focus groups**

The sample size of 35<sup>7</sup> participants for a survey is not considered representative but indicative. Participants were able to answer multiple-choice questions which provided a qualitative response to their social media experience. Results gave an indication on research direction.

Considering the small sample size of the survey, focus groups provided an opportunity to explore the research topic in more detail. McNaghten and Myers make a strong argument for focus groups. Researchers are able to explore a proposed topic's "ambivalences instead of concealing them under yes and no answers" (Macnaghten & Myers, 2015, p. 66).

I cannot escape the ubiquitous reality of social media as a practitioner and teacher in the field of documentary production. Education offers a great opportunity for participatory research complementing observational insight. Focus groups were established among undergraduate students and documentary producers to determine how digital natives<sup>8</sup> and professionals experience and define social media. This resulted in a deeper understanding of social media.

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<sup>7</sup> Survey participants were recruited via the NHTV, University of Applied Sciences University Breda, NL, network but also included participants from other countries who became aware of the survey via NHTV students. (see Appendix H)

<sup>8</sup> Digital native is a term used by Marc Prensky (2001) for the generation of students "who are native speakers of the digital language of computers, video games and the internet." (p.1)

The aim was to find out how digital natives and immigrants understand social media. Planning focus groups for digital immigrants involved the preparation of a brief for the focus group in a classroom setting and obtaining agreement from faculty heads in the Netherlands and Flagstaff. Each group was divided into sub-groups of four to five participants. Each sub-group was then asked to debate the topic and deliver a summary via a Google form.

After completion, results of the debate were retrieved from Google Drive and displayed to the entire group using a projector. Each sub-group was given the opportunity to discuss their findings in more detail in class and, if necessary amend their summary. Planning for digital immigrants followed the same pattern. Findings were analysed by coding and identifying common themes. This made it possible to reveal qualitative aspects of social media: “a platform to connect you with the rest of the world” (F. Kohle, 2015), (Form responses, line 6)

Exploring the definition of Social Media from a digital native and immigrant perspective in a focus group setting added to the social media definition provided by Obar and Wildman (2015). Obar and Wildman as well as Kaplan and Haenlein’s methods exclude a user perspective, yet their work stresses the importance of user-generated content for social media.

I also considered Rosaline Barbour’s ideas regarding social media as a research tool itself. Instead of following the typical transcription method, data was gathered using Web 2.0 technologies, i.e. Google Forms, which is considered a “new approach” by Barbour (2013, p. 324). Barbour goes on to describe how computerised data analysis “offers the possibility of counting word frequency” (p.324).

For the purpose of this study, I considered the advantages of action and cooperative research. Reason and Torbert allow participants to be “co-researchers” in order to make “sense of their experience” (Reason & Torbert, 2001, p. 22) together. Allowing focus group participants to discuss their experience and formulate their own definition elevates them to co-discoverers, rather than being observed and studied focus group participants. The complexity of Social Media warrants a mixed-method approach such as this. It is a form of inquiry embracing “multiple ways of understanding” as Donna Ladkin proposes (2004, p. 480).

Focus group and case study findings were applied in the production of four short documentaries (Appendix Media DVD). Each one of these documentaries needed a social media strategy. Unlike

the case studies, action research at participatory level required the perspective of an involved insider describing, analysing and interpreting data gathered.

Action research also resulted in the establishment of a micro-bursary aimed at Filipino documentary filmmaking students. The aim was to share knowledge gained in this research and to further explore how social media transforms documentary filmmaking at micro-budget production level (Appendix B). One of the student filmmakers graduated with honours from the University of the Philippines film course with the film he produced in this way.

Experience based research made it possible to explore the influence of social media on documentary production throughout content development, pre-production, production, post-production and distribution. This revealed a participant-centric mode of filmmaking. Theorising on how social media facilitates direct connectedness in a production environment, action research revealed how stakeholders and participants can, but do not have to, contribute to the project throughout all stages of production, for example in the form of curated content.

All four documentaries were micro-budget productions. Observational studies of the phenomena fed into the daily practice of producing documentaries. Results show that the way social media influenced the production of my documentaries is also indicative for larger budget films. Moreover, as a teacher I obtained first-hand insight into the current and possible future consumption behaviour of digital natives.

## **7. Conferences, events, screenings and publications**

Social Media technology is a fast-moving field. In order to keep up with developments it is necessary to study industry news and articles. I attended various conferences and screening events that made it possible for me to present findings, discuss the phenomenon with experts in the field and receive needed feedback to review and interpret data.

Screenings of my own work were an opportunity to discuss the film with the audience, network with other filmmakers and identify partners occupying a strong network position (Appendix C). The International Documentary Film-Festival Amsterdam (IDFA), the International Rotterdam Film Festival (IRFF) and the International Broadcasting Convention (IBC) in Amsterdam are key networking events. At these events Q&A sessions and network opportunities fed into my research. Events were attended regularly during the duration of this study and are listed in the table in Appendix A.

In addition to the festival and conference programme, IDFA and IBC provide knowledge clips and online videos of guest speakers relevant to the topic of social media. IBC's tradition of presenting experts and providing access to recorded presentations proved especially useful when it was not possible to attend a session. This approach made it possible to obtain an overall impression of the way in which social media is developing in the industry.

## 8. IMDB and Box Office Mojo

Social media and its promise of transparency highlights how difficult it is to gain a clear view of established and less transparent systems. Companies and producers are reluctant to share crucial information on revenues, expenditure, loss and profit for their projects. Secondary sources such as IMDB, Box Office Mojo and Screen Daily became important to fill that gap.

Information extracted from IMDB placed data into the relevant context of case studies and interviews. Using IMDB made it possible to obtain rating as well as production and distribution company details<sup>9</sup>. Associated with IMDB, the Mojo Box Office maintains and publishes box office revenues. This allowed me to review revenue streams for documentaries. These sources can be considered reliable, and have made it possible to investigate possible correlations between revenues and social media activity:

Documentary Title in 2014	IMDB rating*	Box Office Mojo*	Facebook likes*	YouTube likes*	Own Site*	Twitter*	Blogs*
<i>America</i> (Lionsgate)	5,7	Box Office: \$14,444,502 Ranked at 16	170,000	14,847	<a href="http://americathemovie.com">http://americathemovie.com</a>	No	On Facebook and YouTube
<i>Meet the Mormons</i> (Intellectual Reserve)	7,5	Box Office: \$5,883,132 Ranked at 31	140,924	134,789	<a href="http://meetthemormons.com">http://meetthemormons.com</a>	Yes	On Facebook and YouTube
<i>Citizenfour</i> (Praxis Films)	8,3	Box Office: \$2,475,089 Ranked at 73	13,351	6,310	<a href="http://citizenfourfilm.com">http://citizenfourfilm.com</a>	Yes	On Facebook and YouTube
<i>Fed Up</i> (Atlas Films)	7,7	Box Office: \$1,538,899 Ranked at 102	277,899	5,250,263	<a href="http://fedupmovie.com">http://fedupmovie.com</a>	Yes	On Facebook and YouTube
<i>Awake: The Life of Yogananda</i> (Counterpoint Films)	7,5	Box Office: \$1,114,975 Ranked at 133	23,948	172,920	<a href="http://www.awaketheyogana.com/">http://www.awaketheyogana.com/</a>  * As of 27/1/2015	Yes	On Facebook and YouTube

<sup>9</sup> IMDB has its own rating system indicating how the audience perceives films.

The complexity of identifying a correlation between social media activity and revenues is highlighted in the above selection of five documentaries with a total gross of above 1,000,000 USD.

At first sight no clear correlation between social media likes is revealed. Surja Kunju (2016) explored how machine learning forecasts Box Office Success using predictive analytics. Kunju identified used factors like budget, genre, country of origin and runtime in his prediction model. But purchased or fake likes are not accounted for, nor are the actual marketing activities and their results discussed in great length.

This research underscores the importance of an effective social media strategy in documentary production in addition to social media metrics. Applying the RVWN-model, establishing a strong and authentic network position, accurate tagging and user data management increase the likelihood of gaining a competitive advantage.

## **9. A deeper discovery process**

‘America’ generated 14,444,502 USD in revenue, yet ‘Fed Up’ revenues amount to 1,538,899 USD, despite the fact that ‘Fed Up’ had nearly twice as many Facebook likes as ‘America’. YouTube likes for ‘Fed Up’ are in the millions while ‘America’ barely manages to reach 15,000. Clearly other factors outside Kunju’s findings play a role as to how social media influences revenues and the production value chain.

Quantitative analysis, in this case, is effective in highlighting how the assumption ‘strong social media activity = higher revenues’ is disproven. Qualitative methods deepen the discovery process to gain a better understanding of what is going on. There is no guarantee that intense social media activity will generate substantial revenues as case studies in this research illustrate.

‘Fed Up’ features 100,000 more FB likes compared to ‘America’, yet America generated in excess of 14 million USD at the Box office. For those reasons, qualitative methods are applied to analyse data from primary sources such as IMDB, Mojo Box Office and Screen Daily.

Official figures and statistics supplied by the BFI, the Dutch Film Fond (2016) and the German Filmförderungsanstalt (FFA, 2016) shed further light on the subsidy elements of the production value chain. Interpreting the number of social media likes does not reveal the reality of social media in practice. Interviews and the ‘lived experience’ of documentary production provided important data giving a holistic worldview of the social media phenomena.

### *Participatory action research: the role of practice in this research*

The qualitative process enabled me to analyse and interpret the reality of social media in documentary production as an insider. My experiences as a production professional and teacher, the learning process within the constructivist and critical theory paradigm constructed this research “brick-by-brick” (Denzin & Lincoln, 2011, p. 3). In this way, I learned that the reality of social media in documentary production gave rise to a new way of thinking.

This resulted in a transformation, which became visible with each new project. In each film, I applied newly found knowledge to test the validity of findings. This research cycle makes a participatory action approach possible, comprising of the following steps:

- |           |                     |                |
|-----------|---------------------|----------------|
| - Plan    |                     | - Revised plan |
| - Act     | Moving on to the    | - Act          |
| - Observe | next research cycle | - Observe      |
| - Reflect |                     | - Reflect      |

The ‘Tiny Little Doclab’ (2012) was established as research progressed to produce the documentaries. Each production went through this cycle and in each production new findings were applied. The ‘Tiny Little Doclab’ developed into a platform for all stakeholders of the four documentaries produced. Its website and social networking sites capture user data, making it possible to analyse how social media is related to documentary output.

### **10. Limitations and scope of this study**

A key limitation of the literature review as well as desktop research is the speed with which social media technology is progressing. Nicole Nime’s Phd research (2012) illustrates important changes in digital documentary distribution. But online Festival submission systems such as Withoutabox (2000), Filmfreeway (2014) and streaming distribution systems like Filmhub (2018) are not discussed. They have since become an important tool to documentary filmmakers. These new digital submission systems are flooding the festival circuit with films.

The four short films examined in this investigation were produced part-time, as I work full-time as a senior lecturer at a Dutch university of Applied Sciences. All productions were successfully concluded with festival screenings around the world. Studying the films’ successes may not be representative on a larger scale but can be considered indicative regarding the role of social media in documentary production. The films provide detailed insight into how social media is changing the way documentaries are produced.

On the other hand, a multi-method participatory research approach made it more difficult to maintain an overview of the research scope. Regular supervision meetings and peer feedback helped keep the scope of this investigation reasonable. In this way, it was possible to place this research firmly within the appropriate context and formulate findings in academic terms, despite my background as a non-native English speaker and writer.



## **CHAPTER 2: THE FILM VALUE CHAIN**

### **1. An overview**

In this chapter I present an overview of the way social media is transforming the value chain in documentary production. Filmmakers blog about their films, connect to stakeholders and audiences using social media. They crowd-fund and promote their film via social media. Producers are experimenting with social media to find new models of documentary production to create value that can be captured:

- Dolphin activist Ric O’Barry held up a sign during his Oscar acceptance speech for ‘The Cove’ saying, “Text DOLPHIN to 44144” (Snead, 2010). Viewers who texted as instructed became part of the larger social media campaign of the film.
- According to Joshua Oppenheimer, ‘The Act of Killing’ screened in more than 1400 Indonesian community screenings via an underground social media distribution network (Oppenheimer, *The Act of Killing*, 2014), (Bjerregaard, 2014).
- Brian Knappenberger and his team successfully crowdfunded 93,724 USD for ‘The Story of Aaron Swartz’ (Kickstarter, 2014).
- John Pilger’s ‘War Documentary’ closed its crowdfunding campaign exceeding the 60,000 GBP funding goal by 11,830 GBP (Pilger, 2015).
- Kartemquin films raised 153,875 USD, exceeding the original funding goal by 3,875 USD to produce ‘Life Itself – A feature documentary based on Roger Ebert’s memoir’ (Kartemquin Films, 2015).

These are examples of how social media is influencing various stages of production. But critics see social media and connected crowdfunding campaigns as a waste of time: “chatting on Facebook does not produce films” (Vaslin, 2014, p. 8)<sup>10</sup>. This perspective represents the old paradigm in a swiftly changing global media landscape. Yet a new generation of documentary producers has begun to embrace social media. They see value in social media, for example as an alternative to traditional funding strategies.

Below overview of the value chain shows how social media is changing the way documentaries are made. I constructed the overview drawing from Michael Porter (1985/1998), Peter Bloore (2009) and the research presented in this thesis. An analysis of the value chain based on this overview strengthens the competitive advantage for a documentary production company.

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<sup>10</sup> The transcript of the interview is located on the DATA DVD inside the folders Interviews and transcripts.

In education, students benefit from this overview when they set up their first production, manage talent, resources and distribute their film. But this chapter is not only concerned with value that can be created and captured for documentary production. In section 3 of this chapter I also want to find out how the documentary sector creates value to the economy as part of the creative industries.

*The film value chain and the three Ps*

In 1985 Michael Porter defined the term value chain in his bestselling book ‘Competitive Advantage’ as a:

a collection of activities that are performed to design, produce, market, deliver and support its product. (Porter, 1985/1998, p. 36)

Porter decided to categorise these operations into primary and secondary activities:

<b>Secondary or Support Activities</b>				
Procurement (the buying of goods and services)				
Human Resources Management (managing people working for the company / involved in the value chain)				
Technology (development, research and application of technology)				
Firm infrastructure (for example the way the company is organised, company culture)				
<b>Primary Activities</b>				
Inbound Logistics	Operations	Outbound Logistics	Marketing & Sales	Services <i>Table 2</i>

Source: drawing from Porters ‘Competitive Advantage’ (Porter, 1985/1998, p. 11)

Porter’s value chain can look confusing to documentary filmmakers. Primary and secondary activities? Outbound logistics? These are general terms to describe business activities that are rarely used in documentary production. For the overview presented next, I use terms that will make sense to the documentary filmmaker.

The value chain is important because “how value chain activities are carried out determines costs and affects profits.” (IfM Management Technology Policy, 2018). It is safe to say that producers want to stay in business. Analysing the value chain helps to be competitive in the market and the

company is more likely to make profit. Teachers can use this overview to explain to students how to cost production activities and manage resources better.

Any production needs to create value to survive in a competitive market. This value can be captured in the form of revenues, but it is not exclusive to financial rewards. In 1981 John Elkington coined the term Triple Bottom Line (TBL) (Elkington, 1999). Elkington argues that companies need to account for profit (the bottom line) in three different ways.

- The first bottom line relates to financial profit, or the margin in Porters value chain.
- The second bottom line accounts for people in the organisation. This is the companies measure on social responsibility relating to its operations.
- The third bottom line is the planet: a record of how environmentally friendly your company's activities are.

How relevant the triple-bottom-line values are, is shown by the Creative Scotland Screen Unit:

We want to better explain the connection between a strong, publicly funded arts, screen and creative industries sector and the social, cultural and economic value that they deliver to all our lives. (Creative Scotland, 2017, p. 2)

When I am discussing profit in the context of this research, I do this within the context of the Triple Bottom Line (TBL). I also acknowledge the continuing discussion on the triple bottom line and the values associated with it. As I will show later, people and the planet are important factors to documentary producers and the audience. This is especially true for activist documentaries.

#### *Profit: the need to analyse your value chain*

Company activities create value that can be captured. Once value has been captured, the cost of creating that value is deducted. Porter calls what is left over 'margin' or profit. The goal is to deliver as much value as possible to clients. This not only generates more profit, it also maintains the company's competitive edge. To achieve this, producers need to review and then cost all company activities.

Analysing value chain activities highlights operations that create little or no value. For example, strong talent making great documentaries creates value for the company. The company scores well in human resources and a creative company culture as secondary activity. But a production company struggling in marketing and sales needs to come up with a strategy to improve this

primary activity. Analysing the value chain shows where the company's weaknesses are. This helps take appropriate action and establish a profitable documentary production.

This research focuses on the social media disruption in documentary production. For that reason, I will not investigate ways of analysing the value chain. But it is useful to mention the benefits of a value chain analysis. The three steps for a value chain analysis are:

- Separate operations into primary and secondary activities.
- Allocate cost to each activity.
- Identify the activities critical to consumer satisfaction and market success.

Following these steps will highlight strength and weaknesses in the company's value chain. This way activities are identified which do not create new value as well as activities with the potential to create value but need attention. The Chartered Global Management Accountant association (CGMA, 2013) offers more detailed guidelines and advise.

#### *How value is created and captured in documentary production*

Stefan Michel, Professor for marketing at the University of Zurich, explains that "new value can be created and captured when customer's needs are better understood" (Michel, 2014). Customers within the context of the documentary production value chain are not just the audience<sup>11</sup>, but anyone during the production process in need of a service.

For example, facilities houses (i.e. camera rental) and post-production services (edit, CGI, ADR in sound-post) must provide value to its customers to generate revenues. Peter Bloore's exploration into the value chain of the independent film sector (2009) shows this in more detail. According to Bloore the value chain in film production consists of the following elements:

- Development
- Financing & pre-sales
- Production: Shoot & Post
- International Sales and Licensing
- International Distribution
- Exhibition & Exploitation
- Consumption

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<sup>11</sup> I discuss the new mobile multi-device audience in more detail in chapter 3.

Each of these elements feature a set of players. During development, the screenplay writer, producer and talent agents play an important role in order to get a project off the ground. Support services, i.e. marketing and legal, are needed throughout all elements of the value chain. Below I created an overview of the value chain in documentary production based on Bloore's model:

The Documentary Production Value Chain  
drawing from Peter Bloore's The Independent Film Project Value Chain (2009)

Element	Development	Financing & pre-sales	Production	Sales	Distribution & Exhibition	Consumption
<b>Players</b>	Producer Director Documentary Participants	Producer Director Documentary Participants Broadcaster Distributor Subsidy Finance Pre-sales Agent Equity Finance Co-production Fund	Director Producer DOP Crew Editorial CGI/SFX Line Producer Production staff Location owners Post-production Insurance	Sales Agent Producer Film Markets Film Festivals	Terrestrial Satellite DVD Theatrical VOD	Consumers Film Critics
<b>Finance</b>	Initial Investment		Release of Production Funding			Return of Investment
<b>Investment Risk</b>	Higher					Lower
<b>Support Services</b>						

Marketing, Legal Services and Consultancy

Table 3

### *Value chain analysis: minimising the financial risks for SME documentary producers*

The players in this table are familiar names: producers, directors, writers and camera operators. The overview also gives an idea of the order of activities. Development and production can only take place after funding has been raised. None of the activities under development, financing, production and sales are revenue generating. The financial risks remain entirely with investors and producers of the project. But without these activities value is not created and cannot be captured at a later stage. Distribution and exhibition activities continue with required expenditure during the marketing of the final product.

Most films do not generate a profit at the box office. Instead they recoup investment via network distribution. Revenues are generated only during the consumption stage. Depending on the type of investment structure, it may take years for investors to recoup their money, if at all. (For example, investors receive a first-in/first-out deal, or a net- or gross-profit pay-out). Development and pre-production can also take years to accomplish on complex projects, requiring a constant flow of cash.

This highlights the financial risk associated with media production. The journey to the consumption stage is a long one, requiring repeated investment. Vertical integration of the studio system allows studio producers to absorb losses. But independent producers are not vertically integrated and depend on sales agents and distributors to generate revenues. To independent producers an optimised production value chain is therefore far more important than to a studio producer.

Activities during development and production are more fluid in documentary production. Content development for documentaries is less predictable when compared to drama. To complicate matters, it is not unusual for funders to ask for evidence of strong social media activity surrounding a project and a preview 'taster'. This means producers need to have already shot and edited material to obtain funding.

On the other hand, documentaries are produced at a lower cost compared to fiction films. This makes it more attractive for investors to spread financial risks, for example by investing into a 'name' like Michael Moore or Werner Herzog.

Independent producers who produced a profitable film struggle to repeat their success by investing their profits into the next project, which may or may not return profit. In addition, traditional

funding methods such as gap funding have become difficult to obtain, placing additional financial pressure on producers and investors (Dawtre, 2010)<sup>12</sup>.

In film production, the financial risk covers all elements of the value chain through to consumption. Only at the consumption stage are revenues generated with a view to recoup the costs of previously created value. Social media can be useful to minimise the financial risks to producers, as later chapters will show.

### *Bloore's overview and social media*

Bloore did not anticipate the disruption of social media when creating his value chain. His work dates back to 2009. Facebook launched in 2004 (Philips, 2007) and membership quickly began to soar worldwide. By the end of 2009 Facebook had 360 million members. But then it was not clear how social media would disrupt the value chain. It is therefore not surprising that the technology does not feature more prominently in Bloore's work. However, in his overview, social media can be considered a sales and marketing activity.

On the other hand, John Crissey anticipated the impact of social media on the value chain (Crissey, 2010, p. 3):

Web 2.0 innovations are considered to be improving the way in which society functions and interacts, but opinions remain mixed when taking a motion-picture viewpoint.

Crissey realised the value social media brings to the triple bottom line, which I will discuss in more detail in chapter 5. My research reveals that social media changes not just marketing in documentary production. Social media affects development, funding, production and distribution. The emerging roles of the Producer for Marketing and Distribution (PMD) and Impact producer (IP) are testament to that.

The below table builds on Bloore's work and draws from research presented in chapters that follow, to include social media and refine the value chain:

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<sup>12</sup> How volatile the market was 2016 is highlighted by Gregg Goldstein in an article on independent film finances (Goldstein, 2016)

## 2. The new value chain in documentary production

The New Documentary Production Value Chain

Element	Development	Financing & Pre-sales	Pre-production, Production & Post-production	Sales	Distribution & Exhibition	Consumption
<b>Players</b>	Documentary Participants	Director Documentary Participants Broadcaster Distributor Subsidy Finance Pre-sales Agent Equity Finance Co-production Fund	Producer DOP Crew Editorial CGI/SFX Line Producer Production staff Location owners Picture & Sound Post-production Insurance Film & Campaign Manager,	Sales Agent Film Markets Film Festivals	Terrestrial Satellite DVD Theatrical VOD	Consumers Film Critics
<b>Film &amp; Campaign goals</b>	Develop social media strategy Obtain network intelligence Start of user data capture and analysis	Negotiate strong network partnerships Establish strong network presence Community building Crowdfunding Audience and crew engagement	Producer for Marketing & Distribution, Impact Producer Continued user data evaluation for audience and partnership engagement BTS and transmedia content Content curation	Continued user data management, analysis, audience and partnership engagement Evaluation of possible transmedia contribution Distribution strategy in multi-screen universe Archive strategy at end of project lifespan		
<b>Finance</b>	Initial Investment	Crowd-funding revenues (if applicable)	Release of Production Funding	Release of marketing funds (traditional outdoor media and ad-campaign)		Return of Investment
<b>Investment Risk</b>	Higher		Lower			
<b>Support Services</b>	Legal Services and Consultancy					

Table 4

The table gives an idea of how social media is reshaping documentary production by creating new players and areas of influence. Production companies conditioned to generate revenues without the need of a social media strategy, are more likely to recognise their position in table three. Producers are more likely to find their profile in table four if they are using social media:

- As part of their film and campaign strategy.
- To establish a dense and authentic network position.
- To build communities.
- To negotiate strong network partnerships.
- To crowdfund their film.

The new role of Producer for Marketing and Distribution (PMD) discussed in chapter 4 is not only active in the field of marketing. The PMD is a player contributing to the projects overall finance and content strategy. The PMD forms a strong link between traditional marketing services, distribution and is much closer to production than marketing services normally are. The role also entails securing a return on investment. For that reason, I highlighted this new player with a broken line and located him in between production, finance and support services.

The Impact Producer is also a new player. I will discuss impact producing in more detail in chapter 5. I decided to introduce these new players under the element heading 'Film and Campaign Management'. Under this broader heading, both the PMD and Impact Producer can be placed.

The work of the PMD begins during development and continues throughout production, distribution and consumption. Key value generating activities of the PMD include:

- User data capture, analysis and exploitation.
- Obtain strong network intelligence.
- Identify, negotiate and cast strong network partnerships in the virtual and real world.
- Engage crew, documentary participants, stakeholders and audiences via social media.
- Deliver a successful social media campaign as well as an authentic and emotionally engaging online presence.

These activities create new value that can be captured to secure a return on investment:

- User data makes it possible to reach out to and engage audiences.  
This can translate into a crowd-funding campaign.
- Strong network intelligence can develop into strong network partnerships.  
This can translate into funding and sponsorship contracts.
- Strong social media metrics can attract funders willing to fund the film.
- An authentic social media campaign can raise awareness for your film.  
This can increase ticket sales and result in social change.

### *The social media disruption*

As I will show in chapters that follow, social media technology disrupts every aspect of production. Susan Margolin, president of distributor Docurama and documentary filmmaker Jon Reiss explain how dramatic these changes are:

The marketplace is transforming actively and, at times, convulsively, and it is expected to continue to do so for the foreseeable future as technology offers up new modes of content delivery. (Margolin & Reiss, 2017)

Documentary producers hope that social media will help reduce the financial risks associated with documentary production. As a result, producers are experimenting with social media, finding new ways to develop content and obtain greater financial freedom (Brown, 2014). In this way producers create new value that can be captured.

But value is not just created in the production eco-system. Documentary filmmaking also creates value as part of the creative industries. What is that value?

### **3. New opportunities, new value**

In this section I want to get a better idea of the documentary sector in the creative industries. How are producers reacting to a changing media landscape? How is documentary production contributing to the economy? How is the behaviour of the audience changing?

### *The media landscape is changing*

Joram ten Brink, Co-Producer of ‘The Act of Killing’ explains how the media-scape is changing documentary production in broadcasting: “all big television companies in Europe have completely

withdrawn from the whole documentary world (during the last ten years)”, (Brink, 2014, p. 7)<sup>13</sup> Broadcast commissions continue to shrink, budgets are not getting bigger and competition for these funds is increasing.

In 2011 industry magazine *Televisual* quoted former Channel 4 head for documentaries Hamish Mykura saying that the broadcaster spent 24 million GBP in 2011 for 138 hours of programming (Considine, 2011). On the other hand, BBC budgets are shrinking by approximately 10%. The organisation has to absorb 725 million GBP per year in licensing fees for the over-75s under a new funding deal (Mace, 2015), (Martinson & Plunkett, 2015), (BBC, 2015). Broadcast budgets had fallen an average of 2.7% in 2014 (*Televisual*, 2014) making the competition for existing funds even tougher.

Producers are busy discussing the changing media landscape at the international Broadcast Conference (IBC) and the International Documentary Film Festival Amsterdam (IDFA). Over The Top (OTT), (In-Stat, 2009) services like Netflix, dominated much of the International Broadcast Conference theme in Amsterdam in 2015 (IBC Content Everywhere).

Publisher Andrew Neil (BBC News, 2004), (Preston, 2002), Bruce Tuchman of the AMC and Sundance Channel (2015), Michael Harrit of Sony (2015) and Rhys Noelke of the RTL Group (2015) discussed at IBC how traditional broadcasters compete with OTT services (ibTV, 2015). They went on to discuss that more bandwidth, more video streaming and more network intelligence applications challenge traditional broadcasters. There is no reason to assume that this trend is going to reverse any time soon.

Broadcasters HBO, Channel 4, BBC and ARD are all adapting to these challenges by setting up their own OTT video streaming services. They contract OTT service providers to set up their own Video-On-Demand (VOD) brand<sup>14</sup>.

Clearly, the role of the broadcaster is changing. Channel 4’s Stuart Cosgrove realised that in 2013. Inge Ejbye Sorenson of the University of Glasgow quotes Cosgrove (Sorenson, 2014): “Television will still have massive power because it has the greatest power to curate and brand and commission as to distribute and circulate” (p.37)

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<sup>13</sup> The transcript of the interview is located on the DATA DVD inside the folders Interviews and transcripts.

<sup>14</sup> HBO, for example, launched its OTT service in 2014 (Littleton, 2014).

But the scope of the challenge to traditional broadcasters is revealed by the soaring rise of OTT-membership subscriptions. Netflix' membership rocketed to 89 million paid subscribers in 2016 (Team, 2017). OTT's offer their services beyond national boundaries reaching audiences worldwide. Netflix expects to serve 128 million subscribers by 2022 worldwide (Foster, 2017). This is new and unprecedented<sup>15</sup>.

How do producers deal with this changing media landscape? Case studies and expert interviews in this thesis show that producers connect in new ways to stakeholders, funders and distributors using social media. In chapter 3 I will introduce the Real-Virtual-World-Network model (RVWN) to show how producers do this.

### *Documentary production and the creative industries*

In this section I discuss the documentary sector in the creative industry to better understand the economic impact of the genre. Statistical and government sources from the United Kingdom (UK), Germany and the European Union (EU) provide insight into the typical size of a documentary production company.

Documentary production companies can be defined as Small or Medium Size Enterprises (SME). For example, top grossing documentary

- 'Fahrenheit 9/11' lists 234 crewmembers.
- 'Senna' 61.
- 'March of the Penguins' 104, inclusive of the high-profile voice actors.

Without access to primary sources, like actual production documentation, it is difficult to confirm exact numbers. But according to these numbers, Fahrenheit, Senna and March of the Penguins fall under reference section 465 of the 2006 United Kingdom Companies act.

The act describes a small or medium size enterprise (SME) as a company with an annual turnover of less than 22.8 million GBP, a balance sheet of less than 11.4 million GBP and not exceeding 250 employees (Companies Act, 2006)<sup>16</sup>. But this definition does not do justice to the majority of SMEs

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<sup>15</sup> Unlike the BBC, ARD or Dutch broadcaster NOS, OTT's are purely commercial. The idea of a broadcaster with a mandate to offer education and minority views is not part of their expansion.

<sup>16</sup> In the UK alone 5,236 SMEs were registered in 2014, of which the vast majority, 5010, were micro SMEs with fewer than 9 employees. SMEs represent 99% of all businesses, employing 60% of the UK workforce. 96% of all businesses are micro-SMEs employing 35% of the UK workforce. Lord Young states in his report to the UK government that most growth has come from firms with few employees (Graffham, 2015).

or micro SMEs due to its broadness, and less so for those SMEs operating in the documentary production sector. For those reasons the EU commission published a new definition for SMEs (European Commission, 2005) featuring three key criteria: the number of employees, annual turnover and annual balance sheet.

Category	Headcount	Annual Turnover	Annual Balance Sheet
Medium Sized	< 250	< € 50 million	< € 43 million
Small	< 50	< € 10 million	< € 10 million
Micro	< 10	< € 2million	< € 2 million

Source: Official Journal of the European Union 2005, The SME User Guide: User guide and model declaration

Table 5

This definition provides a more detailed overview. Based on the table above most documentary production companies fall into the category of a micro SME. The Institute for Mittelstandforschung Bonn defines an SME along similar lines (IFM Bonn, 2015)<sup>17</sup>

Category	Headcount AND	Annual Turnover
Medium Sized	< 499	< € 50 million
Micro	< 9	< € 1 million

Table 6

Source: IFM 2015, <http://en.ifm-bonn.org/definitions/sme-definition-of-ifm-bonn/>

The Economic Policy and Statistics section of the House of Commons Library delivered a report to members of parliament categorising SMEs into

- Micro SMEs (up to 9 employees),
- Small SMEs (up to 49 employees) and
- Medium SMEs (up to 249 employees) (Ward & Rhodes, 2014).

<sup>17</sup> The Federal Ministry of Economics and Technology in Germany reports that 99% of all companies are SMEs contributing almost 52% of the total economic output, compared to 47% in the UK. 15,5 million people are employed by SMEs, or nearly 60% of the total German workforce (Federal Ministry of Economics and Technology, 2013).

SMEs are the most significant GDP contributor. Across the European Union 21.6 million SMEs employ 88.8 million people (SME Performance Review, 2014).

To put that into perspective: 22.7 million people lived 2018 in Greater London (Mayor of London). Imagine four cities of the size of London with everyone working for a small or medium size business! This would cover the entire South of the UK.

Clearly SME's are *the* driving factor to Europe's economy. The EU today is the single largest market in the world. It makes therefore sense to refer to the EU definition in this thesis. It provides a common reference of SMEs across the EU<sup>18</sup>.

### *How important is the documentary sector in the Creative Industries?*

Documentaries are categorised as part of the Creative Industries by the Department of Culture, Media and Sport UK (DCMS, 2016). They fall into the category of film, TV, video, radio and photography.

The creative economy as a whole is categorised into the following industries:

- Advertising and marketing
- Architecture
- Crafts
- Design: product, graphic and fashion design
- Film, TV, video, radio and photography
- IT, software and computer services
- Publishing
- Museums, galleries and libraries
- Music, performing and visual arts

In 2013, one in every twelve UK jobs was located within the creative industries. Film, TV, video, radio and photography ranked fourth in a report issued in 2015 by the DCMS regarding employment in the creative economy (DCMS, 2015a), accommodating:

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<sup>18</sup> This may no longer be appropriate for the UK after March 29, 2019 due to Brexit.

- 90.000 support jobs.
- 141.000 jobs in the creative industries.
- 29.000 jobs outside the creative industries.
- A total of 259.000 people were employed as part of the creative economy in the category of film, TV, video, radio and photography (p.10).

As a whole, the creative industries represented 5% of the UK economy, contributing Gross Value Added (GVA) with an increase of 25.8% between 2008 and 2013 – the second highest increase of all categories (DCMS, 2015a)<sup>19</sup>.

The British Council states that the UK Creative Economy is the largest in the EU and the largest globally when it comes to Gross Domestic Product (GDP), (The British Council, 2015). Governments recognise this growth as a key driving factor for both job and wealth creation, as well as an important platform for cultural engagement.

Creative Scotland appreciates the contribution made by the creative industries: “excellence and experimentation across the arts, screen and creative industries is recognised and valued” (Creative Scotland, 2016, p. 50). The UK creative industries are growing faster compared to the UK workforce as a whole, adding 5.2% of Gross Added Value (GVA), (National Office of Statistics, 2016). In Scotland alone, that amounted to a GVA contribution of 2.8 billion GBP.

According to the Scottish government 15.000 businesses employed more than 70.000 people in this sector, which is more than the Scottish energy sector (Scottish Government, 2018). The creative industries accounted for 5% of the UK economy and employed 259,000 people in 2015. But what about the documentary sector?

### *Documentaries at the Box office*

The British Film Institute (BFI), the German Filmförderungsanstalt (FFA) and the EU Media desk give an idea of the size of the documentary market. The BFI categorises documentaries as specialised films and reports that 89 documentary films were released theatrically in the UK in 2014 (BFI). This represents 13% of all releases, resulting in just under 0.9 % of all box office receipts or 10.7 million GBP<sup>20</sup>. Documentaries contributed a fraction of the UK’s box office in 2014.

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<sup>19</sup> Software and computer services ranked first with 825,000 jobs in the Creative economy. Ranked second was the category of Advertising and Marketing employing 482,000 people, third are Music, Performing and Visual Arts providing employment to 300,000 people. From 2011-2013 the design, product, graphic and fashion category experienced the most growth at 17,7%, followed by IT, software and computer services at 16,4% and architecture at 12,3%. The film, TV, video, radio and photography category ranked 4<sup>th</sup> growing by 11,8%.

<sup>20</sup> These figures are also available from online sources such as IMDB (2015g) and Box Office Mojo (2015) confirming BFI statistics.

The top 3 documentary productions since 2001 in the UK are

- ‘Fahrenheit 9/11’ (6.55 million GBP),
- ‘Senna’ (3.17 million GBP) and
- ‘March of the Penguin’s (3.08 million GBP).

The published IMDB credit lists indicate that all three productions qualify as medium-sized SMEs based on a head count of less than 250 and an annual turnover of less than 50 million EUR per year in Europe. This excludes revenues generated via terrestrial, cable, satellite or VOD deals. Information on revenue generated from sources other than box office receipts is even more difficult to obtain. Often NDAs<sup>21</sup> prevent their publication, but it is reasonable to conclude that even with terrestrial, cable, satellite and VOD revenue, annual income for each of the top three grossing documentary pictures in the UK remains below the 50 million threshold<sup>22</sup>.

‘Fahrenheit 9/11’, ‘Senna’ and ‘March of the Penguins’ are the top grossing theatrical documentary productions up to and including 2013 since 2001. It is safe to assume that all other productions in this field fall into the medium- small- or micro-SME category. The majority of SMEs are more likely to be in the latter, depending on terrestrial, cable, satellite, DVD and VOD sales and without a theatrical release. 0.9% of box office returns represent a fraction of ticket sales. But are financial returns all that matter in documentary production?

#### *The three Ps in documentary production*

I discussed the three Ps earlier in this chapter. I have shown that documentary productions are not the most profitable. People and the planet matter to documentary filmmakers. Later I will discuss this in more detail using case studies, but for now just have a look at these titles:

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<sup>21</sup> Non-disclosure agreements are common to ensure confidentiality of production data (NDA)

<sup>22</sup> Revenues from broadcast commissions such as Channel 4 are in the range 150,000 GBP per one hour commissioned programming; documentaries for the True Stories strand are offered 40,000 GBP for pre-purchases and 10,000 GBP for a license to broadcast (Channel 4, 2015). ARD and ZDF are less open about their figures, but the newspaper ‘Die Zeit’ published an interview with documentary producer Stefan Eberlein: his half-hour productions are remunerated between 11-13,000 EUR (Baurmann, Heuser, & Kammertöns, 2013) for a slot on the “37” documentary strand (ZDF Enterprises, 2015). SyFy vice president, Tim Krubsack, is on record stating that budgets for one-hour programming for alternative content range from 275-500,000 USD. Sheila Nevins of HBO Documentary Films explains that HBO pays in the “mid- to high-hundreds of thousands per hour” (Hamilton, 2011).

- *The Act of Killing* (IMDB, 2013b)

This is a film about Human Rights abuses. In the film murderers confess to their crimes in Indonesia.

- *The Age of Stupid* (IMDB, 2009)

This is a film about Climate Change. The protagonist of the film watches archive footage of our planet in the future, wondering what could have done to stop climate change.

- *I Am Breathing* (IMDB, 2013a)

A film about Motor Neurone Disease (MND). In the film, we follow Neil Platt who suffers from MND until his death.

None of the above is a comfortable topic. Human Rights violations? Climate Change? A man dying of MND? Documentary producers seek out topics like this because they want to raise awareness on important matters. It also makes it more difficult to sell the film. Who wants to be depressed by a film about torture and death as portrayed in ‘The Act of Killing’?

Clearly, the primary moral goal to documentary producers is to make the world a better place. It is the reason why they do not shy away from difficult topics. Social media can help engage the audience with this challenge.

At the Good Pitch producers pursue that goal in practice. The aim of the Good Pitch is to match documentary filmmakers with NGO’s and philanthropists instead of the more commercial broadcast commissioner. The objective is to make a positive contribution to society (The Good Pitch, 2017).

The organisers of the Good Pitch care about people and the planet. But the Good Pitch is not the only venue where documentary filmmakers seek support for alternative forms of documentary production. The Good Pitch is part of an international network with the aim to produce impact documentaries:

- The IDA Enterprise Documentary Fund “supports feature length explorations of original stories that integrate journalist practice into the filmmaking process” (IDA, 2017).
- The Sundance Documentary Film Program supports “non-fiction filmmakers worldwide” with a “commitment to documentary as an increasingly important global art form and a critical cultural practice in the 21st century” (Sundance Institute, 2017).
- The Bertha Doc Society Fund is “looking for films that break important stories of our time (and) expose injustice” (Doc Society, 2017b).
- ITVS is making funding available to documentary filmmakers with the goal to “enrich the cultural landscape with the voices and visions of underrepresented communities, and reflect the interests and concerns of a diverse society” (ITVS, 2017).

Critics argue that producers are not paying enough attention to financial profits and that they rely too much on subsidies. Robert Tannenwald thinks that there is “Not Much Bang For Too Many Bucks” (Tannenwald, 2010). He claims that subsidies cost the taxpayer and benefit the production company with little return on the investment.

But how does the audience see this? What are their values? Social media provides answers. Reviewing the funding criteria of IDA, Sundance, the Doc Society and ITVS reveal a strong correlation with values important to users and identified by the Internet Society (ISOC, 2017):

- Users consider access to the Internet a Human Right.
- Social Media is an essential tool to tackle pressing global issues from poverty to improving mental health.
- 98% perceive the Internet as critical to knowledge development and education.

Users see social media not just as a technology to share information and interact with each other. They see social media as an opportunity to contribute in a positive way to society. Clearly documentary filmmakers share that higher moral goal with audiences who want to make the world a better place.

From Human rights to the environment, the above funding bodies are supporting documentary projects along those lines. Here the triple bottom line really matters. It shows that Robert Tannenwald misses a point. Subsidies are important! A society that can afford subsidies needs to support documentary filmmaking to raise awareness about minority groups, injustice, human rights

and the planet. This is not always profitable in financial terms. But it improves our lives on this planet. It changes the way we live together in society. And that counts just as much as money.

*The contribution of the documentary sector to the economy*

It is difficult to obtain an exact number of micro SME documentary production companies that operate in the UK, Germany or the EU as a whole. Industry directories do not list all micro documentary SMEs. The majority of documentary production companies operate without being surveyed by a government body. They do not belong to documentary associations such as the International Documentary Association (IDFA, 2015) or the European Documentary Network (EDN, 2016). The BFI statistical yearbook 2014 states that 89 documentaries were theatrically released in 2013 (BFI, 2014b), but few statistics account for documentaries produced for TV and VOD distribution.

Because of the absence of exact data, it is difficult to estimate how many people exactly are working in the documentary sector. But the SME size of a documentary production company coupled with box office records allow for an educated guess. It is reasonable to conclude that employment by the documentary sector forms but a fraction of the creative economy.

Documentaries do not generate massive box office revenues. Employment opportunities in documentary production are limited. But the documentary sector is highly valued when taking into account the triple-bottom-line. The Danish Film Institute recognizes the cultural contribution documentaries make towards society by awarding production subsidies to thirty-three productions in 2013 (Danish Film Institute, 2014), up five productions from the previous year (Danish Film Institute, 2013). The FFA Germany (2016) reports that fiction film releases decreased by 4% compared to 2013, yet documentary releases increased by 9.8%. The EU MEDIA Desk quoted survey participants claiming that

without MEDIA, documentary filmmaking of any importance in Europe, about Europe, for Europeans - is dead. (Searles, 2012, p. 50).

The Danish Film Institute, the FFA and EU Media Desk clearly value the cultural contribution of documentary filmmaking. But I have also shown that budgets are not getting bigger, yet PWC forecasts more growth in digital media from 2015 to 2019 (PWC, 2015).

### *Shrinking budgets, but a growing industry*

Despite shrinking budgets, the industry is growing, with creative industries showing stronger growth than manufacturing or other industries. But where is that growth is coming from, if budgets are not getting bigger?

In 2013 Ooyala, a company providing digital streaming cloud services, reported that video streaming to mobile devices soared by 41% in the 2<sup>nd</sup> quarter of 2013 (Q2 Video Index, 2013). Ericsson, a company dedicated to “lead transformation through mobility” (Ericsson, 2017) reports equally strong growth in the mobile device market (Ericsson Mobility Report, 2014; Cerwal, 2015). In 2014, mobile devices were each downloading approximately 1.3 GB per month of content and for 2020 Ericsson predicts that this will increase to 6.5 GB per month.

According to Ooyala, 40% of Europeans view on-demand video from start to finish. Half of all streaming content in Sweden is less than 30 minutes in duration. In the UK, 21% of all online video content is streamed to mobile devices. Almost double that of the global average. Audiences consume streaming content on their mobile phone and tablet anywhere and anytime.

### *More filmmakers contribute to making the world a better place*

Social media provides a platform to new talent making it possible to bypass funding bodies such as Sundance or IDA. I observe how my students develop documentary projects, start their own crowd-funding campaign, produce documentaries, successfully enter film festivals and then have their film broadcast on national TV<sup>23</sup>.

This also challenges the role of established organisations such as IDA or the Bertha Fund. When I discuss funding with students they say that application procedures are complicated. They perceive it as an unfair old boy’s network, with too many competing for too little money. Whether or not that is true is not relevant. And my account is at best anecdotal, though teachers in the field might recognise this.

However, social media makes it possible for those students to ignore funders, while established documentary filmmakers continue to be funded by NGO’s, philanthropists, broadcasters and sponsors. Students producing films in this way operate on micro-budgets, unlike documentary producers who need to cover salaries, overheads and production costs. But there is a risk that a new

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<sup>23</sup> My former student Charlotte Driessen successfully raised 11.670 Euros for her documentary project “Kuluut” (Driessen, 2017). While her account is at best anecdotal, she is not the only student to simply bypass established funding structures in this way.

generation of documentary filmmakers emerges which is disconnected from the traditional documentary markets, venues and funders. Social media can help draw that talent back in.

But to both, new talent operating outside the norm and the established documentary filmmaker, the higher moral objective is to make the world a better place. To both, documentary filmmaking is not just about financial profit. People and the planet are more important. The triple bottom line, the three Ps, is a strong motivator driving the production value chain. Films like “Kuluut” (Driessen, 2017) or “The Act of Killing” (IMDB, 2013b) are just two examples of that.

In this section I showed that documentaries contribute a fraction of all revenues at the box office. The genre employs relatively few people in the Creative Industries. The new broadcasters are OTT’s like Netflix and YouTube. The new kids on the block do not have a mandate to educate or provide alternative views unlike European broadcasters the BBC, German ARD or Dutch NOS. OTT’s operate from a purely commercial perspective. This reduces alternative voices in documentary filmmaking.

On the upside, events such as the Good Pitch fill that gap as part of the international impact documentary network. The cultural contribution the documentary sector makes is clearly highly valued. Again, I am reminded of Elkington’s three P’s – or the triple bottom line. Documentaries are not the most profitable. But documentary producers care about people and the planet. And social media lowers the entry threshold for newcomers.

In the next chapter I want explore the promise of social media by examining case studies, interviews with producers and my own experiences of producing four short documentaries. How is social media changing audience behaviour? How are producers innovating social media to create new value?



## **CHAPTER 3: NEW DOCUMENTARY MODELS**

### **1. Audience participation and mobility: new documentary production values**

#### *The mobile audience*

In this section I want to discuss first the mobile audience, before exploring new forms of documentary production. Research from streaming provider Ooyala shows a major shift in audience behaviour. This does not mean that traditional TV is dead, but new viewing patterns emerge as audiences consumes media on their phone or tablet, anywhere and anytime.

Ooyala analysed more than 200 million unique viewers in 130 different countries to show that the use of viewing devices changes according to user need and time of day.

- Mobile devices are more popular amongst users while travelling to and from work.
- Tablets are more comfortable early in the morning when eating breakfast, before leaving home and when returning home after work.
- The use of desktop computers is most popular during working hours in the office – not at home.

Ericsson's growth data on mobile devices provides a similar outlook video streaming. Audiences access Video On Demand (VOD) content via OTT operators anywhere and anytime. The emerging picture is that SME media production companies are adapting to new business models to include social media, allowing for continued growth despite more competition and shrinking budgets in traditional production sectors.

#### *SMEs are more flexible to access the mobile audience*

In the previous chapter I have shown that the market is changing rapidly. OTTs broadcast content to a worldwide and mobile audience. Social media is a key factor to this transformation. How can producers take advantage of this new situation?

Documentary producers operate on lower budgets compared to drama producers. This, in addition to their small multi-skilled teams, makes them ideal candidates to adapt to the challenges of social media. SME documentary producers are not burdened by a lengthy decision-making process as part of an organizational hierarchy. They have the flexibility to exploit the growth potential highlighted by Ooyala and Ericsson in the mobile device market.

Traditional broadcast budgets are stagnant. Producers are forced to innovate to make up for this. They are beginning to adapt to a soaring streaming and social media ecology that is creating new

opportunities. Larger companies move slower and feature production environments that connect employees and team-members indirectly in rigid hierarchies.

SMEs on the other hand provide a small production environment with flat hierarchies, allowing team-members to connect directly with each other. I will discuss this in more detail in chapter 6. SME documentary producers are better equipped to adapt to change and implement new strategies quickly. But flexibility alone is not enough.

*What does the new mobile audience expect from social media?*

As I will show in chapter 6, the mobile user expects an authentic and emotionally engaging social media presence. Documentary producers have an advantage when it comes to doing this. Companies keen to assert a politically correct corporate image online are less likely to set up a credible online personality. But there are exceptions.

Traditional media-dinosaurs of the music industry have already discovered how to ‘hitch a ride’ by latching on to an authentic network personality. An example is the 2014 number 1 viral amateur music video made on an iPhone by Richard Dunn. He was stuck at Nevada’s McCarran International Airport, lip-syncing to Celine Dion’s ‘All By Myself’ (Time, 2014). This is an example of how Richard Dunn reaches out to a huge audience via social media. He comes across as authentic and the video clip made people feel for him.

Corporations like Netflix have discovered how important authenticity and emotional contagion is for social media. They learned from Youtubers like Miranda Sings (Ballinger-Evan, 2016). Miranda has generated millions of hits and was consequently contracted by Netflix (Spangler, 2017). As a result of this practice, User Generated Content is no longer dominating YouTube (Rosenbaum, 2014).

Because of their flexibility, SMEs are ideal entry candidates into the social media ecology. Their flat hierarchies allow people to connect directly to each other, discuss, and solve problems in the real and the virtual world quickly.

This way producers can draw from their talent to develop and set up an authentic online presence. Producers can reach out to both a local and global audience with the help of an authentic social media presence.

## 2. New documentary models

In this section I examine case studies to reveal new documentary models and discuss the application of findings in my own productions next. Research shows that new forms of production are influenced by the way producers, stakeholders and audiences connect in the real- and virtual world. Based on findings I introduce the Real-Virtual-World-Network model (RVWN).

### *Network analysis and case studies: the need for strong network partnerships*

I used social network analysis software Netvizz to analyse Doc Society and BFI case studies. Netvizz is a Facebook based application developed by Bernhard Rieder, Associate Professor in Media Studies at the University of Amsterdam (Rieder, 2013) (Netvizz, 2016)<sup>24</sup>. The software accesses and extracts data of a Facebook account.

Importing data as a gdf file into the software Gephi makes it possible to translate information into a visual representation. This way I can see how a Facebook account connects to other network players. Analysing the data shows which network players enhance your productions network position. Producers can forge new alliances with relevant partners using this knowledge. This analysis creates value that can be captured in the form of strategic partnerships and funding.

In this section am using terms that describe a projects network position. For example

- I call the project or others in the network, network actors.
- A network actor can have high or low centrality. A highly central network actor is a strong influencer. The opposite is true for a network player with low centrality.
- A network actor can also have dense network connections. Density refers to the maximum amount of possible connections in a network.

Ideally, the projects social media network presence should be highly central and dense. If it is not, it should draw strong network support from highly central network actors instead. I will discuss network centrality and density in more detail later.

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<sup>24</sup> Netvizz extracts data from Facebook pages and allows the export of that data as a gdf file. Gdf files are used for graph-based data that can visualise social networks in applications such as Gephi. Gephi was developed by students at the University of Technology of Compiègne (Gephi, 2015).

### The Act of Killing

The Britdoc Impact Field Guide and Toolkit features several case studies. They give insight into how documentary producers apply social media technologies as part of their production and distribution strategy. For example, Oppenheimer's 'The Act of Killing' (Britdoc, 2012d) had

- 1.300.000 views of the documentary trailer by 2012.
- The website received 350.000 unique visitors.
- The project's email list featured 6.600 contact details and
- a combined total of 23.611 likes and subscriptions were generated across Facebook and Twitter.

'The Act of Killing's' Indonesian Facebook page featured 10.372 likes in 2012 when it was merged with the English Facebook page version (Facebook, 2016a)<sup>25</sup>. In 2012, 3.935 followers were recorded on 'The Act of Killing's' Twitter page, which had increased to 5.712 followers by 2016 (Twitter, 2015). By 2015 the total number of likes and subscriptions had increased to 27.661, an increase of 5.116.

The Indonesian Facebook page for Oppenheimer's follow-up film 'The Look of Silence' was created in 2012. By 2016 the site featured 58.332 likes (Facebook, 2016b). The international version of 'The Look of Silence'<sup>26</sup> featured 4.121 likes in 2015 (Facebook, 2016c), bringing the combined total of Facebook likes and Twitter subscriptions for The Act of Killing and 'The Look of Silence' to 85.993.

But are dizzying Facebook likes and Twitter subscription all that matters to a successful social media campaign? The Gephi-representation in Appendix C, illustrates the network position of 'The Act of Killing' in 2016. A number of clusters stand out:

- Dogwoof features strongly as a network supporter with high centrality and network density. Dogwoof is a UK all rights distributor with 10.386 likes on Facebook as of 14/12/2015 (Facebook, 2016), (Dogwoof, 2015).

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<sup>25</sup> In 2012 'The Act of Killing's' Facebook page featured 8,235 likes and by the time of writing this thesis in 2016, this had grown to 22,318.

<sup>26</sup> I include 'The Look of Silence' in this case study as it can be considered part of the overall narrative Oppenheimer presents on this topic.

- IDFA is a significant network supporter. IDFA is an influential international documentary film festival in Amsterdam with 52.751 Facebook likes on 13/8/2016 (IDFA).
- Neither ‘The Act of Killing’ nor ‘The Look of Silence’ occupy a strong central network positions.

Dogwoof and IDFA occupy highly central network positions. Both strongly influence the entire social network dynamics. The geographic division between the UK, International territories and the Netherlands is clearly visible. Dogwoof dominates the UK network whilst IDFA asserts a strong influence in the Netherlands.

What does the Netvizz/Gephi SN-visualization tell us about the Indonesian social network? The Indonesian Facebook page for ‘The Act of Killing’ was merged with the international site, and the Indonesian page for ‘The Look of Silence’ in Appendix C reveals the following clusters:

- The Facebook page of Galeri Rupa Lentera di Atas Bukit with 17.404 likes on 13/8/2016 features a strong network support position in Asia. The page provides a discussion platform for Arts and Humanities related topics in Indonesia (Galeri-Rupa-Lentera-di-Atas-Bukit, 2016).
- IDFA features a strong network support position in Europe.
- The Museum of Modern Art (MOMA) provides an important cross geographical link.
- Movies That Matter’s Facebook Page has 115.167 likes on 13/8/2016 (Movies That Matter)
- IDFA has 52.751 likes on 13/8/2016 (IDFA).
- Neither ‘The Look of Silence’ nor ‘The Act of Killing’s’ Facebook pages or websites occupy strong central network positions.

High profile social network actors with strong centrality and network density are discovered. I also found that international and Indonesian Facebook pages for ‘The Act of Killing’ are by no means the only sites available. For example, the film is promoted:

- On a German Facebook page featuring 560 likes by 14/12/2015 (Facebook), which by 13/8/2016 decreased slightly to 548 likes (The Act of Killing DE, 2016).
- In the Netherlands, 243 likes were recorded on 14/12/2015 (Facebook) decreasing to 240 likes on 8/13/2016 (The Act of Killing NL, 2016).

- In Japan, 3,092 people liked ‘The Act of Killing’ on 14/12/2015 (Facebook) also showing a small decline to 3,048 likes on 13/8/2016 (The Act of Killing JP)<sup>27</sup>.

From the graphical representation in appendix C, we learn that Dogwoof, IDFA, Galeri Rupa Lentera and Movies that Matter contributed strongly towards the social network success for ‘The Act of Killing’ and ‘The Look of Silence’. Their highly central network positions are important for both films. Localised Facebook versions in Germany, the Netherlands and Japan did not attract significant network attention. They showed no sign of growth during the period observed.

Nevertheless, localised sites still require regular updates, which is time consuming and labour intensive. The network analysis shows that Dogwoof, IDFA, Galeri Rupa Lentera and Movies that Matter are valuable network partners. On the other hand, localised FB versions for the Film did not create value for the film.

### Bag It

The network analysis of the documentary ‘Bag It’ reveals a different strategy. According to Doc Society (2012c), the ‘Bag It’ trailer attracted 110.000 views on YouTube and Vimeo. 324.000.000 website visits were registered, 56.500 entries on the ‘Bag It’ blog, and a total of 5.800 SNS likes were recorded. By 2016 the ‘Bag It’ Facebook page had grown to 13.120 likes (Bag It, 2016).

‘Bag It’s’ SNS visualization profile differs to the previous case (Appendix C). ‘Bag It’ itself is a highly central actor in this network. Neither IDFA nor Dogwoof are included, instead supporting social network actors with high centrality are Chico Bag’s Facebook page that promotes a more responsible use of plastic bags with 19.303 likes (Facebook, 2015a). The 5Gyres Facebook page with 45.367 likes (Facebook, 2015d) also provides strong network support.

Actors in this network can be categorized as Facebook pages, websites and blogs promoting environmental causes and festivals, such as the Telluride Mountain festival (2016).

The ‘Bag It’ website features a blog and information for educators with an interest in starting a school project<sup>28</sup>. Visitors can buy the DVD directly from Reelthing Films through the site (Reelthing Films, 2016). ‘Bag It’ occupies a strong and highly central network position featuring

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<sup>27</sup> The Japanese Facebook page is managed by AOK Movies, whereas other international pages are administered by ‘The Act of Killing’s’ production company.

<sup>28</sup> Twenty-two schools have so far participated according to the site’s records.

only one Facebook page. The Facebook site is strongly promoted via the 'Bag It' website (ReelThing Films, 2015).

To compare with the previous case study: 'The Act of Killing' does not feature a Facebook link on their website as recorded on 13/8/2016 (The Act of Killing)<sup>29</sup>, but instead presents a fragmented Facebook presence across various territories.

### The Invisible War

The documentary 'The Invisible War' investigates the rape of women in the US Army. Per Doc Society, the film's online trailer received 739.000 views and the website received 407.000 hits. 145.000 emails are maintained in the project database and 47.000 SNS likes and subscriptions were recorded (Britdoc, 2012).

By 2016 the Facebook page likes had grown to 45.323 (The Invisible War, 2016) and 10.500 followers were subscribed on Twitter (The Invisible War, 2016) bringing the total SNS likes and subscriptions on Facebook and Twitter to 55.823. 'The Invisible War's' Facebook page features a highly central position in the network (Appendix C).

Network actors in this scenario are various US based governmental agencies and military and veteran organizations. The Service Women Network (2016) and Women Veterans Marching On (2016) provide strong network support to the project. Support is also available from high profile individuals such as congresswoman Jackie Speier (2016).

Neither IDFA nor Dogwoof play a strong network support role. The production features two websites [www.notinvisible.org](http://www.notinvisible.org) and [www.invisiblewarmovie.com](http://www.invisiblewarmovie.com). Social media links are provided on [www.notinvisible.org](http://www.notinvisible.org), which is maintained on community building software Nationbuilder (2015b) by documentary distributor ro\*co films (2015). [www.invisiblewarmovie.com](http://www.invisiblewarmovie.com) is maintained by entertainment group and distributor Cinedigm (2015).

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<sup>29</sup> By 13/4/2017 this had changed, a Facebook like button was included on the landing page.

*What the case studies say:*

The following network actors emerge from this analysis:

- Distributors like Dogwoof provide strong system support, because they occupy a highly central and dense network position. Dogwoof is experienced in social media applications.
- Festivals provide strong real-world and social network support. Depending on theme e.g. ‘The Act of Killing’ is suitable for IDFA, ‘Bag It’ finds distribution in events specialising in environmental issues. ‘The Invisible War’ is screened at festivals such as the San Francisco Film Festival. Festivals are important real- and virtual world network partners.
- Substantial real- and virtual-world network support is gained from interest groups and non-profit organisations interested in promoting the film.
- VIP individuals, i.e. actors, artists or government officials such as Congresswomen Jackie Speier, with a very strong, dense and highly central network position, offer strong network support.
- ‘Bag It’ and ‘The Invisible War’ occupy strong central positions: they are strong influencers. ‘The Act of Killing’ features a fragmented SNS presence, and strongly depends on the network support of network actors Dogwoof and IDFA.

The previous section shows how documentary producers use social media networks to reach out to audiences. The section highlights how producers establish a strong and central network position or draw from the strong network position of their partners. Evaluating a project's network position regularly provides network intelligence of suitable real- and virtual world network partners. From these examples, we learn that a dense and central network position makes possible a participatory culture between all stakeholders of a film. What does that look like in practice?

#### *Different forms of participation in contemporary documentary culture*

Reaching out to the audience via social media is not a one-way broadcast. Participation is a key activity of the new value chain in production. The previous section showed how a dense and central network position encourages stakeholders and audiences to participate.

In this section I examine forms of contemporary participation. I choose three examples which highlight differences in approach. These examples show the complexity of participation. This can be limited to a particular production phase or cover the entire production.

### Highrise (IDFA Doclab, 2010)

The Canadian National Film Board (NFB) project Highrise seeks to “explore vertical living” (NFB, 2009). Since its launch, the project has developed into a multi-faceted platform making participation possible for documentary participants and audiences. In 2017, the projects website featured the interactive documentaries “Universe Within”, “A Short History of the Highrise”, “Out My Window” and “One Millionth Tower” in addition to the director’s blog. The project featured at the IDFA Doclab and since then continued to develop its online narrative.

The “Universe Within” entices the website visitor to pick one of three characters, a man, woman or a girl. The visitor is then taken on a journey and given various choices. For example, the visitor is asked if he or she can imagine organising the Internet to save his or her friends, start a labour movement, prevent war or save a building. When the visitor to the site chooses to save a building the story of Karan comes up. Karan uses social media to prevent the demolition of the building he and another 139 people in Mumbai, India live in.

In “A Short History of the Highrise” the viewer is encouraged to watch the documentary and pause the film at any time to explore interactive features. When the tower of Babel appears as part of the films narrative, it is possible to pause, then click on the tower to explore more details of the history of the tower of Babel.

“Out My Window” is a 360-degree exploration of the “Global Highrise”. By clicking on a highrise window on the website, the viewer is taken to the residence of people living behind that window. This can be the highrise of someone living in cities across the globe like Bangalore, Amsterdam, Johannesburg or Sao Paolo. In this way, the visitor to the website gets an idea of what it is like to live in a highrise in these places.

“One Millionth Tower” gives the visitor the choice to watch the documentary or explore elements of the film by clicking on pictures of highrise buildings. The strategy is similar to “A Short History of the Highrise”, which takes visitors to the site on a journey, depending on which picture of the highrise the visitor clicks on.

All three projects provide a different perspective on what it is like to experience life in highrise buildings. The sites intuitive design makes it possible for visitors to have a different experience every time they visit.

### Bear 71 (NFB, 2012)

A bear is captured and tagged in another NFB film. This way it is possible to track him through the wilderness. After a brief introduction, the viewer follows the journey of bear 71 on an interactive map. The audience is encouraged to find bear 71 by clicking on an icon representing the bear. When they find the bear, video footage of a camera in the wilderness is played back. The camera was triggered by the bear's activities in the wild. The narrative is complemented by a voice-over giving details of the encounter.

The interactive design of "Bear 71" is similar to "Highrise". The visitor is given the option to follow the bear by making a number of choices. This means that the visitor to the site can have a different experience every time he visits. The sites design also features an appealing sound design and sufficient footage from real-world cameras to ensure the visitor can explore the site over a period of time.

### We are Northern Lights (2012)

This project differs entirely from "Highrise" and "Bear 71". The NFB projects feature a strong interactive platform encouraging visitors and audiences to engage and explore. Documentary participants are encouraged to participate by contributing content in the form of stories and media, i.e. photographs, video and sound. The projects director and web-team then designed an interactive platform.

"Northern Lights" on the other hand, encouraged documentary participants to contribute footage, which was then edited into a feature length narrative. The potential of interaction at the projects website remains largely unexplored. Participation in this case is focused in production. The NFP projects are strongly interactive in the consumption stage of the project.

### *Examples of participation in own practice*

Later in this chapter I discuss the four films produced as part of this research in more detail. In this section I want to touch on examples that are relevant to participation. The NFB films explored in the previous section show how producers create value by engaging audiences via an innovative interactive website. Visitors are encouraged to explore multiple storylines, contributed to the project by documentary participants. This can be considered participant-driven. Northern Lights was shot entirely by the audience, and while direction and post-production can be considered traditional, production is strongly participant-driven centric.

I found that each of the practice-based productions of this research became less director- and more participant-centric. For example, for the film “God, Church, Pills in Condoms” the production team relied strongly on social media to find documentary participants. Here social media created value by making it possible for us to identify suitable documentary participants. We engaged stakeholders by inviting them to participate on various social media platforms (see Appendix E). The film still is director-centric, we were in control of the narrative, production and post.

Social media was initially used as a research tool and not as a method to encourage participation. This changed during production and post-production. Here we created value by engaging the community that had formed around the project, using Email-blasts and blogs. Viewers began to share Behind-The-Scenes (BTS) content which grew the community in return. (see Appendix E).

The second film, “5 to 12”, began production with an engagement strategy in place. This time we applied a production mode closer to Nichols participatory mode of documentary filmmaking<sup>30</sup>. We extensively interacted with our documentary participants, discussed the narrative and offered participants the opportunity to provide feedback on the films edit during private- and community-screenings. We continued this approach with our next film “Black Pete: Behind the makeup”. For that film, we used social media extensively to connect to Black-Pete supporters and protesters online. Convincing them to let us film was a struggle online, both sides viewed us with suspicion. In the end stakeholders participated in the project after a long discussion on social media.

But there is a distinct difference between Nichols participatory mode of production versus a participant-centric approach. I wanted to explore that difference in more detail in our next film, “Safe Haven: Stories from a Dutch School”. How far can we take a participant-centric design? The goal was to give teachers the opportunity to show their perspective on how teaching refugee children affects them. We involved teachers early during development to discuss the narrative of the film. After meeting with the teachers, we set up a closed online discussion group making it possible for them to share their ideas and views. In this way, a participant-led project evolved, leading to curated content contributions by teachers (see Appendix D), which I discuss in more detail below.

NFB examples and Northern Lights show how an innovative website design and audience contributions encourage the audience to participate, for example by contributing footage or by exploring multiple online storylines. My own practice shows that it is possible to have varying degrees of participation during the production process. Participation can take place during

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<sup>30</sup> Bill Nichols (2001) participatory mode of filmmaking is characterised by interaction with documentary participants rather than observation.

development, production, post-production and distribution. Depending on the needs of the film, the film can feature varying degrees of a participant-centric design.

### *Participation design*

How do we qualify participation in production? So far, we have learned that participation is explored throughout all production stages in the above examples:

- During development, participants are encouraged to contribute stories and media, which can be transformed and shaped into a linear narrative, as is the case with *Northern Lights*, or a multi-faceted interactive trans-media story arc.
- During production, blogs and behind-the-scenes content, encourage stakeholders and audiences to discuss progress of the project
- In distribution, audiences are given the choice to consume passively and, where appropriate, actively participate on interactive platforms, as is the case with “*Highrise and Bear 71*”. In addition, 360 degree and VR technology offer an immersive experience.

Participation clearly can take place during any of the production stages, from development through to distribution. Participants can be the audience, crew and funders. From the production of the films made as part of this research I learned that participation can take place in public or private social network groups. Public groups are more suitable for the wider audience. Private groups are appropriate for crew and documentary participants. Later in this chapter I discuss how private groups help engage documentary participants and encourage them to contribute curated content.

It is critical for producers to determine which of these elements to include in their project. Story contributions by documentary participants edited to a single linear narrative are less labour intense when compared to developing, implementing and maintaining an interactive transmedia web platform.

The Films website needs regular updates, unless the project is archived. Multiple transmedia story lines easily develop into a gargantuan labyrinth, which needs to be painstakingly developed and implemented. Special consideration needs to be given to numerous distribution channels available to the producer: broadcast, theatrical, web.

Broadcast and theatrical require a linear narrative approach as is the case with “*Northern Lights*”. Web distribution can be interactive, 360-degree, VR or linear. New players have emerged to manage these forms of interaction, creating value that can be captured. For example, interactive

web-designers are needed to implement strong interactive participation during the consumption phase of the project.

Producers also need to consider the 1% rule<sup>31</sup> when designing a social media strategy for their film. 90% of visitors to a site observe. They are called lurkers. Only 9% engage with the content offered and contribute once in a while. But 1% actively contribute and create new content and are responsible for the majority of contributions. Jakob Nielsen of the Nielsen Norman Group (NN/g) (Nielsen, 2009) explains:

Your only real choice here is in how you shape the inequality curve's angle. Are you going to have the usual 90–9–1 distribution, or the more radical 99–1–0.1 distribution common in some social websites? Can you achieve a more equitable distribution of, say, 80–16–4?

NN/g researches engagement evaluating user interfaces to improve the bottom line. The group of contributors remains low even if the interface achieves an 80-16-4 ratio. This is why the real-virtual-world network model discussed later in this chapter matters. Improving participation via interface design is important for projects like 'Bear 71' and 'Highrise'. Improved participation design combined with real-world activities like hosted screenings, can increase contributions beyond the 80-16-4 ratio.

The experiential part of this research provides anecdotal evidence. Participation of teachers for the film 'Safe Haven' (Appendix D) shows that content contributions can rise above 4% if sufficiently motivated and engaged in the real- and virtual world. 10% of teachers contributed actively with new content to the closed Facebook page. Curated content like an interactive online exhibition keeps visitors to the story world engaged in content owned by the production. This is better than visitors leaving your transmedia world to find related information on other sites such as Wikipedia.

*What happens when I apply findings?*

Earlier in this chapter I discussed how analysing networks using tools like Netvizz reveals important network actors. Are these network connections the result of a campaign that started after production ended? How does a social network grow and evolve around a project? What happens when I apply findings? To answer these questions, I applied what I had learned in my own productions.

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<sup>31</sup> The 1% rule is "an emerging rule of thumb that suggests that if you get a group of 100 people online then one will create content, 10 will 'interact' with it (commenting or offering improvements) and the other 89 will just view it." (Arthur, 2006)

In total I produced 4 films:

- ‘God, Church, Pills in Condoms’,
- ‘5 to 12‘
- ‘Black Pete: Behind the Mask’ and
- ‘Safe Haven: stories from a Dutch school’.

With each film, I learned more about social media activities in production.

### Limitations

All four documentaries were produced part-time, outside my working hours as a teacher at University of Applied Sciences, Breda, Netherlands (2017). Projects needed to fit into my existing workload. But the outcome shows what it is like to use social media in documentary filmmaking practice. The experiential work also helped me define the idea of the Global Digital Family, which I will discuss in chapters to come.

### God, Church, Pills and Condoms

Applying findings is important to me as practitioner and teacher at an Applied Sciences University. Producing this film was a good start to apply my research findings. The film was produced in 2012 and screened at the Cinemanila Festival in Manila, Hanoi International Filmfestival, Eindhoven Docfest and Short Film Festival (IMDB, 2016i), (Tiny Little Doclab - FB, 2016).

The film explores a new controversial family planning law in the Philippines, which is strongly opposed by the establishment. The Catholic Church is against this new law because church doctrine considers all family planning methods other than natural family planning unethical. It took 17 years for the law to pass and the film tells the stories of teenage mothers and the consequences of teenage pregnancies. I promoted the film via Facebook and following the example of Producer for Marketing and Distribution Ben Kempas, I set up a Nationbuilder site. This made it possible to capture user data (Tiny Little Doclab, 2016e).

During development, the project was promoted via Facebook. We sent out email blasts to secondary schools, universities, health professionals, government agencies and officials as well as non-profit organizations. Potential participants in the documentary were identified via Facebook. Personal contacts in the Philippines were established via friends, family and the festival circuit. Throughout production short clips were published online via YouTube and Facebook.

By 2017 the Facebook page featured 1007 likes and 998 followers. This resulted in a social network drawing strong network support from the University of the Philippines (UP), (Appendix C)<sup>32</sup>. We were surprised by the strong network support from the UPs Facebook page (Facebook, 2016d) because we did not target UP. Appendix C reflects the standing of UP within the Philippine school and university system. UP clearly dominates the graph and other universities in the Philippines also generated significant traffic towards the Tiny Doclab Facebook page.

Analysing the films network position, I discovered that universities in general were important network players for this film. The University of Santo Tomas Facebook page (2016e) and student associations like the University of the Philippines School Sports Team (Facebook, 2016f)<sup>33</sup> are well connected to the film.

Universities and high schools were essential to widen the reach of the film and capture relevant target groups such as teenagers, teachers, clerics, health professionals and government officials. The Tiny Little Doclab Facebook page features only one direct and a number of indirect links to UP, but this was enough to connect to students who accessed our website via their school's internet. This compensated for the projects own weak network centrality.

I began to build up a database using Nationbuilder site at [www.film-and-television.com](http://www.film-and-television.com) starting with an initial 148 followers and 138 email contacts. By 13/8/2016 this had grown to 1.273 database entries (Appendix D). Compared to the other case studies this is modest. I consider the outcome to be successful even though this film was produced part-time in the Philippines and the Netherlands.

#### *Strategy:*

For the first documentary made as part of this research no clear social media strategy and approach existed. Nevertheless, social media played a crucial role in the development of this project. It would not have been possible to research the topic without the many leads available via social media.

News headlines, blogs and Facebook posts made it possible to identify potential real- and virtual-world system supporters for the film before production began in Manila. Soon, a small community formed around the project's Facebook page entitled 'Tiny Little Doclab' (Facebook, 2011) which in turn provided new leads to help target specific groups regarding the distribution of the film. A small

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<sup>32</sup> We did not anticipate the impact that the social network promotion would really have. The film was produced on a micro budget part-time as part of this research, yet the graphical representation in Appendix demonstrates that the film reached its intended audience.

<sup>33</sup> UP enjoys a high ranking among Philippine universities (University of the Philippines - QS Ranking, 2016) as a government owned school and unlike catholic or private universities its perspective is considered more liberal (University of the Philippines, 2016).

crowdfunding campaign raised a modest amount of money towards the production and distribution costs of the film (Indiegogo, 2011).

*Distribution:*

Social media had a significant influence regarding festival distribution via online platforms (Film Freeway, 2014), (Without a Box, 2000). In addition to traditional festival submissions, the film was successfully released and accepted into several international festivals resulting in formal invitations to Cinemalaya, Manila (2012) and the Hanoi International Film Festival (2012).

Following the strategy of ‘The Act of Killing’, the film was also made available on YouTube to reach the key target group: Filipino teenagers with access to the Internet. While Vimeo views are moderate, free distribution via YouTube produced stronger results for ‘God, Church, Pills and Condoms’ (Appendix E)<sup>34</sup>.

*Network support and impact:*

Real-world network support was requested from politicians, clerics, medical professionals and educators. Young men and women were made aware of the film and targeted in this way in both the real- and virtual-world. The aim was not to generate profits, but to raise awareness about the topic and encourage participants and the audience to form their own opinions based on the arguments presented in the film. The call to action was to share the film and change public opinion by engaging viewers in an online discussion.

YouTube statistics show that a sizeable community discussed the film. Relevant virtual system supporters with high centrality like the director of the Democratic Socialist Women of the Philippines Elisabeth Angsioco (Facebook, 2017b) further enhanced the value of the film by ensuring that it was promoted to relevant target groups in the Philippines.

This example shows the power of social media to build communities. Social media can facilitate awareness and promote SME documentary films to an audience, which would otherwise not be accessible via traditional media. In this case Filipino teenagers, health care professionals, the clergy and political activists were activated.

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<sup>34</sup> I decided to withdraw the film from Youtube in 2015 and move distribution to Vimeo, as ToS are more favourable on Vimeo (see Appendix).

### *What was learned:*

Applying findings in a practical setting taught me that it is important to analyse a projects network position in detail. We did not target UP as part of the films promotion. Yet UP became a strong network supporter because university students shared the films social media links. This showed me how important it is to analyse a projects network positions sooner and regularly to identify possible network partners in this way. The next step is to approach them with a view to form a partnership.

The film was an experience that producers without social media knowledge are likely to go through. The topic was subject to lively discussions on Filipino blogs dealing with this subject. Despite the lack of knowledge on social media we were surprised by the way the film connected users on social media. It is reasonable to argue that with a strong and focused social media campaign in place, the film would have reached a wider audience than it did.

The production team established a baseline social media presence by using and expanding its social media skillset. Using real world and social media networks made it possible to identify and recruit documentary participants. Crowdfunding was moderately successful and I decided to discontinue crowdfunding in future projects as it became clear that crowdfunding exceeded the scope of this part-time research project. Social media was crucial in reaching out to the intended audience and the successful distribution of the film internationally.

### 5 to 12

This is a documentary about elderly athletes in the Netherlands. The goal was to produce a documentary about aging athletes and explore how the largest growing demographic group in developed countries, namely people above the age of 50<sup>35</sup>, are engaging with social media. ‘5 to 12’ tells the story of two friends, Kees and Rinus. Both are in their late seventies and remain active athletes.

### *Strategy*

At the time of production I was able to apply what was learned from Ben Kempas’ example, i.e. social media applied for ‘I Am Breathing’. Real-world supporters with high centrality and potential interest in the film were identified via social media. An online discussion with interested individuals developed, which then led to our first meetings with the participants of the film during development. Short behind-the-scenes video clips were regularly uploaded to social media, which in turn created interest in this age group to participate via social media.

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<sup>35</sup> The implications of an aging demographic are explored by Sarah Harper in more detail (Harper, 2014)

### *Distribution*

'5 to 12' was submitted to various film festivals via sites such as Freeway and Withoutabox. The film achieved national and international releases in festivals like Docfeed in Eindhoven, the 21<sup>st</sup> International Sedona Film Festival, Arizona, and the Films-by-the-Sea Festival in Zeeland. A formal invitation was extended to the director of the film to attend the festivals. 5 to 12 was made available online via Vimeo to participants of the film and a community screening was organized at the AV56 Athletes Association in Goes (see Appendix F).

### *Network support*

Collaborating closely with the documentary participants sport organisations, i.e. athletes club in the Dutch village of Goes and Zeist, generated valuable network support. Despite their age, participants were keen to share the film online, the Goes' athletes club welcomed and organised a community screening for its members. '5 to 12' became the first film to feature community screenings, an important strategy element engaging stakeholders at grassroots level.

### *What was learned*

Community screenings became important for this film: unlike the previous film, the intent for this film was to work with a small but dedicated group of participants and explore the purpose of community screenings. Even at micro-production level, community screenings at the AV56 athletes club in Goes generated significant interest in the film.

Visitors to the screening requested copies of the film, online links and shared the film with friends and family. '5 to 12' highlighted the importance of using social media for grassroots engagement and community screenings. Making sure community screenings meet minimum quality standards with regards to video projection and sound, was an important element to a successful screening outcome.

### Black Pete: behind the Makeup

This film deals with a cultural event in the Netherlands: Sinterklaas. In recent years this event, which is celebrated all over the Netherlands involving thousands of volunteers and Sinterklaas associations, became very controversial as ethnic black communities feel offended by the idea that mostly white people paint their faces black to become 'Black Pete'<sup>36</sup>.

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<sup>36</sup> How this controversial celebration is changing is highlighted by Ishan Tharoor (2016)

### *Strategy:*

Learning from the previous two films, the idea was to tap into existing real-world and online communities on the topic of Black Piet. Initially it was difficult to identify participants for the film as both, Anti- and Pro-Zwarte Piet groups did not understand our motives. Anti-Piet groups considered us to be pro-Piet, pro-Piet groups perceived our position to be anti-Piet. Finally, we succeeded in convincing key participants via online discussions on Facebook and obtained access to interviews and associations organizing the event. Without social media, it would not have been possible to identify key participants for the film in the time available.

### *Distribution:*

Distribution proved difficult for this film, especially in the Netherlands where over saturated Dutch media coverage left audiences exhausted regarding this topic. Nevertheless, documentary participants shared the film via Vimeo (Appendix F) and it finally premiered at the Movimiento cinema in Berlin as part of their Christmas Film festival (Weihnachtsfilm Festival, 2016).

### *What was learned:*

Lessons learned from the two previous films were applied and neither development nor production would have been possible without social media. Relevant real- and virtual-network support requests were made from the film's participants. Strong network intelligence established that the film should not be released first in festivals in the Netherlands as many Dutch are tired of the topic. Network intelligence indicated that the film should be initially screened to European and US audiences with some understanding of the topic. Only then should the film be released in the Netherlands.

### Safe Haven: stories from a Dutch school

The fourth documentary 'Safe Haven: stories from a Dutch school' follows refugee children and their teachers in the Netherlands<sup>37</sup>. For this film, I negotiated permission to spend 6-month at a primary school where children learn to speak and understand Dutch within a year, before they move on to a regular Dutch school. At the time of writing, the film had completed production and entered distribution. The film premiered at the Leiden International Short Film Experience (LISFE, 2017) and a community screening took place on January 18, 2018. The screening connected teachers featuring in the film, local press and counsellors, politicians and people living near the schools, facilitating a platform to discuss the on-going refugee crisis. (see Appendix Media DVD)

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<sup>37</sup> The fate of refugee children in Europe is highlighted by UNICEF (2017)

*Strategy:*

Knowledge gained from this research proved useful when establishing a transparent social media network engaging stakeholders and documentary participants. Again, without social media researching this topic would have taken longer. Engaging and involving stakeholders would not have been possible, for example regular updates during production allowed participants and stakeholders to contribute and comment on the progress of the film in a closed Facebook group. As a result, my position as the documentary filmmaker changed and allowed me to curate documentary content in addition to producing the film.

*What was learned:*

For this film, a participant-centric approach and curated content became important. Participants in the film, in this case teachers at a Dutch grammar school, contributed content to the film's website which is otherwise not available in the film. For example, Neil Platt's blog in 'I Am Breathing' can be perceived as additional content, which is not available in the actual documentary, adding to the transmedia narrative of the project as a form of curated content.

Social Media facilitates a multi-perspective approach. The director and the audience are given the opportunity to discuss, interact and submit more than one perspective, including viewpoints not presented in the actual film. Social media provides the opportunity for audience interaction. User contributions to blogs become part of a story world with the potential for continued evolution, featuring direct connections, two-way communication and participation from all network actors.

This project underscores the importance of participants as co-discoverers, contributing to the project's social media strategy and the multi-perspective potential of social media. As a result, I initially created a closed FB group where participants felt comfortable to express ideas and contribute content as equals – a virtual space for a participant-centric perspective.

Content contributed to this space was discussed and released into the public FB group, provided contributors felt comfortable about it. This was not just a dialogue between the makers of the film, participants, stakeholders and potential audience – it was an opportunity for participants and stakeholders to contribute in a creative way to the film, creating a different bond between the makers and participants.

The community screening that concluded this project proved useful because of the call for action to share the film. During the screening the audience was clearly moved by the film. The discussion that followed motivated the audience to share the films webpage.

#### *Why does the experiential account matters?*

The experiential account reveals aspects of social media not available through analysis of observational case studies or expert interviews. For example, content curation and accepting co-creators in a participant-centric rather director-centric model became a strategic element in the last film of the series. The discussion and emotional engagement observed during the community screening of 'Safe Haven', emphasizes how important hosted screenings are to grassroots work and achieving impact. Because of this experience, I consider hosted and community screenings a key strategy that creates value. The experiential account serves as a basis to better understand on how social media influences each production phase of the value chain.

#### *From preproduction to distribution*

##### Pre-production

'The Act of Killing' shows how a purposefully invisible public social media strategy is important to protect the crew on location. But this does not imply that no social media strategy is needed. During the conceptual stage during development, social media is frequently neglected until pre-production or even later. It is in this stage of development when the production team deliberates on the project's overall business strategy, establishing a marketing and distribution strategy and identifying the appropriate audience.

Even if no audience engagement is required during development and pre-production, the team is busy collecting data and producing social media content suitable for later releases. Later I will discuss the RVWN model which illustrates how the production team can identify strong network partners in order to position the entire project appropriately. This ensures maximum exposure in both the virtual and real world. During pre-production of 'God, Church, Pills and Condoms', the production needed to carefully screen social media partners:

- Are partners able to deliver a consistent social media campaign? What steps need to be taken to ensure an effective social media campaign in all relevant territories? For example, ‘The Act of Killing’ had a number of Facebook sites in various territories, which were not regularly updated.
- Is the social media campaign better managed in-house if distribution partners are not experienced in implementing an effective social media campaign?

Partners needed to be screened as soon as possible during pre-production before shifting focus on distribution. From this we learned that internally the attention of the projects social media strategist also needs to change. For example, during production, a strong relationship with the project’s production-manager is more likely required. This will shift to the post-supervisor during post-production. Community building continues throughout, evaluation of blogs, tweets and SNS activity provide clues as to the project’s success and direction to take.

During pre-production user data is captured and analysed. Blogs are moderated and communities are established. The Nationbuilder account captured user data for the Tiny Little Doclab, which is the umbrella organisation for all the films produced as part of this research. This resulted in 1.002 Facebook likes, 998 FB followers (2011) and 1.273 community members on Nationbuilder. Subscribers were kept up to date with regular email blasts. Nationbuilder or software like it, makes it possible to measure the impact of mailshots (see Appendix D).

Targeted email blasts instead of unsolicited email campaigns proved a useful tool to engage with the film’s community. For example, Mailchimp is a successful email-marketing service and provides benchmark statistics according to industry for comparison. In Entertainment and Events 21.37% of recipients open the email and 2.36% continue to click on the link provided in the email (Mailchimp, 2017). The Nationbuilder mail blasts for our film was opened by 50% of recipients and 9.76% clicked on the links provided (see Appendix D). Compared to the Mailchimp benchmark this represents a strong improvement on click-through rates, though this example should not be seen as representative due the sample size. But it is still an indication of the effectiveness of a CMR-database.

In this way, for the ‘God, Church, Pills and Condoms’ campaign, valuable information was gathered with regards to audience engagement and community building. The strategy throughout development, pre-production and production was simple. Listen to the audience, engage with them in relevant posts surrounding the production, including behind the scenes clips and content

otherwise not available in the actual film. SNS require regular updates and social media content is published as part of an overall trans-media narrative. Audiences and stakeholders also expect to:

- Have access to behind the scenes (BTS) content such as a director's statement or interview.
- Have access to live Q&A sessions (blogs, video streaming) with cast and crew during any stage of the production.

Grassroots engagement and community building during pre-production, production and post-production is key to gather audience and stakeholder data for exploitation during the marketing and distribution campaign. All information gathered requires constant evaluation and re-evaluation:

- How can the project benefit best from stakeholders featuring a strong central network position and network density?
- How can passive network observers be encouraged to become active network supporters to minimize network support negation from competitors or project opponents?
- How can strong network resistance be minimized?

It was crucial throughout the production of *God, Pills, Church and Condoms* to keep stakeholders informed. Doing this encouraged participants to become project supporters and share social media links with their friends and family, such as pre-production and production still updates from the infamous Fabella maternity hospital in Manila (see Appendix E).

Identifying documentary participants sped up using social media. Finding interviewee Father Bernas at Ateneo University became important because he is a catholic priest, lawyer and scholar blogging about his support of a controversial family planning law in the Philippines (see Appendix E). His controversial support as a church cleric and law professor established strong network centrality for his blog, which in turn drew in support for our film. On the down side, father Bernas also received hundreds of hate-mails on a daily basis from opponents of the bill.

Building a community for the film in this way provided to new leads and suggestions. Posting relevant material during development and production helped target audiences mainly located in the Philippines as reflected in 2012 Facebook data (see Appendix E).

### Production and post-production.

The line between pre-production and production is less visible in documentary compared to fiction. It is not always possible to plan everything, as documentary directors explore real-life situations,

which are unpredictable in nature. It is not unusual for a documentary crew to return to base, evaluate and discuss material gathered, then revise the production strategy in order to continue production. Social media can play a strong role during this process. For the experiential part, it made the following possible:

- Crew and documentary participants shared audio-visual and other relevant information material via email and various SNS such as Facebook and YouTube as was the case for ‘5 to 12’ and ‘Safe Haven: stories from a Dutch school’.
- Audiences and stakeholders followed and discussed the progress of production online, after the production team had carefully screened content for the public domain for sensitive IP and crew safety matters

The audience expected to see behind the scenes activities for ‘God, Church, Pills and Condoms’ during production (Appendix E). The message of ‘God, Church, Pills and Condoms’ carried strong political weight as the film included interviewees like

- Representative Lagman (House of Representatives, 2016),
- Senator Tito Sotto (Senate of the Philippines, 2016) and
- Political activist Carlos Celdran (Facebook, 2016i), (see Appendix E).

All three occupy strong central network positions in their real as well as virtual lives, especially Carlos Celdran. His Facebook page features 127.000 likes (Facebook, 2017) and 227.000 people follow his tweets (Twitter, 2016).

Frequently engaging and updating stakeholders made it possible to hitch-hike and draw from their strong central network positions, helping to establish a small community on the Tiny Little Doclab website and Facebook page. As production continued, the community was offered additional material to maintain interest and audience engagement (see Appendix E).

Content that engaged and encouraged debate online were production stills of an interview with an anonymous woman involved in illegal abortions. The interview with Father Bernas regarding his controversial position on family planning published via Facebook and YouTube caused controversy among posters. This continuously engaged audiences until the film premiered at the Cinemalaya Film Festival and the Hanoi International Film Festival.

Sharing this information via social media as well as the Tiny Little Doclab webpage helped create a buzz in order to promote the film. Press comments were published via Facebook and the website features a geo-tagged map (Tiny Doclab, 2017) keeping visitors up to date regarding past and future screenings.

Producer for Marketing and Distribution (PMD) Ben Kempas discussed integrated content provided by Neil Platt, who featured in the film 'I Am Breathing' as an individual who suffers from Motor Neurone Disease. Learning from this example, social media users were encouraged to contribute towards the production of 'Safe Haven: stories from Dutch school' with UGC.

Photos and blogs provided content otherwise not available in the film and as part of the project's overall transmedia story-arch. First in a private group, and then after a discussion with participants to ensure content is suitable for release, publicly via social media and the Tiny Little Doclab site (The Helicopter Dragon, 2016), (Appendix D). Content curation became an interesting form of participation, with content not created by the film's director, but selected and curated by stakeholders and participants, fitting into the project's transmedia narrative.

### Distribution and Marketing

With regards to festival distribution, social media was crucial for all the films produced as part of the experiential part of this research. Sites such as Withoutabox (2000) and Filmfreeway (2015) made it possible to identify screening opportunities worldwide, upload confidential screeners, provide a synopsis and director's biography as well as relevant contact details.

Calling on real and virtual world contacts combined with online-festival submissions resulted in documentaries being screened internationally. Geotagging screenings at the Tiny Little Doclab website kept stakeholders and potential visitors up-to-date (see Appendix E). Teasers and status updates further enhanced the film's Facebook page and website (see Appendix E). After production had ended, the project entered the distribution and marketing phase. The quality of all the work became visible as follows:

- An effective community building strategy resulted in a significant amount of reliable user data via SNS and blogs.
- Community screenings were timed according to the project's theatrical, terrestrial, VOD and OTT release dates.

- Continued evaluations of SNS activity were considered for campaign and strategy revisions to maximise exposure at real world events such as festival exhibitions.
- Strong SNS activity and metrics were regularly analysed and reported back to stakeholders, positively highlighting progress and success of the project.

Tasks that continued after production had ended:

- Effective management of all SNS, maximizing strong network support.
- Continued evaluation of SNS activity and user data.
- Continued production of social media content as part of the project’s evolving trans-media strategy, e.g. behind the scenes coverage of festival events, interviews with crew and documentary participants.
- Effective management of social media related IP and crowdfunding matters.

From these examples, we learn that social media has a strong influence on the way distribution is managed. In addition to traditional distribution channels (terrestrial, cable and satellite), social media is instrumental for new distribution channels such as over-the-top (OTT) distributors:

- OTT operators such as Netflix offer a subscription-based VOD (SVOD).
- iTunes can be considered a Transactional VOD (TVOD) OTT-service provider.
- YouTube can be classified as Advertising based VOD (AVOD) OTT-service provider.

From Ooyala’s data it is clear that the OTT and VOD market is still growing. Mobile device streaming is soaring as discussed previously. But we have also learned that the documentary producer is struggling to obtain an up-to-date overview of OTT service providers and VOD models to ensure maximum financial returns for the project.

The OTT market is still very much in flux. Technologies are changing rapidly, requiring business models to be flexible. In 2013 the Distrify (2016) plug-in offered a new way to generate revenue from a project’s website, while introducing the trailer to a film: “what we saw was that people topped up by quite a lot (using the Distrify plug-in), between 100-200% of the original price tag” (Kempas, 2014, p. 9)<sup>38</sup>. By 2018 Filmhub offers “any content owner easy access to video streaming services worldwide in any format, language and territory.” (Filmhub, 2018) Filmhub’s cloud services pushes video content to streaming services like Amazon and Netflix.

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<sup>38</sup> This pricing strategy has come to be known as Pay What You Want (Pay What You Want, 2017)

To navigate this changing world of distribution safely requires solid understanding of IP technology and the chain of title. Social media is changing the way copyrights are interpreted and managed as we have seen in the case of YouTube. UGC uploaded to YouTube affects ownership of content upload. YouTube retains the right to keep content, for example, even after the user has deleted his video.

Partnering up with strong distribution partners entails new negotiation elements, which traditional distribution deals did not have. An exclusive deal may be more lucrative if the distributor is competent in theatrical, terrestrial, cable, satellite and OTT matters. As we have seen, few traditional distributors are at the time of writing versant in social media matters, though the number is growing. A non-exclusive agreement or split rights can be the better solution. It is the more labour intense and complex option, as the production team is required to manage relations with more than one distributor competent in social media across multiple territories.

*A participant centric approach in Safe Haven: Stories from a Dutch School*

Bill Nichols (2001) classifies modes of documentary filmmaking as (1) poetic, (2) expository, (3) participatory, (4) observational (5) reflexive and (6) performative. Nichols classification is not without criticism. Scholar Stella Bruzzi (Bruzzi, 2018) questions if the 6 modes are still accurate. Toni de Bromhead (1996) discusses how technology has shaped documentary more recently and proposes that Nichols modes need updating. I acknowledge the debate surrounding Nichols, but for the purpose of this thesis, Nichols provides a useful reference.

This research reveals a participant centric mode of documentary production not defined by Nichols. Granting more influence to stakeholders and documentary participants at this level in documentary production is controversial. It does not conform to a director-centric approach, as highlighted by the CMSI report ‘Honest Truth: Documentary Filmmakers on Ethical Challenges in Their Work’. According to the report “a substantial minority of filmmakers argued that they would never allow a subject to see the film until it was finished.” (Aufderheide, Jaszi, & Chandra, 2009, p. 12).

Social media is likely to challenge this position. Participant involvement frequently turns into a hotly debated topic in documentary classes among my students at university. Having said that, a participant-centric approach does not imply that director-centric projects, e.g. Werner Herzog’s

‘auteur’ type of documentaries, are obsolete<sup>39</sup>. What is changing are business models and the way people participate and manage production processes.

The documentary project ‘Northern Lights’ is an example of a participatory mode of filmmaking. Members of the public were asked to record their “own personal videos about Scotland’s’ past, present and future” (Northern Lights, 2012). The resulting footage was edited into a feature length BAFTA nominated documentary and was theatrically released.

Participation can take other forms as well, and from the Fontein project I learned that the way we connect to each other online needs to be reflected in the way a production is managed. Directors, producers and documentary participants can, but do not have to, collaborate to a much greater degree on a level playing field as equals and co-creators.

Producers are given the opportunity to facilitate a transparent workspace for all involved. This is important if producers expect the same from bigger players in the market place. It is one thing to expect and even demand more democracy from those in a position of power, such as the commissioning editor at a broadcasting company, and not offer the same democratic process to documentary participants and stakeholders.

I began development of ‘Safe Haven: stories from a Dutch School’ in such a way that teachers at the Fontein school had the opportunity to contribute documentary content from the beginning (Tiny Little Doclab, 2016). Within a week, the majority of the teachers at the school had joined the non-public Facebook page, sharing ideas and content for the project. During this stage of development, a closed, non-public group involving all stakeholders and participants was the appropriate initial choice. The Facebook page provided a safe virtual space for stakeholders and participants to share their ideas in confidence.

I was still in charge of the actual documentary, but the amount of contributions and the enthusiasm of the teachers involved as a result of this participant-centric rather than director-centric approach, influenced and changed the way the documentary itself was produced. Not all stories shared by the teachers were suitable for the film. For example, not all drawings by refugee children reflecting on their journey from war-torn Syria to the Netherlands were included in the documentary, to avoid over saturating the film with static images.

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<sup>39</sup> Research shows that social media does not make old forms of media redundant: Amazon sold USD 5,25 billion worth of books by 2014 (Bercovici, 2014), more e-books are sold in the UK than real books (Sky News, 2012), and social media plays a key role in the marketing of print products.

Instead these drawings and associated classroom stories evolved into a transmedia structure as part of a curated and participant-driven online exhibition called “The Helicopter Dragon” (Tiny Little Doclab, 2016). Ideas such as the virtual exhibition space were tried out first in the closed group. Based on the wisdom of the crowd, ideas and proposals were reviewed and made publicly available.

In this way, the teachers and stakeholders contributed content to the documentary project as a whole. My role was to listen, review my own work based on the feedback from the crowd and curate relevant documentary content. Content suggestions appeared in the form of drawings by children made in the classroom as well as video recordings, highlighting how refugee children reflect on their journey to the Netherlands.

The community screening concluding the film showed how important hosted screenings are. This provided an opportunity for all stakeholders to engage in a discussion with the audience. This included the production team, the teachers, the local government and educational organisations. The lively debate enforced the call for action to share the film online and in the real world.

Limitations were that the film was made in my spare time on a shoestring budget. The project shows how important transparency is for all involved, after careful consideration of any ethical and legal matters, i.e. protection of privacy for the children in this film. This also meant granting teachers and stakeholders more editorial influence.

This resulted in a new mode of filmmaking not defined by Nichols. Being able to explain the production process and making transparent to inexperienced participants as to what will happen to them and their ideas is part of a participant-driven strategy. What does a rough cut or fine cut mean? Other questions and concerns needed to be addressed like ‘is it normal to feel strange when seeing oneself on screen?’

Guiding participants inexperienced in the filmmaking process is essential to alleviate fears like ‘I sound terrible’ or ‘I am not good looking enough to be in a film’. Participants overcame their fears and agreed to collaborate when realising that taking part in the documentary serves a higher purpose for the common good.

### *Curating documentary content*

The new social media reality we find ourselves in requires producers to moderate and curate content contributions from a variety of viewers, stakeholders and participants. Curating participant-driven

documentary content can strongly enhance and enrich director-driven content in ways that were not possible before the arrival of social media.

The documentary 'Bag It' (ReelThing Films, 2015) features a centralised social media strategy focussed around the website [www.bagitmovie.com](http://www.bagitmovie.com). Visitors are encouraged to blog and take action on the topic of plastic bags and their destructive impact on our environment. Educators can download a curriculum and become a 'Bag It' school. Teachers and pupils are encouraged to become educational advocates.

These are all commendable production-centric initiatives inviting the audience to participate in the project. However, participant-centric initiatives are not curated and exhibited, other than links to activist's websites and organisations with similar interests. The 'Bag It' project features great potential to showcase participant-driven documentary content such as video clips of classroom activities, online exhibitions, etc., but it does not explore that promise.

A similar observation can be made with 'The Act of Killing' (IMDB, 2013b). The actual film is about documentary participants re-enacting how they murdered communists in Indonesia. But the film's distribution strategy is strongly director-centric driven. The film's website and Facebook page features the usual content like trailers, production stills, synopsis, information about the filmmakers and reactions by other filmmakers and the press (The Act of Killing - Webpage, 2016) (The Act of Killing - Facebook Page, 2016).

Considering the strong participant-driven narrative of the film, it would have been great to engage with participant-driven documentary content. Perhaps this could have been an online exhibition, in the form of artefacts contributed by survivors of the genocide. Instead, the producer's strategy was to establish Joshua Oppenheimer as a director in a documentary production environment shaped by less transparent management structures. This is a production environment, which does not rely on crowd wisdom, but rather on the direction of authorities like Werner Herzog and Errol Morris. In a world shaped by a subsidy system firmly rooted in management traditions of the late 20<sup>th</sup> century, documentary production is still struggling to take full advantage of new forms of production made possible by social media.

Depending on the production needs, producers need to consider which approach and perspective is the most appropriate. Not all transmedia components are suitable for participation-driven content. Press releases are written and released by the production team. But blogs, online exhibitions and

UGC on social media require curation to ensure appropriate documentary content is shared across the entire transmedia story world.

In this section I have shown how producers innovate in social media. Expert interviews and case studies give an idea of what that looks like in practice. They also show how new participatory documentary models are evolving. My experiences highlight how a participant centric production is drawing from a strong network. But how are producers navigating the virtual- and real world to accomplish all this?

### *Producers connect! The Real-Virtual-World Network*

Documentary producers relied in the past on real-world networking before the arrival of the internet. Engaging with audiences, sales agents, broadcasters and distributors at festivals, conferences and screenings – all took place in the real world.

Paco de Onis's account of the production of a Quechua-language version of 'State of Fear' in Peru (Onis, 2009) demonstrates how important real-world networking is. The International Centre of Transitional Justice (ICTJ, 2016) suggested to Skylight Pictures, a company producing films on human rights and social issues for more than 25 years, that they produce the Film 'State of Fear: The Truth About Terrorism' (Yates, 2005). ICTJ helped secure initial funding, and producer Paco de Onis approached the Ford Foundation in Santiago, Chile for further funding.

With the help of Peru's National Human Rights Coordinator, Skylight Pictures gained access to sixty-seven human rights NGOs operating in Peru to distribute DVDs of the completed film. Lima based Toronja Communications (2016) assisted by assigning a project manager for the Quechua-language version of the film. These are all real-world activities.

The production set up a social media platform to connect human rights activists, victims and educators (Onis, Skylight Pictures, 2006). Twitter, Flickr, Google Maps, blogs and other social media tools were all applied. Local NGO activists were given FLIP (Grobart & Rusli, 2011) cameras to record and upload clips to the project site, further enhancing the overall trans-media narrative of the project. Social media was instrumental in achieving this.

This shows how important real-world contacts are, how they contribute and lead to a social media strategy. Participation in real-world events such as festivals, screenings and industry conferences are essential networking tools for SME producers. Key contacts are established, which at a later

stage become crucial for the implementation of an effective social media strategy. Contacts include key stakeholders such as funders and production staff.

I will discover later that without these effective real-world support networks a social media campaign is less likely to succeed. So, what do real- and virtual world connections look like? We know how producers connect at festivals, markets and conferences. But how do people connect to each other in the virtual world? To find an answer to this I looked at the way users connect in large networks.

### *How users connect and participate in large networks*

Web 1.0, 2.0, 3.0 and the Internet of Things drive the expansion of the World Wide Web. Scholarship during the 1980s was critical of the Internet and did not consider large networks a 'social' place at all. According to organisational theorists Richard Daft and Robert Lengel, Internet technology lacked the depth needed for real human interaction (Daft & Lengel, 1986). Contemporary critics like author Sherry Turkle, claim that the Internet is influencing the human spirit in a negative way:

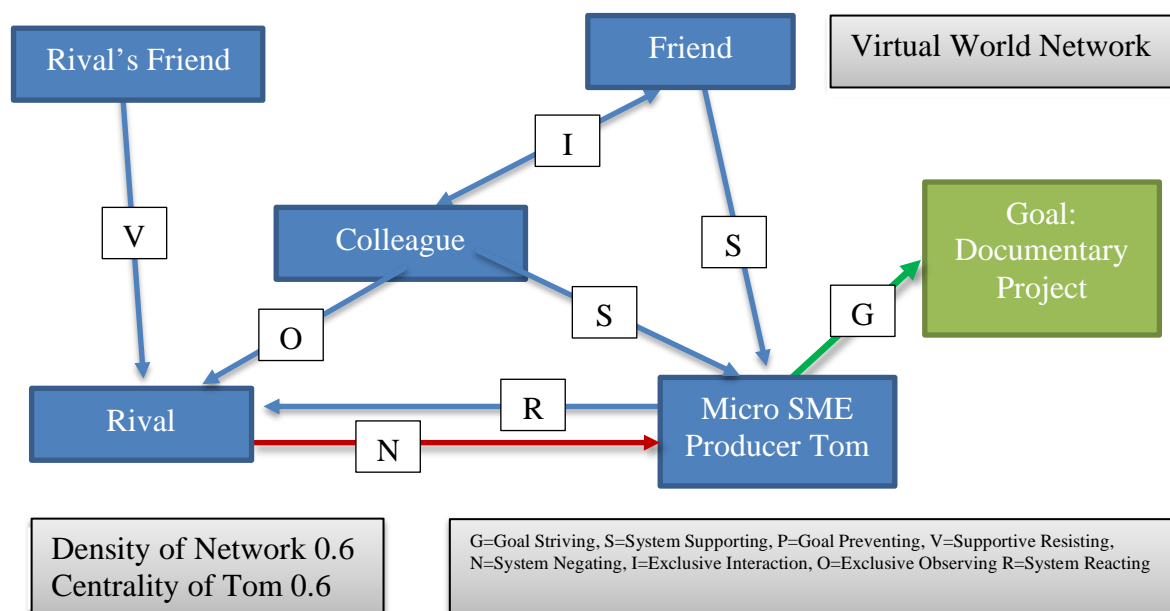
Human relationships are rich and they're messy and they're demanding. And we clean them up with technology. And when we do, one of the things that can happen is that we sacrifice conversation for mere connection (Turkle, 2016), (07:05).

Despite the criticism, users have found ways to participate and express themselves in rich and unexpected ways via websites, blogs and SNS.

Communities formed with the arrival of UseNet and expanded onto other platforms such as the World Wide Web, Web 2.0 and now Web 3.0 technologies. Community building systems such as Nationbuilder (2015) analyse user data, providing sophisticated network intelligence to match the needs of a user with the purposes of the Nationbuilder operator, assisting intelligently in the creation of online communities.

Psychologists Westaby, Pfaff and Redding analysed how network users connect and what kind of connections they have between each other (Westaby, Pfaff, & Redding, 2014). The Dynamic Network Theory (DNT) that they postulated explains how users position and connect with each other in large networks.

Westaby et al explore in the research the density and centrality of a connection and how users connect to each other. Below I transposed the DNT model into a sociogram (Moreno, 1934, p. 26) setting that Tom, an imaginary micro SME documentary producer might find himself in:



Based on Sociogram by Westaby, Pfaff & Redding (2014)

Figure 1

### Network Density and Centrality

The sociogram above represents micro SME Producer Tom and his social media connections to friends and colleagues online. In this case density describes 6 existing out of 10 possible connections. This is calculated as follows: 10 possible divided by 6 existing connections result in a network density of 0.6. Existing connections approaching the number of possible connections increase density to a maximum of 1. If density equals 1, then everyone is connected and interdependent. 0 density means no connections exist and each node or user is independent. In this way, it is possible to determine how densely a user is connected to others on a network.

Centrality is another criterion used by Westaby et al. Centrality determines the degree of information flow. A documentary producer socially active in the virtual world occupies a central position in social networking, if team-members pass information on to him or her. In turn s/he may distribute information to others.

Real-world power structures are reflected in this way in social networks, including all the risks. This can be the abuse of the central position by controlling the flow of information. Linton Freeman

provides a mathematical model showing how centrality in large networks approaching a value of 1 suggests that information is channelled via key entities or nodes in a network (Freeman, 1978/9). With centrality approaching 0 no single node or user is more central than the other nodes or users in the network.

Web 3.0 technologies analyse and act on density and centrality data. Conclusions are made as to the nature of the user or node. Westaby et al. quotes research drawing from disciplines such as Applied Psychology and Management Sciences, showing how centrality relates to 1) power, 2) performance, 3) charismatic leadership and 4) perceived status in an organisation (Kameda, Ohtsubo, & Takezawa, 1997), (Ahuja, Galletta, & Carley, 2003), (Borgatti, Brass, & Labianca, 2009), (Balkundi, Kilduff, & Harrison, 2011) (Venkataramani, Green, & Schleicher, 2010). Considering these criteria, it is reasonable to argue that the reputation of an organisation strongly influences its network centrality. The taxonomy presented by Westaby et al. gives us an idea about online roles adopted by users in their online world:

1. Goal striving role (G): this role is characteristic for individuals motivated to reach or pursue a goal. For example, this could be a documentary producer whose goal it is to obtain crowdfunding for a project. Goals such as this often trigger sub-goals and other social network roles as well.
2. System supporting role (S): this role is adopted by individuals with the intent of supporting others in their goal striving activity, for example by liking the goal striving user's Facebook page, financial support via crowdfunding, moral support on a blog or by sharing a link. For documentary filmmakers in pursuit of realizing their production goal, gaining as much system support as possible is crucial in building up their social capital, establishing or tapping into online communities and obtaining financial resources. Software solutions such as Nationbuilder, originally developed and designed for election campaigners, specialise in managing and growing system support. SNS are especially crucial in securing and maintaining system support.
3. Goal preventing role (P): users acting as goal preventers attempt to hinder and stop goals pursued by others. Thus, they create a competitive and conflicting social environment. For example, documentary producers with the intent of preventing the construction of a fracking facility on Native American territory may adopt a goal-preventing role online. Perspective is relevant here because it is possible to reframe the perspective of goal prevention also as a goal itself. More important is to note the relative motivation of the goal pursuer and goal preventer in the context of the issue at hand.

4. Support resisting role (V): individuals engaging in this role support others in their online resistance. For example, in reference to the example given above, the lawyer of the Native American group may receive support from individuals or organisations supporting their goal prevention. Users featuring strong centrality are also more likely to be more influential in supportive resistance networks. To make this example more relevant to documentary filmmaking, documentary filmmakers might consider approaching central support resistors who can significantly amplify the online presence of the documentary project.
5. System negating role (N): online bullies, for example, fall into this category, by negatively responding to goal pursuers and their goals. System negators often need extensive moderation in SNS. Documentary producers tasked with SNS and blog moderation need to apply strict guidelines to system negators in order to avoid demotivation of the goal pursuer.
6. System reacting role (R): this occurs as a result of system negating. For example, the victim of online bullying may respond with emotional distress, or a documentary producer may become irritated and even cancel an otherwise viable documentary project. System negation can also have a positive outcome; for example, when a system negator highlights serious flaws in the way a goal is pursued and as a result the goal pursuer may revise and improve his goal and strategy.
7. Interacting role (I): this role implies that the individual has no intention of supporting or preventing goals but is merely occupied in the navigation of his or her interactions with others online. This can slow down a goal pursuer.
8. Observing role (O): these are individuals who are engaged in observation alone. To illustrate, this could be observing the Arab Spring unfold online via YouTube. Users in this role are neither supporting nor negating the revolutionaries' goal to topple the Libyan administration. Experienced goal strivers might be motivated by the traffic generated by observers, yet inexperienced goal strivers may be distracted and anxious when attracting large numbers of observers.

The below figure shows how documentary producer Tom strives for a crowdfunding campaign. He adopts a goal-pursuing role as the producer. Friends and colleagues in this model act in system supportive roles, while interacting with each other. The producer's rival is positioned to negate and resist Tom's goal, provoking Tom to adopt a system reaction role. Friends of the rival get involved as support resistors.

The Dynamic Network model (DNT) provides a practical overview showing how users act online and why they adopt one of the eight roles. The ideas of density and centrality help understand the

influence and position users have in a network. This way we understand how emotions are transmitted via large networks in relation to goal striving. I will discuss emotional contagion later in this thesis.

Here is an example of emotional contagion. Tom experiences positive emotions if he succeeds in obtaining his goal. His system supporters such as friends and colleagues will experience that emotion as well. But network contagion is not restricted to system supporters. Users exclusively observing or interacting will also experience positive emotions, though not at the same level. As a result, Tom will feel more confident in the pursuit of his goal and will establish a stronger relationship with his system supporters. However, goal success does not imply positive emotions for all – Tom’s rival is encouraged to resist Tom’s future goals as a result of Tom’s success.

Westaby et al., also tell us that cognitive network accuracy is important in determining if a user is centrally positioned in a large network. Network Intelligence is crucial in obtaining qualified system supporters. Dynamic Network Intelligence (DNI) explores the degree of awareness users have about others in a large network and their goal striving or system resisting processes.

Awareness of how others act and position themselves in large networks is thought to increase the likelihood of a goal striver to position him- or her with a strategic advantage. Strong network intelligence can create value that can be captured for your production. Building on the ideas of Westaby et al., I formulate the idea of the Real-Virtual-World-Network Model below:

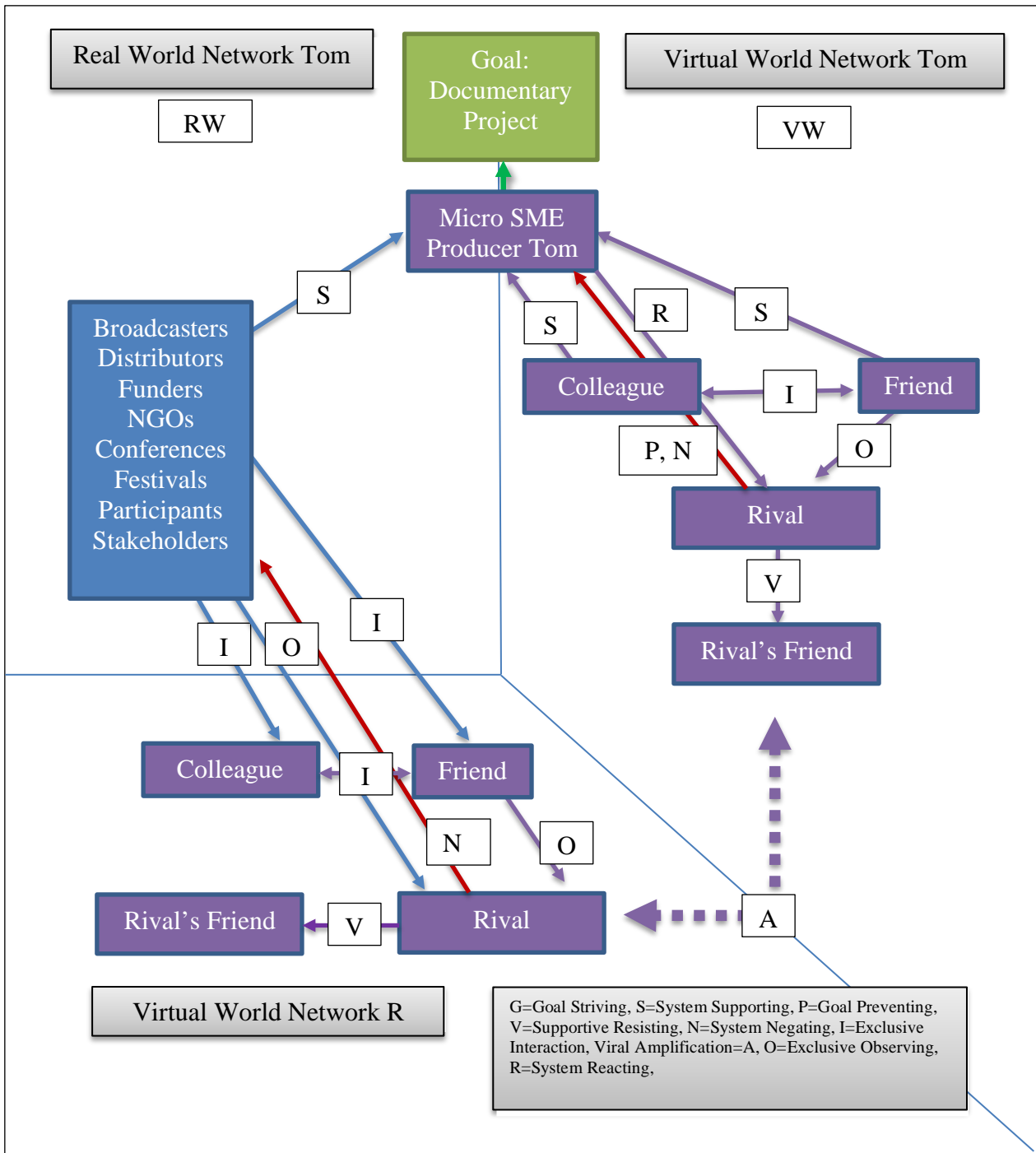


Figure 2

The above figure shows how Tom gains stronger system support for his project if he activates positive system support in the real world (RW), based on accurate network intelligence. He can request from observers (O) to become active system supporters (S) in order to minimise goal preventing (P) and system negation (N).

System supporters? Observers? What does that mean to producers? Broadcasters, distributors, funders and NGOs need to receive a qualified system support request from a producer, so that production company can maximise system support for the project. The producer needs strong participation from all stakeholders for the projects website. But activation does not just take place online, it also happens in the real world. This can be on location with documentary participants or at a hosted screening with the audience. The goal is to encourage all stakeholders to participate and contribute above and beyond the 1% rule.

To achieve that, the producer needs strong network intelligence. Intelligence is obtained in the real world, networking on conferences, festivals, funding pitch events. The other part of that intelligence is gathered in the virtual world. Earlier in this chapter I used Netvizz as a network analysis tool that helps you identify strong virtual network partners. Quality network intelligence is essential to ensure that system support requests are not only targeted at real- and virtual-world system supporters with high centrality. Strong network intelligence minimises system negation by encouraging system supporters to take on the role of mediator if necessary.

The more real-world, highly central system support the project receives, the more likely it is that it will grow and maintain a sizable virtual world (VR) community making viral amplification (A) more likely. The RVWN-model explains how documentary producers can maximise their system support requests. But it does not say much about the quality of connections made.

#### *Network Quality: the problem of authenticity*

Robert Kozinets discusses the quality of connections in his book ‘Netnography’ (2015). His ideas add to Westaby et al. by discussing the social experience in large networks. ‘Netnography’ is a term coined by Kozinets to

present a new approach to conducting ethical and thorough ethnographic research that combines archival and online communications work, participation and observation, with new forms of digital and network data collection, analysis and research representation. (Kozinets, 2015, p. 1)

‘Netnography’ shows how users connect qualitatively to each other in the virtual online world. Kozinet theorises on the nature of an “intensely personal and deeply meaningful” (Kozinets, 2015, p. 33) community. By that he refers to *Gemeinschaft*-relations, and those more superficial, short-lived and more market-and-transaction, or *Gesellschaft*-orientated<sup>40</sup>, online exchanges.

Kozinet acknowledges the importance of the social media experience, even realises the difference between a *Gemeinschaft*- and *Gesellschaft* connection, but he does not consider the ideas of Jung whose idea on personality help understand an authentic online presence better<sup>41</sup>. I will discuss personality and authenticity in chapter 6 in more detail.

Kozinet’s distinction between *Gemeinschaft* and *Gesellschaft* helps to explain why users do not consider crowdfunding as a social media experience. For example, producer Koen Suidgeest does not think that crowdfunding is social media:

(for Koen) social media is all about communication and not so much crowdfunding...social media is a crowdfunding tool. 99% of crowdfunding campaigns are tied in with Facebook (Suidgeest, 2014, p. 3).

I will discuss how producers understand crowdfunding in more detail in Chapter 6. Koen’s view on crowdfunding makes sense within the context of Kozinet’s ideas. *Gesellschaft*-type experiences are based on a market-and-transaction exchange. *Gemeinschafts*-type experiences are deeper and more personal.

Analysing networks, establishing strong stakeholder and audience connections and developing an authentic network presence are new activities in the value chain. But who is responsible for delivering all this? In the next chapter I want to explore the emerging role of Producer of Marketing and Distribution.

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<sup>40</sup> Kozinet’s ideas of ‘*Gemeinschaft*’ and ‘*Gesellschaft*’ are based on Ferdinand Tönnies ideas on communities –or *Gemeinschaft*– as deeper and more social circles, whereas market and corporate –or *Gesellschaft*– exchanges are considered superficial and short-lived (Tönnies, 1887).

<sup>41</sup> C.G. Jung’s ideas on the human psyche, in particular the ‘*Persona*’ (Jung C. , 1953), help to better understand what makes the social media phenomena authentic and personal. Despite Jung’s reputation as a mystic, his scientific insight into personality types, the *persona* and shadow contribute to an understanding of authenticity in the virtual world.



## **CHAPTER 4: THE PRODUCER OF DISTRIBUTION AND MARKETING (PMD)**

In this chapter I examine how social media is transforming roles and creating new players in documentary production. Navigating the social media ecosystem is an important part for the Producer for Distribution and Marketing (PMD). In a 2012 post on his blog, Jon Reiss<sup>42</sup> reported on the ‘Top 10 Things learned in the IFP PMD Lab’ (Reiss, 2012b). The Scottish Documentary Institute (SDI, 2011) pioneered the role of the PMD when Ben Kempas was brought on board to work on SDI projects as part of the Virtuous Circle project (SDI, 2016b). According to Ben

(The PMD) is an experimental role. It is the producer of marketing and distribution that is supposed to fill a gap that exists between filmmakers, the directors, and producers. (Kempas, 2015, p. 3).

The goal of the Virtuous Circle project was to test direct and deep audience engagement alternatives. The aim was to investigate the possibility of generating sustainable revenues. I begin by exploring the tasks of a PMD but note that the role is still a topic of controversy. Not all producers recognise the need for a PMD.

According to Reiss and based on the outcome of the IFP PMD lab, a PMD is not just a social media campaign manager. A PMD is involved in (Reiss, 2012):

- All aspects of a film’s distribution and marketing, including audience identification and engagement, creating a distribution and marketing plan.
- Efficient communication with audiences, stakeholders and investors of a project.
- Creating a distribution and marketing plan for the documentary.
- Generating, if appropriate, income or complimentary revenue streams via various types of crowdfunding available online, such as perk and reward-based crowdfunding and crowd-fund investments.
- The PMD needs to be well versed in intellectual property (IP) to ensure IP is protected and only relevant disclosures are made via SNS and crowdfunding sites.
- Budgeting for the marketing and distribution plan as part of the overall business plan.
- PMDs are expected to identify niche and core audiences.
- They develop an engagement strategy with audiences in an authentic fashion, taking into account their network role, e.g. highly central influencers.

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<sup>42</sup> Jon Reiss coined the term Producer for Marketing and Distribution (PMD) in his book Think Outside the Box Office (Reiss, 2009)

- Apply appropriate marketing tools for the documentary. PMDs are expected to understand the wide range of tools available to them and then make strategic choices to apply the appropriate tool set.
- ‘Workshop’ the marketing tools chosen to help crystallize the marketing plan: brainstorming those tools in detail with the team continues to drive progress.
- Evaluate different distribution options.
- Network in the PMD community.

In a 2016 session at the SDI organised “Make Your Market” (SDI, 2016c) event, Reiss underlined the above points, adding that filmmakers lack “the skills to promote and distribute films or don’t want to” (Reiss, 2016) and that they

don’t have the time to do this work. Many filmmakers know they need to engage audiences before they have finished their films – or at least start the process – but most say they don’t have the time. (Reiss, 2016)

This definition shows that the PMD is not just engaged in primary value chain activities, i.e. marketing. The PMD is also busy with secondary activities, i.e. the company’s overall strategy. He is placed exactly at the nexus between commerce and user. This is a labour intensive and time consuming element of the entire production value chain. The PMD is located in between the real need to generate revenues to ensure survival of the company, and the justification of the expense of the role.

The PMD is in exactly the same spot as an SNS because he is tasked to maintain a promising company image with which the audience can identify. At the same time, the PMD is asked to gather and exploit user data, using community-building tools like Nationbuilder and SNS like Facebook to implement a social media strategy. The goal is to sell the film and to maintain communities. Both positions are not without conflict.

The PMD is part of the SNS ecosystem and responsible for maintaining this precarious balance. This is not a surprise, considering the surge of new social media marketing roles, like Search Engine Optimisation (SEO) experts and community managers. An approach too audience- and user-centric, will not be profitable enough. A strategy too commercial betrays user and audience trust, raising suspicion among users and communities. This diminishes authenticity and the film’s social capital. The project is more likely to fail.

For that reason, it is reasonable to argue that the title Producer for Marketing and Distribution is appropriate. At the same time, the PMD is not as focused on social change as the Impact Producer (Reiss, 2010) discussed in the next chapter. This makes it more difficult for the PMD to account for value creating activities as part of the triple-bottom-line within the context of Bloore's production value chain.

### **1. Is the PMD really a producer?**

Not all producers agree with this the definition of the PMD. Ted Hope, a seasoned and award winning producer (IMDB, 2016n) reserves the term producer for the person managing the entire production from beginning to end (Hope, 2011). The tasks of a production manager, in charge of all production aspects, can be equally challenging – yet he or she is not called production producer (Creative Skillset, 2016).

The production manager is tasked with managing the production budget, ensuring the production schedule unfolds as planned and finding and contracting cast, crew and suppliers. These are daunting challenges on any drama production, more so on documentary productions, which require a great deal more flexibility as the story unravels.

The same is true for the post-production supervisor (Creative Skills Set, 2016a). Designing a cost effective post-production workflow not only includes servicing crew on location and during editing, but it also includes sound-post, i.e. ADR, Foley, cinema and TV mixes. Just as the PMD, the production manager and post-supervisor ideally begin their work during pre-production.

Critics might argue that the tasks described by Reiss are better described in the job title of marketing and distribution supervisor or campaign manager. But Hope also recognizes the need for the position of a PMD, whichever job title that position entails. As an expert in crowdfunding, IP management and the SNS ecosystem as a whole, the PMD strongly contributes towards the documentary production company's business plan.

*Has the role of the PMD been accepted in industry?*

In his blog, Hope introduces a number of individuals working as PMDs in 2011. Cross referencing their activities in 2016 via IMDB and the individuals' websites shows the evolution of the PMD<sup>43</sup> (Hope, 2016):

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<sup>43</sup> Individuals are listed anonymously to protect identities.

- One individual introduces himself on Hope’s blog as a Producer of Marketing and Distribution, yet neither IMDB credits nor the individual’s own WordPress site makes mention of the term. Nevertheless, the individual has an impressive career record featuring a number of film and TV projects, but a career as a PMD is not recorded.
- Another individual contributes to Hope’s blog highlighting how he sees his role as a PMD. A “strategist, project manager, communicator, problem solver and entrepreneur. But first and foremost, my primary goal as a PMD is to create and execute a customized marketing and distribution plan (MDSP).” The individual’s 2016 IMDB record includes 11 producer credits, two of which are PMD positions. We note that the majority of work is located in the field of production.
- In 2016, the third individual listed on Hope’s blog features 6 IMDB production credits, all of which are PMD positions, the last production is dated in 2012. Records show that he is the only PMD working almost exclusively in that position.
- Another producer has 10 producer credits on IMDB, but none are listed as PMD positions. This individual’s track record features a number of productions, the latest entry from 2015. Clearly this producer is busy – although not under the official title of PMD.

These examples serve as an indication that the role of the PMD is not recognized by the industry. This had not changed in 2018. Individuals working in production are more likely to have a successful career in traditional production positions and it may very well be that the skills, knowledge and talents of a PMD are integrated into those positions.

## **2. The PMD versus the Marketing and Publicity Manager and Impact Producer (IP)**

The majority of PMDs listed on Hope’s blog in 2011 are not employed as PMDs. But this does not imply that the tasks of a PMD are not relevant or needed. The UK’s Creative Skillset goal is to “influence and shape policy” in the creative industries in order to “develop skills and talents” (Creative Skillset, 2016b).

Creative Skillset provides job titles and descriptions based on discussions with industry and government. A PMD is not defined, but the role of Marketing and Publicity Manager is, encompassing the following areas of responsibilities:

- Oversee the creation and planning of marketing campaigns for films.
- Liaising with the distributor, film studios and filmmakers.

Required skills are:

- Think strategically and tactically.
- Thorough knowledge of film marketplaces.
- Good communicator and networker.

According to this definition, identification of audiences is a task undertaken by the distributor. Marketing and Publicity Managers (MPM) need to be “fully aware of the distributors’ needs and requirements” (Creative Skillset, 2017) taking into account the differing needs for each film. Unlike the PMD, the MPM shares some of the responsibilities with the distributor.

Tasks of the distributor weigh more heavily in the job description on Creative Skillset. Social media is not specifically mentioned, though the workload implies the use of social media as part of the promotional aspect of the MPM’s role. Depending on the scope of a particular project, both titles could apply to tasks and challenges described by Reiss in 2010.

To add to the confusion the Doc Society, a UK based non-profit organization dedicated to the “impact of art and the art of impact” and “committed to enabling great documentary films and connecting them to audiences globally” provides yet another job definition in this field: The Impact Producer (Doc Society, 2016a). Tasks and skills needed for the Impact Producer (IP) are, unsurprisingly:

- Focus on the central message of the film and its impact on audiences.
- Create a budget for the impact strategy and raise funds: grants, donations and crowdfunding are mentioned.
- Collaborate and negotiate an optimal position with distribution partners and devise the impact distribution strategy.
- Manage campaign partners.
- Lobbying and publicity: for example, influencing government officials, public relations and press outreach.
- Online community management, for example social media, web campaigns, emails, etc.

Doc Society bases this definition on their case studies, featuring documentaries like ‘The Age of Stupid’, ‘The Act of Killing’ and ‘Armadillo’ as well as discussions with filmmakers in the industry. To them, the Impact Producers goal is to achieve social change.

Though not identical to the SDI PMD definition or the Creative Skills Set MPM, the role of the IP strongly overlaps in relevant fields, such as strategy development, online community management and publicity. Reiss, for example, sees a key difference as follows (Reiss, 2010):

I think that the impact producing world is so focused on impact that the notion is it's focused on working on social change. So I'm not so concerned about that. I'm less concerned about titles necessarily as opposed to the work being done so that films that don't otherwise connect with an audience as they should – and I include outreach, marketing and distribution in terms of that connection – are able to connect with an audience. That's my mission in a sense.

To Jon, the PMD is centred more on connecting audiences with the film, rather than achieving social change. On the other hand, it is reasonable to argue that social change is an outcome of connecting films to the appropriate audience. But we can say that whether we discuss the role of the PMD or the role of the Impact Producer, the digitization in production, post-production and distribution created new roles in documentary production.

Former SDI PMD Ben Kempas, whose work offers a strong contribution to the definition of a PMD, highlights this issue in his blog post 'I was a PMD'. Kempas concludes that when people ask him what he does, he will tell them that for now he “organizes campaigns around films.” (Kempas, 2016a) Whether the tasks described above are summed up in the role of a PMD, MPM, IP, Film Campaigner or the traditional titles of Executive Producer and Producer, overseeing the entire production including Marketing and Distribution, remains an on-going debate: “I continuously found myself explaining what a PMD is, no matter whether I was talking to members of the public or film industry.” (Kempas, 2016b)

### **3. Getting the PMD involved as early as possible**

Reiss stresses that each film is unique and that the PMD needs to design an appropriate distribution and marketing strategy each time. Kempas highlights the importance of getting a PMD involved as soon as possible as well. SME producers should “start thinking about a social media strategy from day one.” (Kempas, 2014, p. 12) Social media makes a valuable contribution when identifying and engaging audiences during any stage of a documentary project.

At the same time, Kempas also advises caution: “there are many documentaries with a very sensitive nature” (Kempas, 2014, p. 12) requiring a more careful approach. ‘The Act of Killing’ is one such example. During production of the documentary social media was not used for the general

public, as the crew shooting in Indonesia was vulnerable to government censorship or perhaps violence:

because of the fear of censorship and for fear of intervention, we were worried that the Indonesian government will stop giving visas for Josh (the film's director) – so we kept it completely off the radar, until the first day the film screened in Toronto (Brink, 2014, p. 4).

However, not making use of social media during production still requires a social media strategy. Traditional documentary filmmakers, who view the technology critically, cannot escape this new ubiquitous reality.

On the other hand, Reiss and supporters' arguments for the position of the PMD, still lack convincing power to persuade established production companies. Many of the tasks that would be assigned to the PMD are managed either by existing producer positions or are handled in collaboration with experienced distribution companies. Whether or not producers and distributors are handling the matter appropriately and with skill remains debatable.

#### **4. What the PMD is expected to deliver**

The SDI PMD job description serves to examine how the role of the PMD continues to evolve since Reiss articulated the tasks of a PMD (Reiss, 2010). In 2016 PMDs are expected to:

- Create and manage a detailed and viable distribution and marketing plan for a project.
- Be a strategist and implementer of audience engagement plans for projects.
- Identify and access new, existing and niche audiences.

PMDs are expected to be digital natives as well – a requirement which makes sense, but naturally opens this position up only to individuals born during the 2nd half of the 1990s. This, however, could be interpreted as ageism (Boffey, 2011). Ben Kempas has shown that there is no reason to think that a 1<sup>st</sup> or 2<sup>nd</sup> degree digital immigrant is less capable.

The above also illuminates that Reiss' original ideas are still valid today. This is an indication that core social media requirements need to be met by any documentary production, whether that is done by a PMD or another team-member. The title of Producer for Marketing and Distribution is indicative of a great deal of work taking place after production has been completed.

PMDs need to begin work at the earliest opportunity, the sooner the better, ideally during development as illustrated in the table below. How complex the role of the PMD really is, is also highlighted by Ben in a conversation with Jon Reiss:

I always felt that there were a whole lot of different expectations to that role from different sides. To some people, I was the kind of new-technology guy, to other people I had to look over every marketing and distribution contract, to other people I was this sort of publicist or at least social-media publicist, and in the end I felt like I could never possibly do all these expectations justice. (Kempas, 2016b)

This is probably the biggest misconception of the PMD so far – the idea that a single person is able to manage all technical, marketing and distribution tasks by him- or herself. Jon Reiss explains:

The original concept is that the PMD will be similar to a line producer or a director of photography where they wouldn't be doing everything on the film. On the projects, I have worked as PMD on, I hired a marketing person who also handled the outreach and social media. I also hired a publicist on that film and I also hired bookers, and I supervised the process and to me it's like the best-case scenario of this job... I think optimally a PMD could be supervising several films at the same time – just like outreach people can work on multiple films. (Kempas, 2016b)

Ben and Jon's discussion paint the ideal job situation for a PMD, which, as we have seen, is not mentioned as a job title by Skillset. The below charts highlight the tasks of a PMD, as well as the complex position of the PMD in the production team.

<u>Production Phase</u>	<u>PMD activities and responsibilities</u>
Post-production & Distribution	<ul style="list-style-type: none"> <li>• Supervise release deliverables, i.e. prints, digital files, DVD's merchandise, books, toys, etc.</li> <li>• Negotiate distribution of the film with traditional distributors, i.e. TV, Cable but also maximising VOD, aggregator distribution and games if appropriate</li> <li>• Ensure the campaign is in sync and ready for the film's release with social media, publicity and press releases, inclusive of all partners, promotions, trailers,</li> </ul>
Post-production & Production	<ul style="list-style-type: none"> <li>• Evaluate and revise distribution and marketing plan based on audience and partner responses</li> <li>• Continue production of compelling social media content in collaboration with production team, i.e. BTS clips featuring interviews with director/producer</li> <li>• Continue outreach to potential production, social media &amp; distribution partners</li> </ul>
Pre-production	<ul style="list-style-type: none"> <li>• Assemble and recruit team</li> <li>• Implementation of distribution and marketing strategy</li> <li>• Initiate audience fundraising campaign (i.e. crowdfunding) in conjunction with traditional funding</li> <li>• Begin audience outreach, i.e. via organisations and social media and traditional publicity, evaluate audience responses</li> <li>• Supervise production of engaging promotional content as part of the overall transmedia strategy, i.e. website, press kit, production stills, BTS video clips, blogs, etc.</li> <li>• Continue outreach to potential production, social media &amp; distribution partners</li> </ul>
Development	<ul style="list-style-type: none"> <li>• Develop a distribution and marketing strategy, contributing to the company's business plan</li> <li>• Identify audiences</li> <li>• Create a budget for the M&amp;D plan</li> <li>• Outreach to potential production, social media &amp; distribution partners</li> </ul>

*Table 7*



Figure 3

Jon Reiss hopes to set up a PMD Academy to offer “comprehensive, standardised training for the role” according to Ben Kempas (2016b). How relevant the PMD has become to the industry is underscored in events at IDFA featuring speakers like Jon Reiss (IDFA, 2015b). But we have also seen that this role is far from being recognised in the industry as a whole.

But even if PMD qualifications are formally established, I wonder if the PMD creates enough value that can be captured *and* measured. The above activities create value without any doubt. But unlike the Impact producer (IP) the value created by a PMD is more difficult to measure. Social media metrics are one way of doing this. But as we will see in the next chapter, value created by the IP is measurable in a number of ways, because IPs aim for *social change*. And social change, at least according to Jon Reiss, is not a strong PMD activity (Reiss, 2010).

## **CHAPTER 5: THE INTERNATIONAL IMPACT DOCUMENTARY NETWORK**

In previous chapters I have drawn a picture of a drastically changing media landscape. I explained how social media is transforming the value chain. Film and campaign management is not just a marketing activity. We learned that documentary production does not generate big box office hits. The genre offers a fraction of all employment opportunities in the creative industries. But documentary production is highly appreciated for its contribution to society, people and the planet. The triple bottom line, the three Ps (Profit, People, Planet) really matter to documentary filmmakers and their audiences.

The industry is growing despite shrinking budgets in the traditional broadcast sector. Technology has opened up new markets. Social media and streaming video content are changing the way documentaries are produced and distributed to a new mobile audience. The Producer for Marketing and Distribution (PMD) is busy using these new tools to reach out to audiences and stakeholders. SDI, Jon Reiss and Ben Kempas are strong supporters for the definition of the PMD. To them the PMD is more concerned with reaching out to audiences and building communities instead of achieving social change.

In addition to the PMD another new player has emerged: The Impact Producer (IP). Unlike the PMD, the IP is more focused on social change (Reiss, 2010). The PMD's task is more about connecting to audiences and less about achieving impact. This establishes communities and can be very effective when it comes to crowd-funding. But what kind of value is the IP creating?

In this chapter I examine how Impact Producers create value that can be captured. Both positions are new roles to the industry and are not yet formally accredited. The IP's role relates strongly to that of the PMD, but there is a key difference to the PMD. Impact Producing is about social change. It has become a buzz word in international documentary production. Social media plays an important role in impact producing and, in this chapter, I find out more about impact producing, using case studies and expert interviews.

Before I go into more detail I want to discuss briefly why 'Impact' has become a topic in today's society. Robert Frodeman, professor of philosophy at the University of North Texas, finds that "armed with Internet-enabled analytics, the focus today is on accountability, or the impact agenda", even in academia. According to him academics face "pressure coming from all sides – government, public science agencies, university administrators, parents and students." (2017, p. 2) Frodeman fears that impact accountability infringes on academic autonomy.

Frodeman questions if ‘Impact’ is the best term, saying that the term is “too Newtonian, too visual and physicalistic in nature. It suggests a car crash when most outcomes are much gentler than that.” (Briggle, Frodeman, & Holbrook, 2018).

Equally, pressure has been building up to hold non-profit organisations and social enterprises ‘accountable’. It is not surprising that public service organisations and NGO’s see their independence threatened. I acknowledge the ongoing discussion on the term Impact and its questionable neoliberal context. But for the sake of consistency and clarity, I refer to impact producing when the goal is to achieve social change through documentary films.

## **1. What is Impact Producing**

Documentary production companies worldwide have begun to promote impact production. How do they define impact producing? The Documentary Organisation of Canada (DOC, 2018) explains:

In the past decade, the term “impact producing” has emerged to describe a new space in which filmmakers are mobilizing people, networks, and resources to create change. (DOC, 2018b)

Critics might argue that the term ‘Impact’ originates from earlier ideas of outreach and grassroots work. Nevertheless, impact producing has taken hold and DOC conducts policy analysis in the field. According to a DOC report “impact producing is being driven by the loss of traditional funding sources for documentaries linked to television broadcasting” (DOC, 2017). This reaffirms findings in the previous chapter, showing shrinking budgets in the broadcast sector.

The non-profit Doc Society in the UK is a strong impact production advocate. The group is “committed to enabling great documentary films and connecting them to audiences globally.” (Doc Society, 2017). The organisation strongly emphasises their global network with offices in London and New York, making it possible to connect filmmakers and partners worldwide.

Doc Society offers the online tool kit ‘Impact Guide’ to help producers with this new form of documentary production. The group organises events like the Good Pitch to “connect the world’s best social justice films with new allies and partners”. (The Good Pitch, 2017) To Doc Society education matters, they run the Docacademy to “engage pupils in thinking about the world, society and their place in it.” (Docacademy, 2018). Last but not least, Doc Society celebrates “the documentary films that have made the greatest impact on society” (Doc Impact Award, 2018) at the

Doc Impact Awards. Doc Society is a key proponent of impact producing and enjoys worldwide recognition.

The mission of the Los Angeles based International Documentary Association (IDA) is to “expand our understanding of shared human experience, fostering an informed, compassionate, and connected world” (IDA, 2016). IDA’s goal is to build a thriving documentary culture to defend the “rights and freedoms for documentary artists, activists, and journalists” (IDA, 2016). The organisation offers information on documentary practices, and that includes blogs and reports on impact producing. Suz Curtis discusses why measuring impact matters on her IDA blog. She concludes that

Other entertainment media has box office and attendance to measure, documentaries have this whole other story they get to tell, about how their work matters in the world.

(Curtis, 2015)

The triple bottom line comes to mind again.

The goal of the Impact Academy (2018) in the Netherlands is the development of impact producing in the Netherlands. The academy offers training for the title of impact producer and defines impact production like this: “Impact production is a way to reach the right target groups with a story and increase the social impact of stories on society.” (2018) Impact producing has taken a foothold in the Netherlands.

The organisation is inspired by Doc Society and quotes filmmaker Jennifer MacArthur and her ideas on the role of the impact producer:

The job of an impact producer is one part sociologist, one part behavioral psychologist, one part historian, one part activist, one part fundraiser, one part program evaluator, etc. Clearly, no one person can encompass all these skills, but a great impact producer knows how to put together and lead a team that does. (PBS, 2015)

Jennifer MacArthur is the director of Borderline Media, a New York based production company with the goal to maximise “media to inspire social impact”. (Borderline Media, 2018) Her definition of the impact producer highlights the complexity of the job.

### *International documentary advocacy groups*

DOC, Doc Society, IDA and the Impact Academy are examples of advocacy and consultancy groups in the international impact documentary sector. Their goals remind us again of the triple bottom line, or the three Ps. Profit, People and the Planet matter to impact producers.

In Europe, Creative Europe Media (2018), co-finances the Impact Producers Lab. The producer's lab is a "development of the Global Pitch programme" (Creative Europe Desk UK, 2018) and organised by the Doc Society. The programme offers live events, workshops and online resources relating to train Impact producers with the goal to "create real, lasting social impact".

'Connecting people globally', 'defending rights and freedoms', creating a 'change in society' are impact producing buzzwords for these organisations. And consultancy organisations have set themselves up for these new challenges:

- The Media Impact Project (2018) evaluates, measures and verifies impact strategies working with media makers and funders. Their clients include the Bill & Melinda Foundation, PBS News Hour, the American Film Showcase and the USC Shoah Foundation to name but a few.
- The Center for Media and Social Impact at the American University's School of Communication "studies and showcases media for social impact". (CSMI, 2016) The school organises conferences and events to connect producers and scholars in the field.
- Film distributor Film Sprout specialises in community building and community screenings as a service to filmmakers. Film Sprout is

firmly rooted in the concept of the double bottom line: the idea that in addition to generating an economic return on investment for our clients, that we also seek to deliver positive social impact through that work. (Film Sprout, 2018)

- Firelight produces "award-winning films that expose injustice" (Firelight, 2018) and is committed to the double-bottom-line. The double-bottom-line describes a form of social entrepreneurship that "bridges an important gap between business and benevolence" (Dave Roberts, 2005).<sup>44</sup>

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<sup>44</sup> The triple-bottom-line offers a more specific way to define profit in terms of financial revenues, people and planet. For that reason, it makes more sense to refer to the triple-bottom line within the context of impact producing. The goal is to develop talented documentary filmmakers, engage audiences and provide productions services with impact.

- Moving Docs distributes impact films that “you may never be able to see otherwise” (2018) across Europe. Moving Docs is supported by Creative Europe (2018) and managed by the European Documentary Network (EDN, 2018).
- Non-profit organisation Social Impact Media Awards (SIMA)

celebrates social issue media projects of excellence, screen films in communities and classrooms worldwide, and connect international audiences and organizations with best GLOBAL IMPACT CINEMA. (SIMA, 2018)

Their goal is to raise awareness worldwide on social justice and human rights. This way they hope to inspire activists, compassion and social change.

- The Fledgling fund offers financial support to projects focusing on “vulnerable populations poised for action” (Fledgling Fund, 2018). Participants of the fund are mentored to help with community building.

The above examples show how the documentary sector reacts to shrinking broadcast budgets. They underline how busy the documentary sector has become in the field of impact producing<sup>45</sup>. But how are Impact Producers doing this? How do they define impact producing?

*What are Impact Producers looking for?*

Rebecca Barry defines impact producing in the shortest possible way: “Impact is change” (Bateman P. , 2016) Rebecca got into impact producing because her ordinary production work lacked the “feed-the-soul-stuff” (Bateman P. , 2016). Producing films for impact provide her with a sense of satisfaction.

A strategy that worked best for her are hosted screenings. Hosted screenings proved to be very successful for my documentary ‘Safe Haven’. Community and hosted screenings activate grassroots amplifying the films impact. How well hosted screenings boost grassroots activities is shown in the vimeo viewing spike of my film ‘Safe Haven’.

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<sup>45</sup> The Impact guide offers additional information in organisations busy with impact producing (Impact Guide, 2018)



Source: Vimeo statistics for 'Safe Haven' 24/1/2018

Figure 4

'Safe Haven' screened on January 18, 2018 and within a week over 400 people viewed the film. This does not appear as a large number. The screening was organised for a small selected group of stakeholders and participants. 50 people attended. This means that for every person attending the screening, 8 people saw it online. This 1:8 ratio shows how effective hosted screenings can be for screenings accommodating an audience of 4-500 viewers and as part of a screening programme across multiple venues.

Social media metrics are one way of measuring impact. But Rebecca's team decided to measure impact by the way people act *differently*, after watching her film "I am a girl" (IMDB, 2013c). The film tells the stories of six girls across the world and their struggle with the way culture dictates their lifestyle. Measurable actions were (Bateman R. , 2016a):

- One community raised \$500 to send books to Africa.
- A carpentry teacher in Victoria raised money to send apprentice carpenters to Cambodia.
- A domestic violence refuge raised enough money to fund an art therapy course.
- The equity unit at one of the universities raised enough money to send two girls in Afghanistan to university.
- The National Jewish Women's association raised money to send a girl to university for a year.

In the experiential account of 'Safe Haven', this call for action can be accounted for as part of the triple-bottom-line. Viewers emailed me with requests on how they can contact the Fontein School to volunteer. (see Media DVD appendix)

Producer Eliza Licht explains how fast impact producing has grown. Eliza works on the documentary programmes Point of View (POV).

Another big change has been the rise of the impact and engagement field. When I started at POV, we were one of the only organizations working in this space, and most filmmakers did not have a firm grasp of what we did. This field has grown tremendously in exciting ways, and now filmmakers sometimes come to us with campaigns and impact producers already in place. (Goldberg, 2017)

This statement shows how quickly impact producing has become a reality in documentary production. Eliza also highlights another important growth factor: “our streaming numbers are growing and we plan to do more in this area in the years ahead” (Goldberg, 2017). This reaffirms findings in previous chapters regarding the growth of streaming content to a mobile audience. PBS is now planning to premier their films as a broadcast and online stream.

How serious PBS takes streaming and social media is shown in this example: PBS released a film for the first time via Snapchat in 2017 receiving 2.2 million views. The second film released in this way reached 2.5 million viewers. This is clear evidence that audiences are hungry for content delivered in this way. Collaborating with the filmmaker, Eliza makes sure that distribution is fully exploited. This way the filmmaker’s rights are maximised.

On the down side, Eliza thinks that commercial distribution platforms are a threat to documentary production. She wants to make sure filmmakers understand what POV stands for: achieving social change. But PBS funding has also been cut by the Trump administration and public broadcasting services are not as widespread as licence-based broadcasters are in Europe. Organisations like Doc Society are trying to fill that gap by connecting filmmakers with funders and stakeholders who understand the value of the three Ps.

According to Eliza, viewers can use a number of tools to take PBS content into the community. They can download lesson plans, discussion guides and organize community screenings. PBS wants to make sure that viewers have access to their content in this way, whether viewers have cable or Wi-Fi access or not. Taking content to the community in this way is social change to her. The relationship with filmmakers matters to Eliza. Sharing data, press work, engagement and social media are all tasks that PBS is happy to do for the filmmaker.

POV measures success via social media metrics. The programme reaches over 18.000 viewers before and after broadcast premieres. Working in close collaboration with filmmakers, educators, stakeholders and communities is key to a successful campaign. And a campaign needs to be targeted in a specific way. Sundance Grand Jury Prize Winner ‘Last Men in Aleppo’ (IMDB, 2017o) was aimed at US cities with the highest population of Syrian refugees.

Feature documentary filmmaker Joanna Natasegara is an Impact Producer, a term that, according to her, is “a relatively new title” (Oniango, 2015), (0’11”). Her definition of Impact Producing is to use media to “achieve bigger things than simply raising awareness”. (Oniango, 2015), (0’23”).

Working well together in a team is important to Joanna. The Impact Guide quotes her in saying that Impact Producing on her film ‘Virunga’ (IMDB, 2014) worked “particularly harmoniously because the producer and director were totally on board with the campaign aims” (Impact Guide, 2017). Connecting well to the team and stakeholders are important to ensure maximum social change is achieved.

To Joanna, measuring success is visible in the social change achieved. ‘Virunga’ tells the story of park rangers in the Congo to protect gorillas. Virunga’s success is measured in the fact that Oil company Soco pulled out of the park in 2014 (WWF, 2015) to stop all drilling.

Partnerships are important to Joanna. She continued her partnership with the Virunga foundation to affect more social change (Oniango, 2015), (2’25”). Working closely together with civil society groups is important matters to her. Intelligence is gathered by those groups and this intelligence is needed to make the film and social media campaign a success. This is a great example of the RVWN-model in action.

Working on campaign films really excites her because of the call to action for the audience. (The Film Experience, 2015). Her background is in Human Rights but she realised that to achieve social change she needed to work in media and storytelling. Social change is a key motivator for her.

Producer and Impact Producer Sarah Mosses says that the Impact Producer is

a very diverse and multidisciplinary person on the team who could support the film to ensure that it not only hit its commercial remit, but also delivered on the social capital possibilities”. (The Influence Film Club, 2016)

Again, a call to action matters. Sarah wants to know if that call for action was effective. Did the audience take action? Did that action cause social change?

Building strong partnerships with NGOs active in a film's topic can help accomplish that. Brand engagement helps to identify funding. A strong involvement in the film's distribution strategy ensures "that the right audiences see the film in the right place". (The Influence Film Club, 2016) She goes on to explain what this looks like in practice for her film 'They will have to kill us first' (IMDB, 2015i). The film tells the story of Mali musicians who are censored under Islamist extremists.

The team's strategy was to focus on musicians that had experienced strong censorship. Later the music of those censored artists was promoted and released. But the team also wanted to support censored musicians in a more practical way. So, they launched the 'Music In Exile' Fund (Index On Censorship, 2015). Social change became measurable when donations to the fund made it possible to help rebuild the musician Smockey's recording studio. His studio had been firebombed by Mali government supporters.

## 2. Measuring the impact of social change

Documentary Filmmaker Alex Kelly<sup>46</sup> argues that social change needs to be measured on more than just metrics. According to her, social change or "Impact is not necessarily about volume and reach; it is about depth of engagement and shifts" (Kelly, 2012, p. 18). But how do we measure that? Impact Producers Eliza Licht, Joanna Natasegara and Sarah Mosses show how the success of impact producing can be accounted for in a number of ways:

- Hosted screenings activate audiences. They are effective to encourage audiences and stakeholders to take action.
- Social media metrics give an indication of audience engagement. A participatory social media design can enhance social media engagement.
- Social action can be measured in the form of donations and laws being passed.

Again, the triple bottom line comes to mind. I have shown that documentary films are strong on two of the three Ps: people and planet. Measuring the first P –or profit- is easy. Success equals financial profit. Profit, or margin, is calculated by deducting value chain activities from revenues.

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<sup>46</sup> Kelly's Churchill report offers fascinating insight on how documentary filmmakers work "to achieve social change impact with their films." (Kelly, 2012, p. 4), (CPH:DOX, 2015)

In Chapter 3 I discussed BFI and Doc Society (formerly known as Britdoc) case studies to reveal how producers connect to stakeholders in the real- and virtual world. For the Producer of Marketing and Distribution (PMD) social change is less important as it is for the Impact Producer. But both need to draw from strong network support to build communities and strategic partnerships to accomplish their goal. And they need to account for their activities. How are they creating value? How are we supposed to measure that value?

Financial gains are easily measured, but how do you measure the context of social change? How do we account for achieved social change? Eliza's work shows that reaching a wide audience using social media technology and streaming can be measured in terms of viewer numbers. 18,000 viewers are reached before and after a broadcast premiere. Community screenings, lesson plans and working together with the filmmaker ensures the widest possible audience is reached.

Joanna's work shows that social change can be measured differently as well. Here social change was measured by the fact that Oil company Soco stopped drilling for oil in the animal reserve. This is more complicated than it sounds. Timothy Slaper and Tanya Hall of the Indiana University Kelley Business School (Slaper & Hall, 2011) found that there is no single way to calculate the three Ps. In their review, they discover that proponents of the triple-bottom-line tend to measure success under three broader headings:

- 1) Putting a cost on the social change achieved. This can include "social welfare or environmental damage". (Slaper & Hall, 2011) But what method do you use to calculate the costs of a destroyed nature reserve? Or the cost of the Gorilla's living in it? And who decides on these costs and methods? In theory, this is possible. But it easily becomes an area open to debate surrounding the actual costs.
- 2) Another way to measure social change is to establish an index. In this way, the problem of accounting for costs in the form of a currency are eliminated. Instead an index makes it possible to compare social change accomplished with others in the field. For example, Joanne's film 'Virunga' could be compared to the social change accomplished by the documentary 'Bag It' discussed earlier. Both their films resulted in measurable action. 'Virunga' fought to have Soco stop drilling for oil in a nature reserve. 'Bag It' helped to achieve a bag ban in Aspen, Colorado. This way it becomes possible to see differences in social impact achieved. To do this successfully the documentary sector needs to agree on a set of index criteria. The disadvantage is that interpretation of the index can be subjective.

- 3) The third option mentioned by Slaper and Hall is to exclude any kind of monetary or index type measurements and simply state the social change accomplished. And this is the status quo at present. At the same time this option can be too subjective to account for the size of change.

To me the second option is an interesting but less likely way forward. While an index can show how impact producing has been effective to achieve social change, it is less likely that the documentary sector will agree on a such an index. On the other hand, the pressure of accountability in impact producing is not likely to diminish. For that reason, I argue that the documentary sector is better positioned to pre-empt the establishment of an index, before funders do. Slaper and Hall recommend three key areas for the index: economic, environmental and social.

#### *Measuring the economic, environmental and social impact*

Social change can be measured by analysing the economic impact of a film:

- Cost of underemployment.
- Rise of personal income.
- Increase of sector contributions to the gross national product.
- Cost of inadequate health care.

Social change can also be measured by reviewing the environmental impact of a film:

- Rise or reduction of environmental pollutants.
- Reduction in fossil fuel consumption.
- Change in the way nature / land is managed.

And finally, social change can also be measured by looking into actual social issues:

- Unemployment rate.
- Poverty level.
- Crime per capita.

These are just a few examples. But it is clear that a common index in documentary production can account for social impact achieved, and satisfy accountability demands from sponsors and funders. For example, Joanna's film 'Virunga' could score points using such an index in the environmental and social sector. Eliza's work at PBS achieves social change in the economic and social sector. Doing this allows producers to include these value-creating activities in their triple-bottom-line.

The disadvantage of an index is that it is also subjective. As mentioned, it is also not likely that the documentary sector is going to agree on all the measurement criteria of such an index. Critics might say that an index might turn into a box-ticking exercise. But as part of this research I reviewed Doc Society and BFI case studies and agreeing to key criteria can measure social change. This way funding requests can be better justified.

Funders already ask for justification. For example, in the form of metrics showing substantial social media activity surrounding a project. If they expect a return on their investment they want to know more about how the production is engaging audiences online. If they sponsor the project, they want to know how marketing value is created for them. If they support the film as philanthropists, they want to know how their investment achieves social change.

How to measure this change is a hotly debated topic among documentary filmmakers. And the pressure for accountability continues. Because of that, it is important to have benchmarks that Impact Producers use when they have to evaluate achieved social change.

Elkington's three Ps and the triple-bottom-line are a good first step in that direction. Breaking profit down into financial return, people and planet underscores the social impact of a documentary. Calculating financial profit is easy. But people and planet need to be accounted for in these three categories:

- Economic change.
- Environmental change.
- Social change.

Impact producers do not need to deliver in all of these areas, but they need to deliver in one or more of those areas if they want to claim social change. The impact guide (2014) provides a good example on how this can be presented. 'American promise' (IMDB, 2013) is a feature length documentary, telling the struggles of two black American families getting their sons through education. The impact guide case study shows the extend of social change by structuring the case study as follows:

The campaign section outlines campaign goals:

- Building communities and how to achieve desired change.
- How the campaign worked.

Campaign Impact: what did the film accomplish?

- How the film changed the way educators deal with the topic.
- How the film helped parents to connect to self-advocacy groups.

The audience: who saw the film?

- Information on theatrical and broadcast releases.
- Social media metrics.
- Press details.
- Festivals and awards.

In this way, Impact Producers provide evidence of how they accomplished social change. The Media Impact Project (MIP) team has developed a system along those lines. They produced an information video (Media Impact Project, 2018) on how their measurement works. The MIP team explains that they created a data repository that brings “together data across multiple media products to enable assessment of impact and deep analysis” (Media Impact Project, 2018).

The idea is to automate data analysis of social media metrics, including emails to understand the online impact of the film. This is useful in order to measure the online impact. But the system does not measure actual economic, environmental or social impact in the real world.

*Not all documentaries seek social change*

Impact producing has become a buzzword. The examples in this chapter show how impact producing has thrived within a decade. But not all films need impact producing, not all documentary films are about achieving social change.

Early documentary films were used as scientific tools. The moving image made it possible for Eadward Muybridge (Herbert & McKernan, 1996) (Muybridge, 1979) (Encyclopædia Britannica, 2014) to study the movement of horses using moving images (Stillman, 1882). Werner Herzog’s film ‘My best fiend’ (IMDB, 1999) is a film about the director’s difficult relationship with the actor Klaus Kinski. Earlier I discussed the documentary ‘We are Northern Lights’. The film uses a participatory production model but it does not seek social change.

This means that the producer needs to make a choice. Is this film a call to action film? A film that seeks social change? If that is the case, an Impact Producer is the right choice. But if the film does not seek social change then the Producer for Marketing and Distribution is more appropriate.

### **3. The three Ps in production**

The triple bottom line is clearly a factor when we discuss impact producing. But production itself is also undergoing transformation. I consider a filmmaker inconsistent if on the one hand, the production team of the film sought to achieve social change to save the planet. And then not apply an environmentally friendly production strategy. For that reason, it is only appropriate to discuss briefly sustainability in documentary practice.

#### *Sustainable filmmaking*

Green Film Shooting (Green Film Shooting, 2018) in Germany offers a forum for the media industry to discuss sustainability in production. Green Film works closely together with the Hamburg Film Fund (2018) to promote sustainable filmmaking.

The Fund also issues the Green Film Pass to production companies that practice sustainability. Thousands of plastic cups, plates and cutlery are disposed of during the production of a single feature film. 600-1000 tons of CO<sub>2</sub> are released into the environment from diesel generators on location, cars and air travel. The goal is to raise awareness on sustainability and encourage the industry to take action.

In the UK, more than 2000 users and 300 companies have signed up to Albert (2018), an organisation that “exists to support the UK production and broadcast industry’s transition to environment sustainability”. Green Filmmaking Netherlands (2018) is facilitated by the Dutch Film Fund. Manager Els Rientjes wants to “inspire filmmakers to take the Dutch film industry the future” of sustainability.

Measuring the impact of a production does not exclude sustainable practice. This can be accounted for in the three Ps or the triple-bottom-line. It makes sense to include the three Ps in a production strategy, especially if your film is all about social change.

### *Returning the Investment*

In this chapter I have shown how the Impact Producer aims for social change. The triple-bottom-line highlights how profit can be measured other than just as a financial return. Here it is important to prioritise what matters to investors. Not all investors are interested in an immediate financial return. For example, sponsors expect positive exposure for their organisation or product in return for their investment. But at the end of the day, investors expect to see a *return of their investment*, whether that is positive exposure, revenues or social change.

The Producer of Marketing and Distribution and the Impact Producer are tasked to maximise revenues from the three Ps.

- Promoting the film at key festivals, events and via social media
- Negotiating with distributors, exhibitors and broadcasters

All these are all value creating activities that will increase the likelihood of a return of investment. These activities need a strong professional network in the real- and virtual world. They create value that can be captured in the form of a financial return, i.e. ticket sales, broadcast and VOD sales or crowd-funding revenues. They can also be captured in the form of positive exposure and measurable social change for sponsors and investors.



**CHAPTER 6:**  
**NEW UNDERSTANDINGS OF VALUE, PARTICIPATION AND NETWORKS FOR THE DOCUMENTARY SECTOR**

I provide an overview of new players and elements in the production value chain in chapter 2. Chapter 3 discusses new models of documentary production and how producers connect in the real- as well as the virtual world. Chapter 4 discusses the new role of Producer for Marketing and Distribution (PMD). In chapter 5 I reveal the international impact documentary network and the role of the Impact Producer (IP). In this chapter I want to discuss in more detail new understandings of value, participation and how stakeholders in a production connect to each other. The PMD and IP are tasked to create new value that can be captured. But how are we to understand these new values?

In chapter 5 I discussed Slaper and Hall's (2011) ideas on how to calculate the triple-bottom-line or the three Ps. We can use Profit, People and Planet to categorise and understand where new value is created. The first, financial profit does not need more explanation. A documentary film production must generate enough revenues to sustain the project.

In this chapter I want to discuss how producers can create new PPP-value using social media. For example, data management and network analysis create new values for the financial aspect of the film. Building a community via social media can translate into increased ticket sales. Community building has the potential to contribute to the economic, environmental and social impact of the film. A call to action via social media can translate into measurable social change accounted for in the triple-bottom-line.

How does the industry see new value in this technology? How are users experiencing social media? Experts participating in this research stressed how important social media is to them. Social media makes valuable contributions during development, the finance phase, pre-production, production, post-production, distribution and marketing of their documentary film. For example, obtaining user data and strong network intelligence during development is key to identifying suitable network partners in the real- and virtual world.

## 1. User data management and exploitation: the life blood of social media

Capturing data from stakeholders and audiences makes it possible to:

- Identify strong network partners in the real- and virtual world.
- Build communities.
- Assess the projects viability based on social media activity.

The RVWN-model discussed earlier shows how important it is to gather that information. In this chapter I want to discuss methods to capture the data from the application of the model.

To begin capturing data a database is needed. Without a database, valuable user data is not captured but lost. During the development and finance phase of the project, data capture is key to the success of a film. A good way to begin this activity is to set up a database capable of storing data extracted from the real- and the virtual world.

Customer Relationship Management (CRM) software solutions make it possible to stay on top of that task. The CRM database captures all the details of all the projects stakeholders. This includes but is not limited to, all the players in the value chain. CRM software allows you to:

- Capture stakeholder details on- and offline. This includes contact details, a history of contact points with the stakeholder, a record of promotional materials sent out, even personal preferences that can be relevant to a project.
- Automate communication and marketing activities for a project. A CRM consolidates data and allows makes it possible to target all stakeholders, a specific group or an individual based on preference and background. Automation saves time and still address stakeholders personally. This is important: no one wants to be addressed as just another ‘Dear Stakeholder’. CRM tools target stakeholders individually.
- CRM systems ensure that all team-members dealing with external stakeholders are up to date. A complete stakeholder history helps avoids confusion. CRM database makes internal and external communication transparent to the Film and Campaign management team.
- Geolocation features are important. Geotagging stakeholders gives an overview of where they are. This helps in a number of ways. Is the production looking for partners in a particular region? Is the outreach team targeting an area that is underrepresented? Is the team providing an

online-overview to the stakeholders of all community screenings to date and where they take place? (Examples of the above are in Appendix E)

There are a number of CRM tools, some of them free, others will charge a fee. Consider the following when planning to set up a CRM database:

- Does the documentary production company actually own the data? Some CRM software providers entice users to sign up for their services for free, but migrating to another CRM-system later is impossible if captured data cannot be exported.
- Does the CRM system allow integration with other data management tools? For example, can the CRM access and retrieve data from Mailchimp?
- Is the CRM system cloud-based? If so then the risk of a data breach is higher. Take appropriate steps to keep all data safe. Nothing is more damaging to the stakeholder relationship than their personal data and preferences being leaked into the public domain.
- Let stakeholders know that their data is stored in a database and get their consent.
- Make the way user data is exploited transparent. Stakeholders want to know what happens to their data. Clear Terms of Services (ToS) are a legal requirement in Europe.

Data entry is tedious. It is not an exciting task – but essential to a social media strategy. It needs to be accurate and comprehensive. This can make the difference between finding the needed funds or falling short of that goal.

What does this look like in practice? User data was key to a successful social media campaign for the four films produced as part of this research. All four documentaries relied on user data throughout the production process, from development to distribution. The producer needs to have a clear and transparent user data management policy in place. Social media from an owner perspective requires access to sensitive user data for appropriation and exploitation. This data can be obtained in a number of ways.

For example, user data is gathered from viewers who watch Cesar Millan's 'Dog Whisperer'. They become the target for dog food commercials thanks to automated Web 3.0 technology, or the semantic web<sup>47</sup>.

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<sup>47</sup> In the past Humans discuss media, for example a book they read, a film they have seen, with other Humans. In the semantic web, it is the Human who has become object of that conversion: algorithm observe user behaviour, collect user data and then decide which content should be presented. This can be perceived as Kittler's autonomous technology (2000) .

The Producer for Marketing and Distribution (PMD) or Impact Producer (IP) employs similar strategies when using a CRM-system, Web 2.0 and 3.0 technologies. For example, a stakeholder and participant interested in a film on Motor Neurone Disease might be interested in a documentary featuring similar content. CRM systems like Nationbuilder offer a number of tools to engage with stakeholders in a personalised way. Here is an example of the Nationbuilder email blast tool I use to engage audiences.

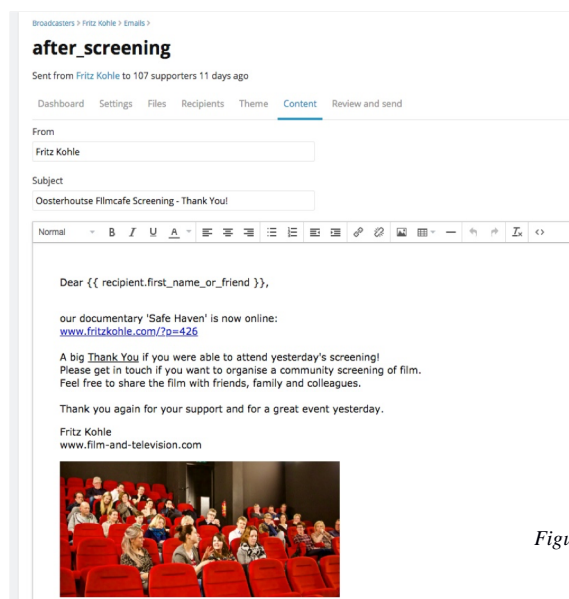


Figure 5

Here we see how the database displays the draft version of an email blast that went out after the hosted screening of 'Safe Haven'. The actual email addresses each recipient personally by first name. It is possible to use tags generated via the semantic web or tags that are added later manually to target specific groups or individuals. The software also makes it possible to evaluate engagement with stakeholders.

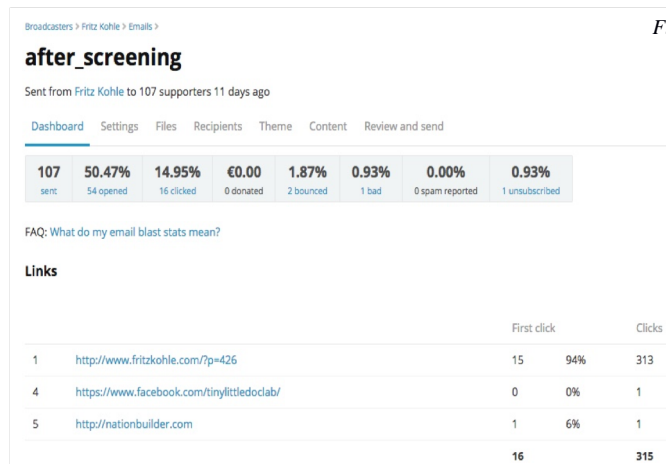


Figure 6

This example shows how effective the email blast was when reaching out to audiences. I discussed the click-through benchmark rate provided by Mailchimp (2017) in entertainment and events in chapter 4. Typically, 21.37% of recipients open the email and 2.36% continue to click on the link provided in the email.

The Nationbuilder mail blast for our film ‘God, Church, Pills and Condoms’ was opened by 50% of recipients and 9.76% clicked on the links provided. Or three times the Mailchimp benchmark. But stakeholder engagement for ‘Safe Haven’ even exceeded that goal. 50.54% of recipients opened the mail and 14.95% clicked through to the blog and video link of the film.

Managing user data is laborious and time consuming to achieve these results. Data needs to be tagged and entered accurately. The below example shows how contacts are tagged. (names are blocked for privacy).

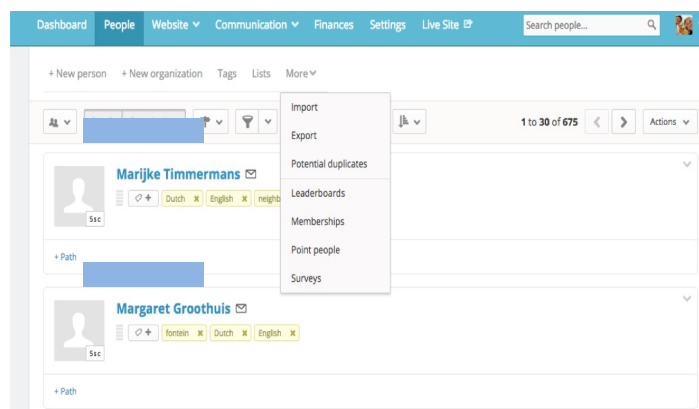
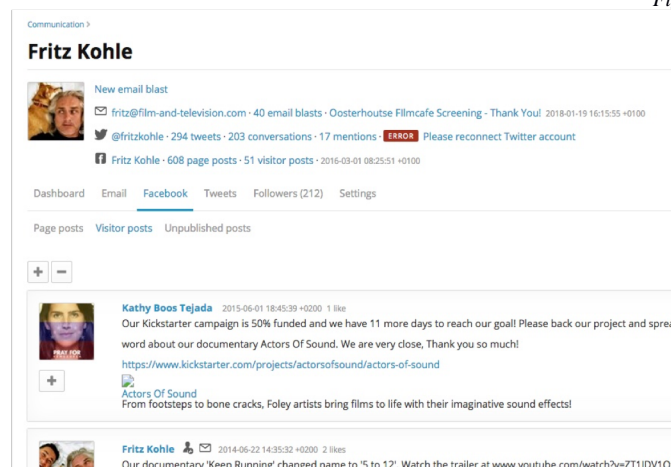


Figure 7

A system like Nationbuilder makes it possible to integrate, centralise and manage various social media systems. This automates the workflow, making it easier to engage audiences via Facebook and Twitter as this example shows. In the below example Facebook updates are displayed, the menu also offers access to Tweets and Followers.

Figure 8



Nationbuilder allows for the collection of static user data. Achieving a 14.95% click-through rate in the above example is indicative of the possibilities, but not representative. At IBC 2017, Web 3.0 technologies revealed new ways of engaging audiences (Kohle F. H., 2017). I reported for Moving Docs on the 2017 IBC panel on audiences as follows:

Owen Geddes of Devicescape (2018)<sup>48</sup> was excited about the potential to track audiences, made possible by software embedded in mobile phones. (He) revealed to the audience that we now know cinemagoers drinking in a pub after the film are 64% more likely to have seen an action movie, for instance. To Ben Johnson of Gruvi (2018)<sup>49</sup>, user data is key to understanding audiences. He discussed how capturing user data can identify a digitally-active family on the move simply by cross-referencing the screening times of a movie against location of devices. The family is tracked shopping for food and clothes in town after a screening – with kids getting to buy their fashion items and games as a reward for good behaviour. This way, audiences can be specifically targeted in certain locations and certain times, and this knowledge provides valuable Intel on potential social media partners exhibitors may want to partner with. Geddes claims that making use of this information results in staggering click-through rates (CTR) of 14-20% instead of the more typical CTR rate of 0.1% for media rich ads (Chaffey, 2018). It is not surprising that proposed data

<sup>48</sup> Devicescape crowd-sources 300 million Wi-Fi access points to build apps for companies reaching out to the mobile consumer.

<sup>49</sup> Gruvi offers a specialised marketing service to production companies wishing to reach out to the mobile audience.

protection laws by the EU General Data Protection Regulation (2018) are seen as a threat to user data exploitation. Making money this way is a threat to privacy.

Documentary producers can have apps developed and distributed to their communities that not only track personal user details. The app will also track geographic movement of the consumer. This makes it possible to draw conclusions on the behaviour of the mobile audience, which can be exploited to form new strategic partnerships as Owen Geddes explained. This raises ethical issues. Who owns the data? What is the documentary producer allowed to do with this data?

The user needs to give permission to make these kinds of connections. Having clear Terms of Services (ToS) delineating how user data will be exploited by the SME documentary production are crucial. The EU General Data Protection Regulation comes into effect on May 25, 2018 and seeks to protect user data exploitation:

The conditions for consent have been strengthened, and companies will no longer be able to use long illegible terms and conditions full of legalese, as the request for consent must be given in an intelligible and easily accessible form, with the purpose for data processing to that consent. Consent must be clear and distinguishable from other matters and provided in an intelligible and easily accessible form, using clear and plain language. It must be as easy to withdraw consent as it is to give it. (The EU General Data Protection Regulation , 2018)<sup>50</sup>

Consent must include giving the user the possibility to opt-out of any user-data sharing in an *easy fashion*. Opt-out options should not be hidden in the small print of your email blast. Critics might argue that this way too many users are tempted to unsubscribe. I argue that exciting content makes it less likely for users to opt-out. If a site needs to make opting-out difficult to retain users, then the company needs to look at the quality of the offered content instead.

The regulation also makes it a legal requirement for companies to delete user data upon request. The right to be forgotten, privacy for the individual and family outweigh commercial concerns. For the producer, this means clear ToS matter if the company wants to establish a relationship with stakeholders that is based on mutual trust.

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<sup>50</sup> The EU GDPR is not likely to be in effect in the UK after the UK leaves the European Union.

### *Maintaining user data value through open and transparent dialogue*

Later in this chapter I will show that user data is the lifeblood of social media. Protecting and maintaining user data integrity is the key priority to establishing and maintaining user trust<sup>51</sup>. To the user, online sociality outweighs user data exploitation. To the producer, exploitation of user data is key to building communities and creating new value.

The experiential part of this research illustrates how labour-intensive data management and exploitation really is. The experience of producing the four short films as part of this research taught me to value user data, protect it and establish an honest and transparent dialogue with stakeholders via social media.

‘5 to 12’, ‘Black Pete: Behind the Mask’ and ‘Safe Haven: Stories from a Dutch School’ followed that philosophy. As the case of ‘The Act of Killing’ shows, each documentary needs to be carefully assessed as to which strategy is the most suitable.

‘Safe Haven: stories from a Dutch school’ touches on the lives of refugee children in a Dutch school. This film required great care to ensure sensitive material was not released unintentionally via social media. Taking all this into account, I consider user data protection a top priority, at the same time user data exploitation is needed to drive the project forward.

### *User data capture, analysis and exploitation*

The Center for Social Media and Impact (CMSI) offers insight into how social media technology offers new ways of obtaining user data during the development and design stage (Clark & Abrash, 2011):

- Design the project collaborating with users via surveys, interviews and observations on social media.
- Strategically connect to stakeholders, researchers and developers to “build the production team”
- Road test story boards, short videos and campaigns with users.
- Continuously evaluate audience and stakeholder feedback.

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<sup>51</sup> In the section investigating the user perspective I demonstrated that users accept exploitation, provided the balance is maintained between their online experiences versus corporate needs. But without exploitable user data SNS have no business model and no revenues, nor can users connect with other users or explore relevant content.

Again, these are real- and virtual world activities that support each other. Intelligence gathered in each world creates value that can be captured. Based on the analysis of user data, expected outputs during development and pre-production are likely to include:

- Beta/soft/hard launch of the project's website.
- Identification of strong network partnerships.
- Maintenance of ongoing network partnerships.
- Set-up of social media sites strategically built around the project's identity, stakeholders and audiences.
- Publication of SNS and website content: articles, blogs, video clips.
- Ensure effective partnerships are established to strategically position the project in the real and virtual world.

CMSI recognises the importance of social media evaluation based on user data and social media metrics. This includes websites and SNS record visits per week, number of unique visitors and visits from new versus returning visitors. Penetration provides the context of the audience reached<sup>52</sup>.

Engagement is a key indicator highlighting how often and how intense visitors' interaction with project websites and SNS is<sup>53</sup>. Website and SNS metrics are part of the user data a documentary production is expected to manage. Surveys provide an excellent source of pre- and post-event qualitative data influencing:

- The design of a transmedia narrative.
- Supervision of a social media production team gathering audio-visual content throughout the entire production.
- Timing the release of any social media content to maximize impact.

Apart from gathering data via site metrics and surveys, evaluation of the project's network performance within its eco-system is crucial not only during development and pre-production, but throughout the entire project.

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<sup>52</sup> For example, if a documentary about refugee children is aimed at an audience consisting of 10,000 local school children and teachers and 1,000 school children and teachers are reached, then the project's penetration is 10%.

<sup>53</sup> For example, metrics include page views per visit and the percentage of visits that complete viewing a video clip and total time spent on the site.

For example, ‘God, Pills, Church and Condoms’ was shared via the highly central and dense network actor University of the Philippines’ (UPI) SNS and website (Appendix C). ‘The Act of Killing’ features a strong connection to the highly central distributor Dogwoof (Appendix C). Strengthening and reviewing emerging and strong virtual world network actors is crucial in identifying new and consolidating existing audiences and stakeholders.

The experiential research underscores the importance of:

- Accurately tagging and recording the identity of all stakeholder’s projects database.
- The nature of the relationship with stakeholders recorded in the CRM tool.
- Stakeholder background and purpose.  
(e.g. university, funder, broadcaster, distributor)
- Preferred method of communication with stakeholder.  
(e.g. in person, via email or SNS)
- Audience demographics.
- Website and SNS metrics detailing audience engagement and penetration.
- Audience surveys, pre- and post-events.
- Analyses of SNS chatter predicting the viability of the project.

### *Network analysis*

I presented case studies in chapter 3 as part of a projects network analysis. The section on network analysis shows how producers use social media to connect to stakeholders. In this section I want to discuss in more detail what this looks like in practice and how this can create value. I used the Facebook application Netvizz to gather data on a project to find out how that project is connected online. Below I discuss two different examples showing distinctly different ways these projects connect online.

# Network position ‘God, Church, Pills & Condoms, 2016’.

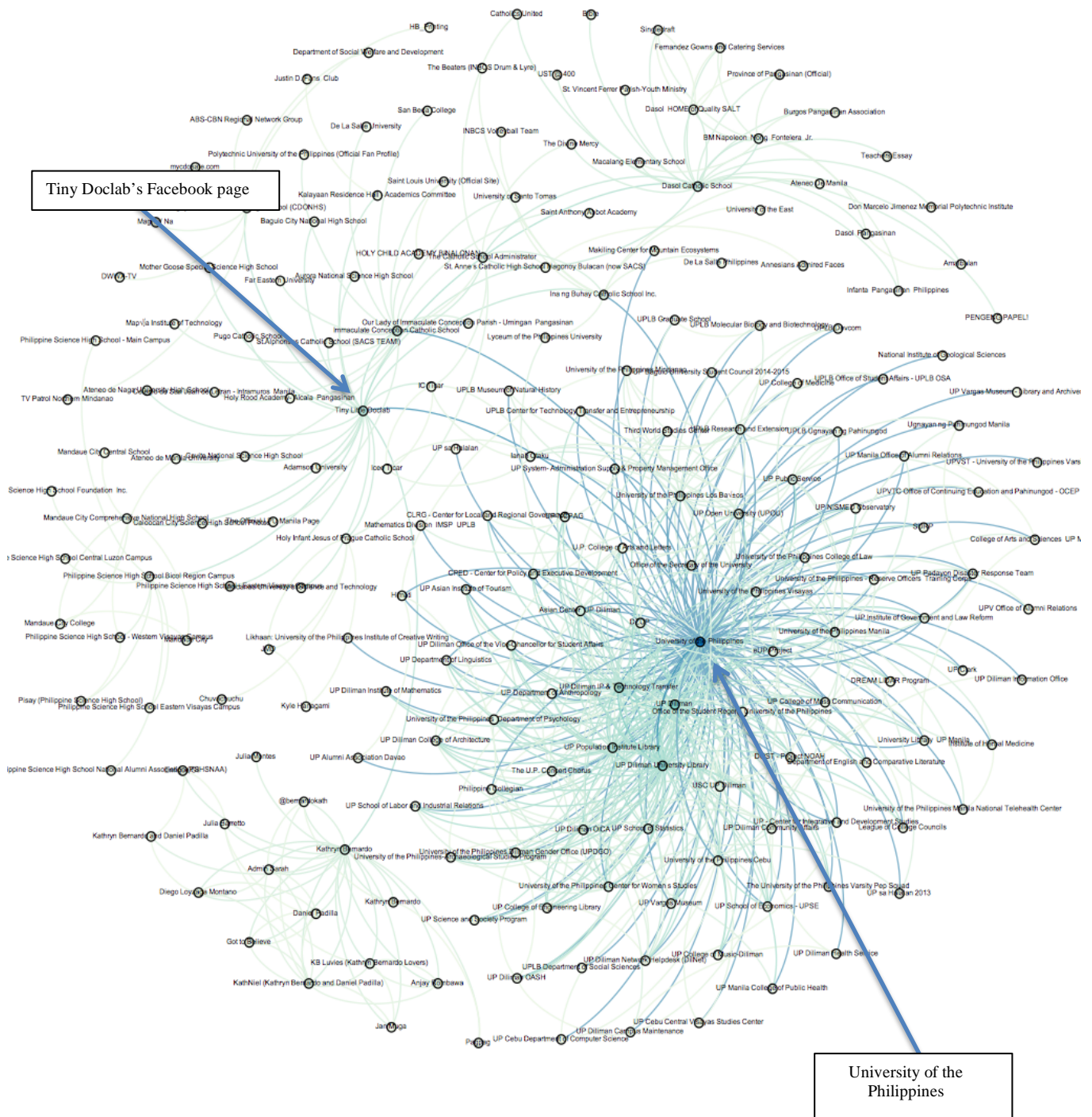


Figure 9

The above figure shows how my film ‘God, Church, Pills and Condoms’ connected via social media in 2016. This is a snapshot during a moment in time after the film was completed. The graphical network representation provides valuable information that can be used to market and promote the film.

What is interesting about this film is that it had a very basic social media strategy as it was the first to be made. The way we applied social media in this film can be compared to the way an inexperienced producer approaches social media for the first time. Key connections were created despite our inexperience, because of the way the film was promoted in the real world.

Retrospectively the project would have benefitted from regular network analysis right from the beginning. This way early on during development, relevant network activity would have revealed key funding and sponsorship partners. When I began this research, regular network analysis of my films was not scheduled. But when I began to look into this topic, it became clear that regular network analysis is important to identify potential network partners. We would have learned sooner how this project was being shared and could have made stronger network support requests from relevant partners.

This example shows how a project without a strong network presence obtains strong network support from the University of the Philippines (UP). The film deals with teenage pregnancies in the Philippines – so it is no surprise that the film found a way to connect to students on social media.

Regular network analysis like this makes qualified value-creating network requests possible. For example, in the case of ‘God, Church, Pills and Condoms’ it would have been a better strategy to approach UP and other universities as a partner for hosted community screenings to achieve greater impact.

# Network position 'The Invisible War 2016'.

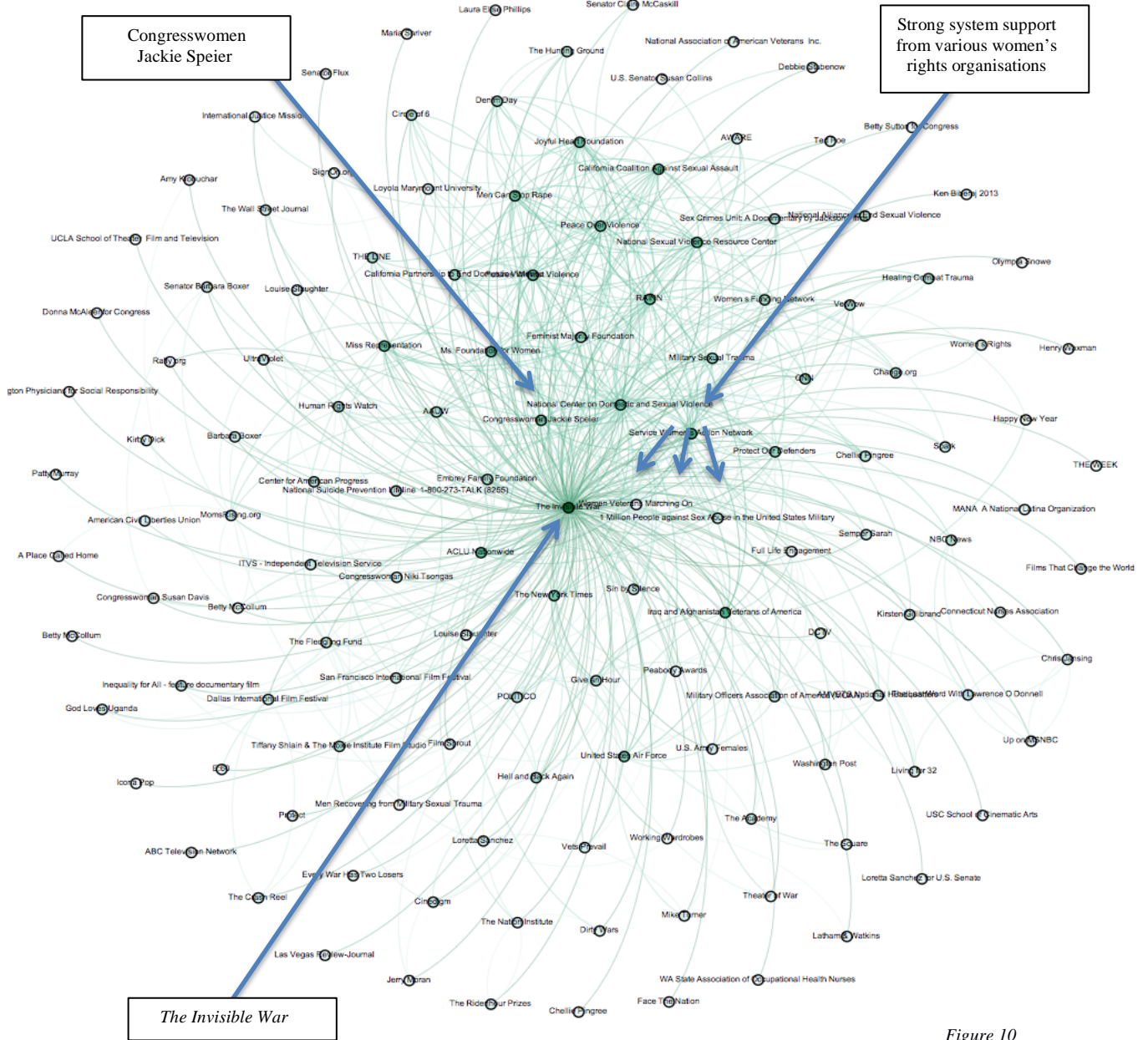


Figure 10

The second example I want to bring up is the network position of 'The Invisible War'. This film's position differs because the film itself occupies a highly central network position. The producers of the film have paid a lot of attention to make sure the film's social media presence was promoted in the real- and virtual world.

Analysis shows that network intelligence was gathered very effectively. Key support requests were made from strategic partners like Congresswoman Jackie Speier and various Women's rights organisations. This drove further traffic to the project's social media sites.

A production team is faced with two possibilities. Depending on resources the project can establish a strong central network position instead of drawing from a partner's network centrality. 'The Invisible War' is a good example on how to do this. But it requires more resources, time and effort. For example,

- The film's director Kirby Dick and producer Amy Ziering participated in key political advocacy and public events.
- Community screening organisation Film Sprout, digital media strategist Fitzgibbon media and educational distributor ro\*co supported the project.
- Freelance media publicists promoted the film.
- Political alliances were formed with key members of the House of Representatives.
- The project was discussed with nearly two dozen senators because of the collaboration with lawyer Susan Burke.
- The team built up support from VIP's like Katie Couric (Impact Guide, 2012).

All of these activities made a strong and central network position possible. This does not happen by just setting up a social media presence. This is the result of creating value by gathering accurate network intelligence and connecting stakeholders in the real- and virtual world. And it requires a bigger budget. The campaign budget for this film was USD 450,000 (Britdoc, 2012)

The second possibility is to set up the project with a weaker network position and compensate by making qualified network support requests from strong and central network partners. The following steps are needed:

- Network analysis on potential partners.
- Qualified network support requests.
- Grassroots activation. (for example, hosted screenings)
- Regular follow up via email blasts and new social media content.

Strong quality network intelligence is needed on which to develop a viable social media strategy regardless of the option chosen.

## 2. The corporate and user perspective on social media

### *The corporate view*

I discussed how user data management and network analysis creates new value that can be captured via social media. What opportunities does the industry see for value creation? Drawing from a number of sources such as Nielsen (2014), Ooyala (2015) the Pew Research Centre (2015), the UK Office for National Statistics (2015) and the US Census Bureau (1999) this section shows how business evaluates social media<sup>54</sup>. Drawing from these sources I establish an overview on how users access social media, which platform and SNS they use from a business perspective.

In a 2014 report, Nielsen describes the digital consumer as follows:

Today's consumer is more connected than ever, with more access to and deeper engagement with content and brands, thanks to the proliferation of digital devices and platforms (Nielsen, 2014, p. 2).

Studying consumer behaviour, the perspective taken by Nielsen is one suitable for companies and organizations with an interest in selling and marketing their products on the Internet. Nielsen claims that the growing number of mobile device owners revolutionizes the shopping experience of the digital consumer. Moreover, Nielsen states that the ability to deliver content via multiple devices and across platforms is the driving force for the on-going media revolution, highlighting the importance of a focused transmedia multi-screen narrative (Nielsen, 2014).

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<sup>54</sup> Nielsen studies consumer behaviour and provides valuable statistical information about user behaviour in social media. Ooyala is a private and venture capital backed video technology and streaming service provider claiming to have more than 220 million unique viewers, serving over 1.2 billion video ads per month. The US Pew Research Centre provides information on demographic trends in the US and worldwide, the UK Office for National Statistics maintains records and statistics on Internet users and so does the US Census Bureau.

### *Who is online?*

Pew research reveals relevant demographic consumer details in the US (Duggan, Ellison, Lampe, Lenhart, & Madden, 2015). Though the US differs regarding the demographic composition in Europe, Pew offers relevant insight how people connect via social media:

#### Facebook:

- 58% of the entire US population uses Facebook.
- 93% say they are FB-friends with family other than parents and children.
- 91% are FB friends with current real-world friends.
- 87% state that they are connected to friends from the past.
- 58% say they are FB friends with colleagues.
- 39% are friends with people they have never met.
- 36% are FB friends with their neighbours.

#### Twitter:

- 23% of all online users are on Twitter.
- Twitter is more popular with those under 50 years old.

#### Instagram:

- 26% of online adults are on Instagram.
- 53% of adults aged 18-29 use Instagram.
- Women are more likely to use Instagram.

#### LinkedIn:

- 28% of online adults have a LinkedIn account.
- LinkedIn is popular among college graduates, higher income households and users currently employed.
- College graduates continue to dominate LinkedIn: LinkedIn is the only SNS dominated by users aged 30-64.

#### Pinterest (owned by Google):

- 28% of online adults use Pinterest.
- 42% of online women use Pinterest.
- Only 13% of online (who) use Pinterest.

According to Pew more people in 2014 used more than one SNS compared to 2013. For example,

- 24% of all online adults made use of two sites in 2014, an increase of 1% from 2013.
- 16% used three SNS, an increase of 4% from 2013 and 8% used four sites, 3% more than 2013.
- 52% of all online adults use two or more social media sites.

Pew research sheds light on who is online and on which platform, while Nielsen provides more detail on the consumer.

### *The multi-device consumer*

Data provided by Nielsen reveals that users increasingly access social media while on the move:

- A second screen is already a norm in 2013.
- Multiple devices ensure that 64% of social media users access SNS at least once a day from their computer and
- 47% via their smart phone.

Nielsen shows how the multiple device universe evolved in 2014 in the US. While PCs experienced moderate growth, smartphones experienced significant growth from 2009 to 2014. When asked what device consumers were planning to upgrade in 2016,

- 30% of the total US population and 49% of 18-24-year olds named smartphones.
- 26% of the total US population and 32% of 18-24 year olds named their PC and
- 8% of the total US population and 14% of 18-24-year olds named their tablet.

(Nielsen, 2014)

All population segments see mobile devices as the most important gadget to be upgraded. Mobility is a key factor to the digital consumer. With mobile devices, users also find more time to consume content. In 2012, the digital consumer spent (Nielsen, 2014):

- 9.52 minutes more than in 2009 browsing the web or using an app on a smartphone.
- In 2014 34 hours and 17 minutes were spent each month on a mobile device,
- 6 hours and 41 minutes were spent watching video content on the Internet and
- 5 hours and 48 minutes watching subscription video on a mobile phone e.g. Netflix.

An increasing number of digital consumers feature a broadband only connection at home:

- Broadband only homes are more likely to be consumers aged 18-34.
- 80% of broadband only homes own game consoles and 41% own tablets. (Nielsen, 2014)

The above data illustrates the massive growth rate in video streaming. But what kind of content is streamed? And on which platform? Social media plays a key role in creating audience engagement and video content is streamed via a variety of sources. According to Nielsen in 2013, OTT operator Netflix streamed content as follows:

- 34% of Netflix users watch movies, down from 37% in 2012.
- 44% watch TV and movies, up from 35% in 2012.
- 22% watched TV shows in 2013, up from 19% in 2012.

Documentaries are not mentioned in Nielsen's statistics, but a look at the content offered on Netflix reveals that documentaries occupy a steady position with programmes such as:

- 'Making a Murderer' (IMDB, 2016k).
- 'What Happened, Miss Simone' (IMDB, 2016l).
- The 'Unknown Known' (IMDB, 2016m).

Streaming content also reaches the digital consumer via a variety of game stations such as Wii, PS3, PS4 and the XBOX. The digital consumer is no longer merely consuming content in a passive fashion. Digital natives and first-degree digital immigrants<sup>55</sup> expect to engage, interact and participate online and in games<sup>56</sup>. In addition to accessing video content and social media via multiple and mobile devices, digital consumers access the Internet while watching TV:

- 60% surf the web on a tablet, 49% on a smartphone.
- 41% look up info on actors and plotlines on a tablet, 29% on a smart phone.
- 23% interact with friends about the TV programme on a tablet, 29% on a smart phone.
- 18% discuss the programme on SNS on a tablet, 12% on a smart phone.

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<sup>55</sup> I discuss the definition of digital native and first-degree digital immigrant in more detail later in this chapter.

<sup>56</sup> Netflix is aware of user behaviour and expectations and as a result OTT's such as Netflix are beginning to disrupt the traditional festival circuit: Netflix produced programmes showing in Cannes are not intended for a traditional theatrical release but for distribution on Netflix, upsetting French exhibitors represented by the National Federation of Cinemas according to a report by The Guardian (Bradshaw, 2017).

- 17% watch a programme because they read about it on social media on their tablet, 10% because they read about it on their smart phone.

64% of all users claim that they visit a SNS at least once a day and again mobility plays a strong role:

- 39% of all adults and 56% of adults aged between 25-34 in the US access social media at work.
- 21% of all adults and 40% of adults aged 25-34 log into social media in the bathroom - an indication that digital natives and 1<sup>st</sup> degree digital immigrants continue the trend for more connectivity anywhere and anytime.

The multi-device consumer has become the target for advertising via SNS. The next section highlights the most popular SNS according to Nielsen.

#### *Popular SNS from a corporate perspective*

An overview of the most popular SNS per device, as researched by Nielsen, reveals that more users access SNS on a desktop computer. But smartphones are catching up fast and users already spend more time viewing Facebook and Instagram on a Smartphone when compared to a desktop computer (Appendix G). Nielsen's data reveals that Facebook was down 14% from 2013, but SNS like LinkedIn gained 37%, with the desktop computer becoming less popular. Mobile platforms reported growing SNS connections, with smartphone apps seeing a large growth:

- Instagram (owned by Facebook) grew by 79%.
- Google+ by 117%.
- Pinterest by 233%.

Mobile apps provided the largest growth for SNS. Social media access via smartphone browsers saw strong growth as well, reaffirming the rise of the mobile user. The Pew Research Centre corroborates these findings. According to their 2015 Social Media Update (Duggan, Ellison, Lampe, Lenhart, & Madden, 2015), Facebook remains the most popular site, though other SNS have seen higher growth rates<sup>57</sup>. According to the Pew Research Centre (2015) in 2014:

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<sup>57</sup> At the time of writing it is not clear as to why Facebook has experienced reduced growth: it could be that users increasingly perceive the clandestine owner-centric back-end as invasive to their lives. Should this perception by users persist, more users might leave the service. Nico Lang of the Washington post finds in his investigation that the decline of teen-users on Facebook is due to a lack of 'reality': Facebook is 'meaningless' and, to some users, not as social as sociality experienced in real life (Lang N. , 2015)

- 71% of online adults in the US use Facebook, the same as in 2013.
- 28% of online adults in the US use LinkedIn, 6% more than 2013.
- 28% of online adults in the US use Pinterest, 7% more than 2013.
- 26% of online adults in the US use Instagram, 9% more than 2013.
- 23% of online adults in the US use Twitter, 5% more than 2013.

This data suggests that documentary producers should consider Facebook, LinkedIn, Pinterest, Instagram and Twitter for their social media campaign as they are, at the time of writing, the most relevant SNS<sup>58</sup>.

A social media strategy must carefully consider which of these SNS to include or exclude by continuously observing and following appropriate trends. The above data reveals that mobile devices have become the most important access point for digital consumer in the US for video content as well as social media sites.

#### *The mobile consumer*

But is this all we need to know? Earlier I discussed the mobile consumer and here I want to find out a little more about the audience consuming content anytime and anywhere. A question to consider is when these sites are being accessed. Exactly when are users accessing social media? And from where? Streaming provider Ooyala sheds light on these questions<sup>59</sup>. For example, which device is used at what time was highlighted by Ooyala in 2013 (Q2 2013 Video Index):

- During the workweek, PC video views rise during office hours, peaking at noon. This coincides with a dip in mobile and tablet video plays during working hours.
- Between 5-7pm, PC video views decline during the workweek while mobile and tablet video plays increase.
- On weekends users view more media on phones and tablets when compared to PC views.
- Mobile video views increased a staggering 161% since 2012 representing 45% of all video views globally.
- 88% of views were on smartphones and only 12% on tablets.

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<sup>58</sup> As a consequence of these findings the Tiny Doclab presence was extended to these platforms. The Tiny Doclab is the social media platform for the films produced as part of this research.

<sup>59</sup> With 220 million users as a base, Ooyala data can certainly be interpreted as representative, providing excellent insight into the behaviour of digital consumers accessing video content (Ooyala, 2015). Social media is not part of their statistics, but as we have seen with Nielsen, video content and social media are closely linked.

- 71% of viewing takes place on connected TVs (CTV) if programmes are longer than 10 minutes. Users prefer larger screens for longer content.
- 20% of viewing takes place on tablets for content between 10-30 minutes.
- The UK and Ireland lead in the mobile curve: mobile and tablet viewing make up two-thirds (67%) of all online video plays when compared to a global average of 45%.
- 46% of video adverts are delivered to mobile platforms.
- Smartphone and tablet video plays rose from just under 20% in July 2013 to almost 50% in July 2015.
- Expanding 4G networks worldwide facilitate continued growth for SNS and mobile streaming.

There is a clear pattern emerging:

- Users view video on mobile devices to and from work during commuting hours during the week. This is the time of the weekday when they view a trailer, short-form video content, and share their viewing experience with others on social media networks.
- At work users continue to view video content via their work PC and continue to do so at night on their home PC.
- According to Ooyala, mobile devices such as smartphones and tablets are more in use in the hours before and after work, while PCs are used at work and again later in the evening at home.
- Mobile devices record a higher peak after work on a Friday, with mobile device use continuing over the weekend, whereas PC use is at its lowest on the weekend.

To producers this means:

- In order to reach the appropriate audience, the social media strategy needs to show an awareness of the time the intended audience is engaging with social media via a mobile device or PC.
- The strategy needs to consider the environment the audience is likely to find themselves in - at home eating breakfast, in the car or public transport on the way to work, at work in the office, in the car or public transport on the way back home, at home eating dinner, or at home watching long-form content on their PC or CTV<sup>60</sup>. Short trailers or Behind The Scenes (BTS) promotion work better when reaching out to the travelling audience.

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<sup>60</sup> CTV stands for computer connected to a TV screen

- Video aesthetics on a mobile device differ from the aesthetics of video delivered to a larger screen. Trailers and behind-the-scenes (BTS) content aimed at mobile devices should reflect this.
- Content needs to be tailor-made for platforms. Distribution needs to account for TV and CTV as a platform for programmes of 10 minutes or more, whilst short clips are more suitable for portable devices such as smartphones and tablets.

An effective social media campaign must consider the daily rhythm that audiences are subjected to as part of their lives. The campaign needs to include a transmedia multi-screen media approach to maximize exposure and engagement.

### *Location based influences*

We learn that the way users access SNS is not a choice made by the consumer, but rather it is a consequence of their environment and the daily rhythm a consumer is subjected to (technological determinists may find this of interest).

PCs are easier to access at work or home, but when travelling to and from work or on a holiday, smartphones and tablets are the only choices left to the consumer to connect to a SNS. Not all SNS are equally attractive to all genders. Facebook and LinkedIn are sites frequented by men and women, Pinterest and Instagram are more attractive to female users. Age too plays a role as to which SNS should be targeted by producers. Twitter features more users under 50. LinkedIn features users keen to establish a career after leaving college.

The above figures demonstrate that social media continues to grow in the US. The UK's Office for National Statistics reports equally strong growth (2015):

- 86% of adults use the Internet.
- 99% of 16-24-year olds are online.

At face value these figures are impressive, promising a Golden Age for SNS – and user data exploitation. But is the Internet really just another platform on which to sell products to the digital consumer? Is growth really driven by content, as stated by Nielsen, Pew and Ooyala? Or are users perceiving and experiencing social media differently?

## *The User Perspective*

The previous section explored how business exploits social media to create value. But what is it like to be using social media? How do users experience the Internet? What are their expectations?

Representative data can be obtained from the Internet Society (ISOC), which surveyed 10,000 Internet users in 20 countries to reveal how users perceive social media<sup>61</sup>. According to the Internet Society 2012 survey (ISOC, 2012):

- 90% of internet users use social media.
- 98% of users consider the internet essential for their knowledge and education.
- 80% see the internet playing a positive role for their individual lives and society as a whole.
- 75% see the internet as an important source of information.
- Two-thirds think the internet plays a significant role in solving global problems, e.g. child-mortality, improving mental health, eliminating extreme poverty and hunger, prevention of trafficking of women and children.
- 83% consider access to the internet a Human Right.
- 83% strongly agree that freedom of expression should be guaranteed on the internet.
- 70% do not want more government involvement.
- 84% of respondents state that they restrict access to websites and apps regarding their location data, indicating that users are aware of privacy issues on the Internet.

The 2017 ISOC report builds on these numbers and claims that

For many, the growth and ubiquity of the Internet is a sign of progress and innovation. They see the Internet as an enabler of human rights such as free expression, free association, and social empowerment. (ISOC, 2017, p. 71)

### *Human Rights, tackling poverty and education:*

ISOC findings reveal that users do not perceive the Internet as a marketplace to be exploited by companies and organizations. Instead non-commercial values take priority. Users clearly see social media as an opportunity to contribute to a global collective consciousness. To users, social media means:

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<sup>61</sup> ISOC does not investigate from a corporate perspective: its mission is to strive to “promote the open development, evolution, and use of the Internet for the benefit of all people throughout the world” (ISOC, 2017)

- Access to the Internet is considered a Human Right.
- Social Media is an essential tool to tackle pressing global issues from poverty to improving mental health.
- 98% perceive the Internet as critical to knowledge development and education.
- More importantly, 84% of respondents are concerned that owners of SNS appropriate and exploit user data thus risking a breach of user privacy: another indication of the fragile and uneasy balance between open user sociality and clandestine corporate exploitation.

Documentaries exploring Human Rights issues like ‘The Act of Killing’ are examples matching the expectation given by 83% of respondents. Users care about social issues, a perspective corporate surveys, such as that of Nielsen and Ooyala, neglect to provide.

I have shown how *The Good Pitch* (2017), organised by the Doc Society (2017)<sup>62</sup>, aims to bring together documentary filmmakers, NGO’s and philanthropists for the “good of society” (*The Good Pitch*, 2017), matching the expectation social media users have of the technology. *The Good Pitch* and the majority of social media users share as a broader theme the higher moral purpose to make this world a better place. Again, we are reminded of the triple-bottom-line. Planet and people matter to the user.

*Social Media is more about free sharing and less about commerce*

I designed surveys (F. Kohle, 2015)<sup>63</sup> to find out more about what users expect of social media and to gain primary source insight into user expectations. Participants were able to answer multiple-choice questions and provide a qualitative response regarding their social media experience (Appendix G):

- 65% of participants perceive the Internet as more about free sharing and less about buying and selling.
- 26% consider free sharing and commerce to be equally important and
- Only 4% think of commerce as more important.

Taking into account the growth that online commerce enjoys, it is interesting to note that users do not perceive social media as mainly commercial reaffirming ISOC findings. Free sharing clearly dominates user perception.

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<sup>62</sup> Formerly known as Britdoc.

<sup>63</sup> The sample size of 35 participants should be not considered representative but indicative.

### *User concerns about Social media*

Qualitative analysis of the data also highlights that users are aware of social media weaknesses. Key themes frequently recurring in the survey are:

- Privacy and abuse of user data.
- Social Media is too superficial.
- Too much commerce, i.e. adverts.
- Inability of user to deal with the amount of information available online.
- Copyright issues.
- Addiction to being online.
- Extension of exaggerated and fake persona.

These concerns are reaffirmed by ISOC in 2017. Their study revealed that

A majority of global citizens are more concerned about their online privacy compared to a year ago. People in the developed economies said they were losing their trust in the Internet because they are worried about government behaviours and control by corporate elites. (ISOC, 2017, p. 72)

This shows that users understand very well the risks of user data mismanagement and abuse.

### *Half of users are three hours or more online*

Participants of this survey were recruited via social media such as Facebook groups and blogs. 65% are considered digital immigrants, 35% are digital natives. Survey results suggest that both groups spent a significant amount of time online, highlighting once again how much social media has penetrated our daily lives (Appendix G):

- 54% of users surveyed claim to be online between 1-3 hours per day.
- 11% state that they were online an average of 4-5 hours.
- 14% claim that they are online 6-8 hours per day.
- 17% say that they are online 9-10 hours per day.
- 2.8% state that they are online more than 10 online hours every day.

Overall, users spend a great deal more time online when compared with Nielsen's survey. Most participants were Dutch because requests for survey participants were published and promoted via

Facebook and the Breda University of Applied Sciences, Netherlands. But citizens of other nationalities also became aware of the survey and participated<sup>64</sup>. For example, a 26-year-old male working professional survey participant living in the Philippines states that due to his work in social media he makes sure he does not spend time on social media in private, unless needed:

Since my work is in the field of social media, I am online 8-9 hours a day, 5 days a week. But I'm online because of work related stuff. But if you meant how frequent I am online with my personal account, I think only 20 minutes tops. I don't even go online on weekends. I just check for updates and if there's none, I'm done. (Survey User Experience, 2015), (Form responses, line 15)<sup>65</sup>

### *Qualitative Survey Insight*

Participants were given the opportunity to answer open-ended questions, such as this 21-year-old female German student survey participant:

I think social media is a place where you can communicate with everyone you know or don't know. It is a place where you can choose who you want to be. You can show what you like and dislike and thus you can find people who like the same things or more things that you could probably like. It is also something that takes more time of our private lives than we think. Plus, I think social media makes us less social and sometimes you could get an overload of social media; it becomes very exhausting to always be present and nice. (Survey User Experience, 2015), (Form responses, line 4)

This student's experience underscores how difficult it can be to navigate social media, for example in relation to the projection of a 'nice' social media image and social media overload. The comment also raises concerns about the representation of identity and personality online ("choose who you want to be") and the time-consuming nature of social media.

Fake news is a concern, for example this 31-year-old male German working professional survey participant had the following comment: "There is too much bullshit and not a lot of people take time to verify the information." (Survey User Experience, 2015), (Form responses, line 11).

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<sup>64</sup> An overview of nationalities is available in Appendix .

<sup>65</sup> Survey results are located on the Data DVD inside the folders Survey & Focus groups.

The importance of sharing, interacting and communicating with ‘friends, family’ and ‘people with ‘common interests’ is underscored by this comment: “Social media is a communication medium where friends, family or strangers share information or opinion”, according to this 21-year-old male Dutch student. (Survey User Experience, 2015), (Form responses, line 25) Her comment reaffirms the extension of the ‘post-familial family’ (Beck-Gernsheim, 1998, p. 68)<sup>66</sup>

Users also had clear expectations on how social media will develop over the next five years, though not every one was as positive about business opportunities on social media like this 20-year-old male Dutch undergraduate survey participant:

Social media will continue to dominate the market even more. Everything will go through it. Without having social media, you wouldn't probably know what's going on in the world (concerning friends, news). I expect social media to get some kind of a monopoly over everybody's life. (Survey User Experience, 2015), (Form responses, line 9)

This survey participant anticipated more government control over social media: “Social media may soon be controlled at some point as many governments see this as a way to be against them.” (Survey User Experience, 2015), (Form responses, line 36) These comments show that users are very well aware of the threat social media poses to governments, which is reaffirmed by the Internet Society (ISOC, 2017).

Privacy, and exploitation of user data for business and political reasons are reflected in this statement by a 35-year-old female Dutch working professional:” Privacy, hard to control, un-curved. Can be exploited for marketing purposes or political purposes” (Survey User Experience, 2015), (Form responses, line 18).

On the other hand, a 65-year old resident of the Czech Republic thinks social media is needed to communicate and collaborate with other filmmakers, highlighting how social media provides opportunities to network where none existed before:

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<sup>66</sup> Billions of mobile devices ensure that users have access to social networking sites anywhere and anytime. User data makes possible for Elisabeth Beck-Gernsheim’ “post-familial-family” (Beck-Gernsheim, 1998, p. 68), which is no longer limited by class and ethnic origin, to be extended into the virtual domain, giving rise to the metaphorical Global Digital Family beyond McLuhan’s ‘Global Village’ (McLuhan M. , 1962, p. 31).

It (is) the best way to be in contact with professionals in film making and use the exchange of documentary film (and) current knowledge and opportunity for co-production. (Survey User Experience, 2015), (Form responses, line 10)

*Digital Natives, 1<sup>st</sup> and 2<sup>nd</sup> degree digital Immigrants.*

Based on this survey, I decided to categorize users as follows:

- 20-30-year olds form the largest group. These users were born after 1987 and experienced the Internet during primary and secondary education. They can be considered digital natives.
- 31-50-year olds form the second largest group. This group can be considered 1<sup>st</sup> degree digital immigrants: The Internet played a strong role during secondary education and career that followed.
- 51+ users form the third largest group; this group experienced Internet during their professional career or in retirement. I call them 2<sup>nd</sup> degree digital immigrants.

We also learn that:

- Working professionals with a university background form the largest group engaging with social media at 60%, followed by undergraduate students at 25,7%. University graduates combined with professionals who have a university background are the by far largest group.
- More than half, 54,3% of users spends between 1-3 hours per day using social media.
- Nearly one-fifth, or 17,1% spend between 9-10 hours online. One individual claims to be online 24/7. (Appendix G)

The data shows that social media encompasses all ages and demographic groups. It is self-evident that eventually all users will be digital natives. In addition, today's older demographic groups can be expected to grow further.

*Who is not online?*

Students and professionals dominate the statistics, begging the question of how equal the Internet and social media is to other demographic groups, which do not have the average education or professional history recorded in the above statistics. Who is not online and cannot be reached via social media was explored by Kathryn Zickuhr of Pew Research in detail (Zickuhr, 2013). Her findings reveal that:

- 15% of all Americans are not online.
- 41% of those did not obtain a high school diploma.
- 44% were above the age of 65.
- 24% earned 30,000 USD or less.

Producers intending to reach this target group need to consider a strategy not based on social media. Instead they should engage this target audience via traditional media, press- and outdoor media campaigns. Data suggests a correlation between the level of education, age and income, and interest in accessing the Internet.

Zickuhr's data reveals that a country's elderly low-income population segment is likely to be excluded from online sociality, whereas middle-class and high-income digital immigrants over 65 can be considered an important and growing group in the social media ecosystem.

If users are educated to degree level and have had or still actively participate in a professional career, they are likely to participate in online sociality. This shows how a group already experiencing isolation in the real world is not making up for their real-world isolation via an online sociality experience. Instead they remain isolated and excluded from online social media experiences. Social media has limitations – and this is one of them.

#### *Survey limitations*

Limitations of the survey are that most of the participants are residents of the Netherlands, though residents in other countries also participated (see Appendix G). Nevertheless, the survey can be considered indicative and appropriate regarding gender and age representation:

- 51.1% of participants were male and 42,9% female.
- 5.7% were under the age of 20.
- 42.9% between the age of 21-30.
- 37.1% between the age of 31-50.
- 14.3% were above 51. The oldest participant was 78 years of age, the youngest 19.

#### *Digging Deeper*

Understanding what users expect and when users are accessing social media are important pieces of the puzzle, but what can we learn from those users who are online? How do users value the Internet? We have learned that user priorities are to connect with friends and family. Focus group

participants were given the opportunity to express their experiences qualitatively as well. While a survey is limited in the expression of qualitative data, a focus group provides an opportunity for participants to express and discuss their views.

I had the opportunity to discuss the nature of social media in three different group settings over a period of two years. The February 2015 focus group consisted of a communication undergraduate student class at Northern Arizona University (NAU, 2016), Flagstaff, USA and at NHTV, University of Applied Sciences in Breda, Netherlands<sup>67</sup>. This presented an opportunity to compare findings and reveal any differences between surveys and focus groups.

Undergraduate groups can be considered digital natives, whereas the third focus group consisted of 1<sup>st</sup> and 2<sup>nd</sup> degree digital immigrants. Undergraduate media management students at NHTV, University of Applied sciences, Breda, Netherlands and mass communication students NAU, Flagstaff Arizona were asked to form teams, discuss the topic and then upload their conclusions to Google docs (F. Kohle, 2015)<sup>68</sup>.

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<sup>67</sup> The February Flagstaff 2015 focus group at NAU consisted of 12 males and 14 female undergraduate students, aged between 19-25. The June 2015 focus group at NHTV, University of Applied Sciences, Breda (2016), in the Netherlands consisted of 10 males and 12 female undergraduate students aged 19-25, and the November 2015 focus group consisted of 6 male and 8 female NHTV lecturers aged 28-50.

<sup>68</sup> Within the context of this qualitative research, the results are not considered representative regarding the general population, but indicative of students and future media professionals, professional practitioners and faculty.

Comments of digital natives and immigrants were themed as follows:

<u>Sample Comment</u>	<u>Theme/Category</u>
“A platform to connect with the rest of the world and share your thoughts.”	<i>Global</i>
“Social media is a collective term for online platforms where users, without or with minimal intervention from a professional editor, take care of the content.”	<i>Creative</i>
“The means of sharing information and connecting with others around the world using the Internet.”	<i>Sharing</i>
“It’s a way of sharing information in a fast pace and is also a means of promotion”	<i>Promotion</i>
“It connects you to people on the Internet, but it disconnects you to people in real-life.”	<i>Escape</i>
“Yesterday, we just lost the Internet for 6 hrs., which makes me so anxious and can find nothing to do without Internet.”	<i>Addictive*</i>
“Social media is destroying our country, kids so young seeing stuff a lot more easily and it is making it easier to get into bad stuff”	<i>Destructive*</i>
<i>*Addictive and destructive were not considered a single category, as a distinction was made between the compulsion of being online as being addictive versus anonymous online bullying as being destructive. Sample comments have been edited for length and/or clarity.</i>	

Table 8

The focus group sessions opened with an explanation as to the purpose of the study. Participants were free to pick one or more partners to form smaller groups to discuss how social media should be defined.

Next, participants logged into Google docs and entered their summary. The session continued and results were revealed to all teams, providing the opportunity to further discuss and revise findings as co-discoverers.

Finally, I categorized and coded answers then grouped the emerging pattern into themes (Barbour R. , 2013). When asked how users experience social media, a dominant view was to connect with friends, family, peers and colleagues.

Themes contain both positive and negative experiences, as shown in the example below:

<i>Examples of:</i>	<i>Positive Experience</i>	<i>Negative Experience</i>
<i>Interaction (I)</i>	Catching up with friends	Online bullying
<i>News (N)</i>	Staying up to date	Too much fake news
<i>Entertainment (E)</i>	Funny Videos	Too many choices
<i>Marketing (M)</i>	Company promotion	Clickbait
<i>Persona (P)</i>	Self-expression	Misrepresentation of Identity
<i>Security (S)</i>	Feeling safe	Invasion of privacy
<i>Health (H)</i>	Real life/social media balance	Addiction

One participant stated “social media is a great way to keep in touch with friends, but also for school related matters.” (Focus group Social Media, 2015), (Form responses, line 3). Participants interacting in this way with friends, family, colleagues, peers or strangers online were added to the Interaction category.

Participants who stated that social media are “a great way of remaining up to date” were added to the News category. Avoiding “boredom” and watching “funny” videos are views that were classified in the Entertainment category.

Views describing social media as a platform for “click bait” were added to the Marketing category. Participants who experience social media as a platform to “showcase the best version of them” and for “self-expression” were classified under the Persona category.

Users describing more than one theme were added to more than one category. For example, not everyone perceives social media as entertaining alone, but rather as both entertaining and useful for news updates.

Unsurprisingly Focus group results revealed that 68% consider interaction a top priority, reaffirming survey results regarding interactivity of 73% (Appendix G). Yet, qualitative feedback from focus groups was more critical compared to surveys:

Social media is taken over as the main mode of communication. It can connect or isolate, be funny or sad, present justice or shame. It’s the way that the world communicates their ideas be it good or bad. (Focus group Social Media, 2015), (Form responses, line 21)

The interactive qualities of social media, being able to share information with people, friends and family, express one's self, clearly take priority over entertainment or health concerns. Nevertheless, one focus group saw social media as a danger to their children:

Social media is destroying our country, kids so young, seeing stuff a lot easier and easier and get into bad stuff because it easier to find it. (Focus group Social Media, 2015), (Form responses, line 13)

### *What users think is wrong with social media*

Interacting with friends, family, peers and colleagues dominates the social media experience for all participants, closely followed by presenting an online-persona and self-expression. This matches the outcome of the surveys. It explains why Facebook with its befriending tools has become the most popular SNS to date. Entertainment and Marketing were considered the least important.

But how are social media users experiencing the weaknesses of social media? The above comment shows that not everyone experiences social media as positive<sup>69</sup>. Interaction clearly dominates the positive experience in social media.

Negative comments reflecting the weakness of social media included fake identities. This was a concern to this 22-year-old Dutch student: "Cat video's, wrong information can be perceived as real information, and everyone can create a false identity." (Survey User Experience, 2015), (Form responses, line 31).

This 25-year-old male Dutch working professional feared to miss out on something important online: "Feel the need to always check what is going on and afraid to miss something" (Survey User Experience, 2015), (Form responses, line 23).

The effort needed to stay online and user data exploitation were a concern to this 21-year-old female German student:

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<sup>69</sup> To determine this I coded positive experiences with a "+" and negative ones with a "-" for example a positive interaction such as interaction with friends is marked I+, whereas a negative interaction experience such as online-bullying is marked I-. The positive survey group experiences, or strengths, are represented in the below figures (see Appendix H)

It is hard and nice to be online 24/7. In addition to that it could be kind of dangerous that a company knows so much about us by looking at our contacts or profiles. (Survey User Experience, 2015), (Form responses, line 4)

Compared to the overall experience or strength of social media, social media weaknesses are perceived markedly different (see Appendix G).

- 37.8% of survey participants are concerned about negative interaction experiences, followed closely by security concerns.
- 35.1% considers privacy and data abuse a social media weakness. News manipulation ranks in third position, a dishonest online persona fourth, and health in the form of online addiction last.

Participants are aware of the benefits of social media. But they also understand the negative influence social media can have on user data integrity and privacy, as well as the forms of online abuse such as online bullying. According to this 26-year-old male Dutch working professional “the weakness is that it’s hard to get things off of social media. Once it’s out there it is out there.” (Survey User Experience, 2015), (Form responses, line 37).

It is interesting to note that despite this awareness, the overall experience is not diminished. When asked how participants see social media in 5 years, positive predictions included

- More growth worldwide for social media platforms.
- 24/7 online social media access.
- Highly integrated apps.
- Better-streamlined social media platforms such as Facebook and Twitter.

Negative predictions included:

- Too much advertising.
- Corporations taking over.
- More abuse of privacy.

Users think that more government regulations are needed to protect user data because: “I think that social media content will get even more advertisements.” (Survey User Experience, 2015), (Form responses, line 7).

Despite differences regarding the perception of social media in news, persona or health, all surveys (74%) and focus groups (76%) feature a majority that considers social media a platform for interactivity, regardless of whether or not users have positive or negative experiences in that category.

*User data exploitation from a user perspective*

Data suggests that social media is the interactive platform on which to connect to the Global Digital Family, which I explore in more detail below. Just as in real life, friends and family take priority in the virtual world. This is strongly valued by users.

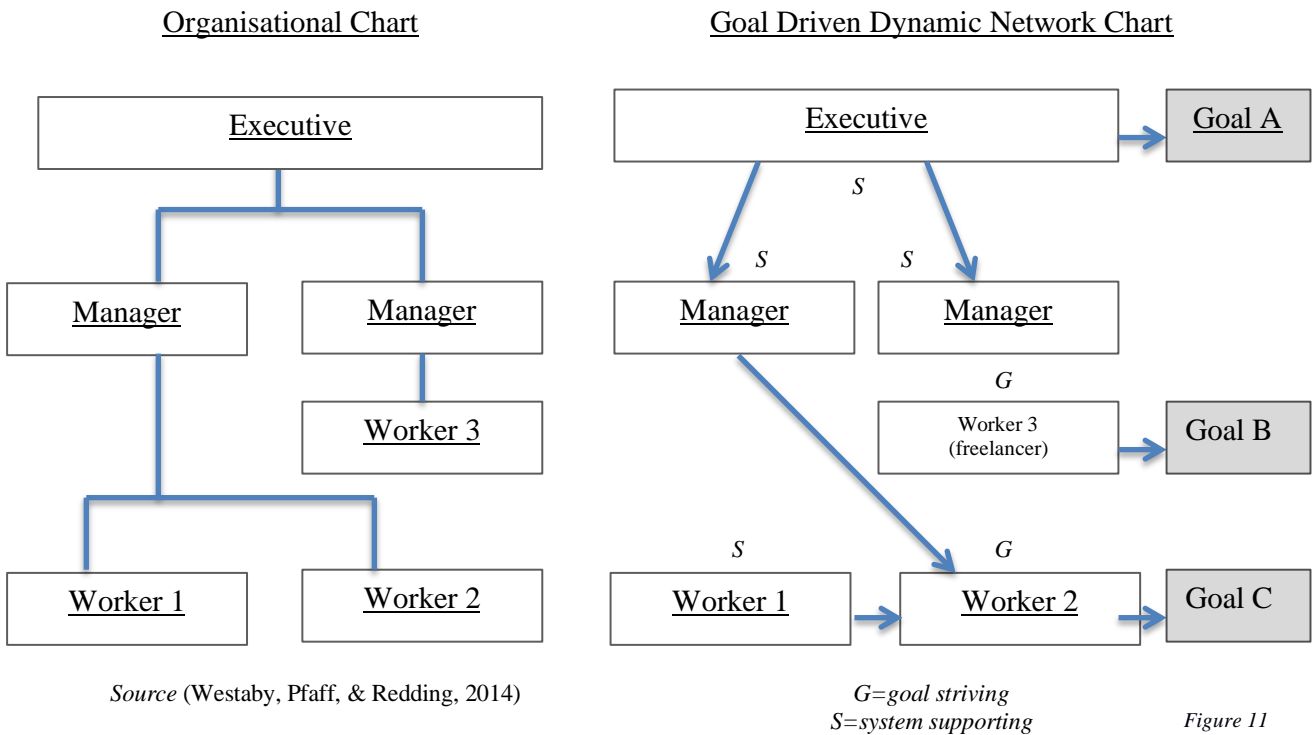
Findings also indicate that survey and focus group participants are aware of the disadvantages of user data appropriation via social media and accept it as a necessity in order to maintain their online sociality experience. To an SNS user data means revenues. To users, data makes it possible to engage with friends and family.

### 3. Connect, share and participate: Defining the Global Digital family

*Connecting directly to friends and family creates value*

Research so far suggests that connecting to friends and family is a key priority to users. They see the value of social media as something that connects them to their Global Digital Family. But how do we define and understand this new Global Digital Family?

Psychologist Westaby investigated how people connect with other in large network. Comparing organizational and goal driven dynamic networks (Westaby, Pfaff, & Redding, 2014), reveals important differences in the way people connect with each other directly or indirectly for example at work:



Actors in each network model express themselves differently. Worker 1 and worker 2 as part of the hierarchy in the organizational chart, communicate differently with each other than they would with a higher-ranking manager or executive in a goal driven dynamic environment.

The hierarchical structure prevents worker 3 from communicating directly with worker 1 and 2 or their manager. Network position and hierarchical ranking directly influence the aesthetics associated with the way network actors express themselves. For example, worker 1 is more likely to address worker 2 in an informal fashion, while addressing the manager or executive is more likely to be a formal affair.

A dynamic network model does not change the hierarchy shown in the above chart, but it highlights that a dynamic and goal driven network provides opportunities for cross-influences to take place. Worker 3 could be a goal-driven freelance contractor striving to complete a contract.

In a goal driven network, network actors are motivated to strive for a goal independently and if necessary communicate across top-down hierarchical structures. Communication is more likely to flow both ways.

High density networks are more likely to have a higher flow of information because “density represents the number of observed linkages divided by the number of total possible linkages” (Westaby, Pfaff, & Redding, 2014, p. 270). Based on the observations of Westaby et al., a low-density network compares to a high-density network as follows:

### Low Network Density

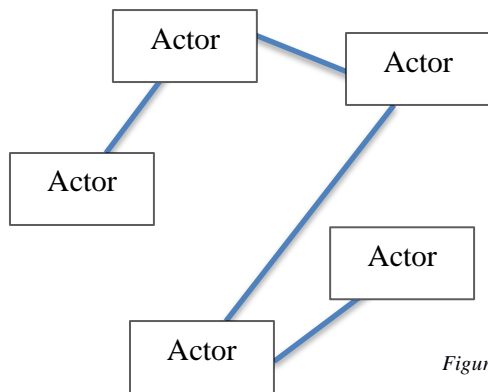


Figure 13

### High Network Density

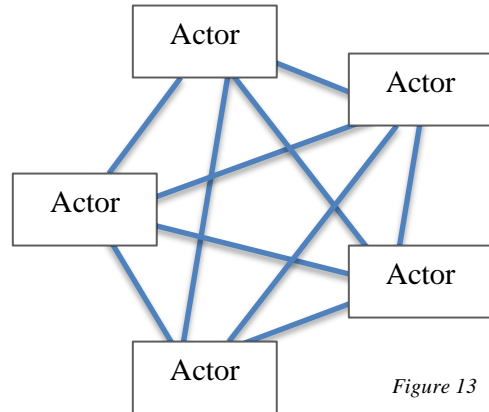


Figure 13

Every network actor is connected directly to every other network actor in a high-density network, making it possible to share information with strong cross-connection influences. A high-density network, however, is not a new phenomenon. One of, if not the oldest, high-density and dynamic network is the family:

### Family

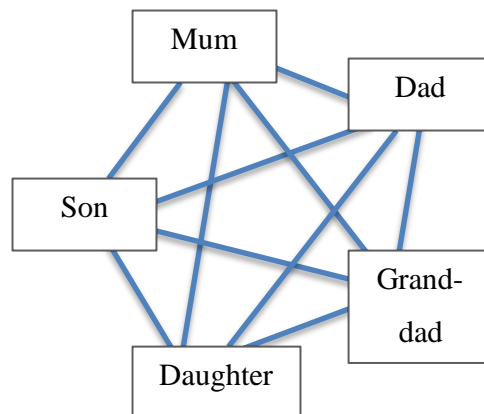


Figure 14

### *Defining the Global Digital Family*

Any member of a family or tribal network can connect directly to any member of their family and tribal network. But it is important to make a distinction between the small network of a family and that of a tribe. Katherine Schulten of the New York Times asked readers how they define family on her blog (Schulten, 2011), as a response to the article “A Normal Family” by Lisa Belkin (2016). Reader Mariah responded by writing that:

Family is a group, it can be related or not. You consider a family like your friends or any group that makes you feel that you're in a family. (July 15, 2015)

Reader Maria thinks that:

Family can be really close friends that you know or that you tell everything to. A new definition of family is evolving in our society. I see all my really close friends as family. (April 20, 2015)

These values are indicative at best, but strongly relate to the reasons that were given by focus group and survey participants in this research as to why they join and interact on social networking sites. They want to connect and share experiences with friends and family, highlighted in this comment:

We experience social media through sharing ideas with family, friends and with people all over the world. (Focus group Social Media, 2015), (Form responses, line 14)

Belkin's article discusses the results of a survey by the Pew Centre of Research (Taylor, Morin, & Wang, 2011), illustrating the changing demographics of the contemporary post-familial family, i.e. 'patch-work' or 'blended' families not connected by blood relations<sup>70</sup>.

Extending our blended post-familial family into the virtual domain is a natural next step. Critics might argue that we are dealing with the digital tribe, rather than the digital family. For example, Paul James, Professor of Globalization and Cultural Diversity at Western Sydney University, explains that the concept of 'tribe', is

derived from the traditional Latin term *tribus*, names real, self-reproducing and changing communities framed by the social dominance of face-to-face integration and living in the world today (James, 2006, p. 26).

Just as the family, tribal structures facilitate direct face-to-face interaction, which is important in order to maintain a high-density network structure within the tribe.

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<sup>70</sup> How functional 'blended' families are was highlighted in a 2010 court case in the US when Michael Lamb, head of the Cambridge Department of Social and Development Psychology testified that "children do not require both a male and female parent" (Dolan, 2010)

As a species, we connected to each other in this way in families and tribes during the Palaeolithic period, which spanned 3.5 million years (Darvill, 2009). However, for Homo Habilis and Homo Erectus (Gibbons, 2011) emerging in the Lower Palaeolithic period, the number of network actors that could effectively communicate with in a direct fashion was limited to an estimated 300 tribal members (Dunbar, 2003).

Direct connections in a network of 300 tribal network actors or more required the establishment of hierarchies. This made it less likely for all tribe members to maintain a highly dense network when compared to a family. To this day, the family unit facilitates a highly dense network, connecting all family members directly.

For that reason, it is appropriate to use the term Global Digital Family, rather than global digital tribe. Indirect hierarchical connections removed the size limitation of 300 tribe members, enabling mankind to establish larger communities during the Neolithic period. But that meant hierarchies had to be established.

With the arrival of social media, connectedness had reached full circle. By removing the limitations of indirect hierarchical connections, social media is connecting individuals again directly but on a global scale, as anticipated in McLuhan's metaphorical 'Global Village' (McLuhan M. , 1962, p. 31).

Social media enables users worldwide to reach out directly to any other user participating in the global, digital family network of Humankind. According to a survey conducted by the Pew Research Center (Duggan, Ellison, Lampe, Lenhart, & Madden, 2015),

- 93% of participants stated that they are connected via social media to friends and family, other than parents and children.
- 91% are connected with current friends.

Connecting to the post-familial family is key to social media users. Social media facilitates the return of family values into the production work environment. University graduates say that "staying in touch with old friends, colleagues, classmates," is an important social media quality (Survey User Experience, 2015), (Form responses, line 19). These are expectations that university graduates carry into their future workplace.

### *Social Media and the workplace*

Anick Tolbize at the University of Minnesota examined the influence of the Baby Boomers, Generation X<sup>71</sup> and the millennial generation on the work environment. She identifies four generational types (Tolbize, 2016):

- 46% of Traditionals<sup>72</sup> and 45% of Baby Boomers consider family a top priority.
- 67% of Generation X and 73% of Generation Y view family as a top priority<sup>73</sup>.

This reaffirms findings from surveys and focus groups, underscoring the importance of direct connectedness to friends and family via social media. Tolbize's study confirms the importance of family to 1<sup>st</sup> and 2<sup>nd</sup> degree Generation X and Generation Y digital immigrants.

Producers operating in traditionalist business- and organisation environments are challenged to navigate this new production economy composed of different generations with different expectations on work-life and family balance.

In this sense, SME producers are better positioned to adapt to the way people connect online and in their work environment, compared to larger traditional organisations, due to the small size of their production company. It makes it easier to facilitate and promote direct connections at work.

Millennials expect transparent production processes and equal treatment at. In this climate of change, SME producers that are accustomed to traditionalist work environments (see Fig.2), need to analyse transparency and how people connect in their production environment.

#### **4. The value of authenticity**

The previous section shows how user data, network analysis and the Global Digital Family create new values that can be captured. In this section I want to discuss in more detail how visitors to a social media site expect more than just connections with friends and family. They want an authentic and credible online experience.

Author Sherry Turkle argues in a New York Times column that we sacrifice conversation for online connections (Turkle, 2012) and should refrain from using it. A trained humanist, Sherry Turkle

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<sup>71</sup> Digital natives that are undergraduates are considered Generation Z and Y, also known as Millennials (Bump, 2014)

<sup>72</sup> Traditionals are also referred to as the Greatest Generation and describes people born between 1922 and 1943 (Value Options, 2017)

<sup>73</sup> Pew research further illustrates how generations differ from one another (2008) (Taylor & Gao, 2014).

authored a series of books claiming that computers and Internet technology negatively influence the human spirit (Turkle, 1984), (Turkle, 1995).

Her perspective makes a clear distinction between the self in reality versus representations of the self online, known as the second self. This is a controversial position, and critics of Turkle claim that her argument is unsubstantiated. Nathan Jurgenson of the University of Maryland engages with Turkle's perspective, defining it as a form of "digital dualism" (Jurgenson, 2012, p. 85). He argues that the "digital and physical enmesh to form an augmented reality".

Sociology Professor at the University of California Claude Fischer claims, that Turkle is cherry picking studies, which allows her to prove her theories using carefully selected evidence. For example, Turkle quotes Pew research: "82% of adults state that the way they used their phones in social settings hurt the conversation," (Raine & Zickuhr, 2015, p. 3) Doing this, she implies that smart phones are anti-social and detrimental to real world conversations.

Reading the entire Pew report however, reveals that users in public spaces call on their smartphones "for information gathering and social purposes, rather than explicitly anti-social purposes." (Raine & Zickuhr, 2015, p. 5). For that reason, Claude Fischer concludes that there is no "systemic, reliable evidence that Americans converse less in person" (Fischer, 2015).

Millions of users have created, and are in the process of creating, a virtual online extension of their personality, despite critical voices like Sherry Turkle.

#### *Authenticity: Gemeinschaft versus Gesellschaft*

Kozinet's thoughts on a Gemeinschafts- and Gesellschaft-type connection explain the distinction between a deeply, personal, authentic and a transaction-based connection via social media<sup>74, 75</sup>.

The Gesellschaft-type two-dimensional short-lived corporate product offered to us by marketers lacks character and imperfection – hence Kaplan's suggestion to "be unprofessional" on social media (Kaplan & Haenlein, 2010, p. 61). To be human and complete means to be imperfect. Those

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<sup>74</sup> Kozinet does not explore authenticity itself in more detail. C.G. Jung's ideas on the human psyche, in particular the 'Persona' (Jung C. , 1953), help to better understand what makes the social media phenomena authentic and personal.

<sup>75</sup> While critics dismiss Jung as a mystic, it is important to point out that Jung's scientific work is based on empirical evidence. His key contributions in Psychology include the collective unconscious (Jung C. G.,1955/1972) and the classification of personality (Jung C. , 1923). He also invented the polygraph, illustrating his scientific approach (Jung C. G., 1919).

unafraid to show their whole and true self, but within the guidelines set by the collective consciousness, are more likely to be perceived as authentic.

### *Authenticity and revealing the unexpected*

According to Peter Blom (2016) the audience knows something is authentic the moment a TV-show participant fights to hold back the tears. Peter Blom is a guest lecturer at the University of Applied Sciences Breda and he returns each year to give a talk about his industry experience as a TV director.

Blom is responsible for major Dutch TV shows, such as the live broadcast of the Dutch King's inauguration ceremony, the annual Liberation celebration, as well as various game and reality TV shows. His speciality is to design and include the unexpected into his show concepts.

In a recent TV production lecture for undergraduate students he described authenticity as the one moment on a live TV show when candidates experience the unexpected. For example, the moment show-participants reveal a part of their personality they struggle so hard to conceal from the audience (NHTV Insight Newsletter, 2013).

Viewers identify with the participant when he or she loses control over his or her emotions as the uniqueness of the individual is revealed. This creates a strong connection with the audience and it is a strategy routinely used on TV shows.

Peter Blom thinks the best way to define authenticity is “when something new exists that no one expected to happen”. At the same time, Peter knows that authenticity cannot be forced. To him it is not possible to “build an image or campaign” around it (Blom, 2017, p. 1), further highlighting the difficulty of defining what authenticity means.

But we all *know* when we have an authentic experience<sup>76</sup>. For the purpose of this research I acknowledge the on-going debate surrounding authenticity and take the perspective that an authentic personality is not the result of just being one self, as this is an “inescapable fact” (Stanford Encyclopedia of Philosophy, 2017). To me and within the context of this research, an authentic personality is the outcome of “individuation”, a term coined by C.G. Jung (1923)<sup>77</sup>.

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<sup>76</sup> The Stanford Encyclopaedia of Philosophy defines authenticity as “of undisputed origin or authorship” (Stanford Encyclopedia of Philosophy, 2017), and the article continues to discuss the complex relationship of authenticity with regards to identity, personality and the self.

<sup>77</sup> Individuation is a process needed to discover ones true and authentic self (Schoen, 2009)

Social media invites users to project their personality online, which companies like IBM understand only too well. Their Artificial Intelligence (AI) Watson offers services such as “Personality Insights” to analyse and describe a user’s Persona (IBM, 2015)<sup>78</sup> based on the users’ online presence.

In Chapter 3 I discussed *Gemeinschafts-* versus *Gesellschafts-*type connections. With regards to authenticity, critics might say that an authentic social media presence is possible without the need for personality. For example, the viral YouTube video clip ‘The Beer Tasters’ (Teubner & Wichner, 2015) features uncontrollable laughter and emotional contagion. It is reasonable to argue that this kind of viral video does not exceed the boundaries of a *Gesellschafts-*type connection. It is entertaining but short lived. Good marketing campaigns fall into this kind of category. A strong *Gesellschafts-*type connection emotionally engages users.

Here we learn that a marketing campaign, in this case for beer tasters, can be authentic, provided it does not pretend to be anything else *but* a *Gesellschafts-*type connection. Kaplan understands the need for authenticity and advises marketing experts to be “unprofessional” (Kaplan & Haenlein, 2010, p. 61). He also advises to be honest.

Pretending to be unprofessional only creates the illusion of a real personality. It is more likely to be perceived as fake. Surveys and focus groups in this research show that users can distinguish between the real and the fake. As a result, the demand for authentic content grows in order to maintain the overall balance.

This is not to say that fake and authentic content need to be balanced 50/50. But at the time of writing the call for verifiable evidence based journalism was recently answered by Wikipedia’s founder Jimmy Wales, who announced the creation of Wikitribune (2017), a “news service that combines the work of professional journalists and volunteers” to “offer factual and neutral articles that help combat the problem of fake news” (BBC, 2017b).

Only a *Gemeinschafts-*type connection features the full potential to project a personality via social media long term. This way we get a glimpse of a personalities inner conflict as part of Jung’s individuation process. Something “new” emerging, that “no one expected to happen” according to Peter Blom (2017, p. 1).

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<sup>78</sup> AIs such as Watson are considered accurate enough by Human Resource departments to pre-select and screen potential candidates (Broersma, 2014): the data trail users leave behind in social media is creating a digital persona, open to dataveillance techniques (Clarke, 1994).

It is the hidden part of someone's personality that people are interested in. Discovering that something was not part of the plan, when someone fights to hold back emotions, or when a person does not want to reveal a part of their personality. This can be happiness, for example when TV show host Steve Harvey gets surprised by an unexpected guest (Harvey, 2013), or a 'Britain's Has Got Talent' panel is moved to tears by amateur performers (DivyaFindsYou, 2016).

YouTube channel author "Divya Finds You" is so skilled at finding and re-posting emotional content created by others on her YouTube channel, that she accumulated more than 40 million views (Divya-About, 2016). Social Media is perceived as social media by users when it facilitates authenticity and emotional contagion.

Still, what is real and authentic remains a challenging and difficult topic. What is real to one person, can be perceived as fake by another. Here I would like to quote journalist David Boyle:

'A corporation cannot laugh or cry,' said David Loy of Tokyo's Bonkyo University. 'It cannot enjoy the world or suffer with it. Most of all, a corporation cannot love.', (Boyle, 2003, p. 54).

Emotions, if real, are contagious. They move us and catch our attention, as these examples show

- Felix Kjellberg aka Pewdiepie (Kjellberg, 2017) features 53.180.767 YouTube subscribers earning USD 15 million in 2016 (BBC, 2017).
- Lloyd Ahlquist and Peter Shukoff and their YouTube channel Epic Rap Battles of history attract 12 million subscribers, 100 million views propelled them to YouTube stardom (Ahlquist & Shukoff, 2015).
- Andrew Bachelor aka King Bach, has more than 13 million followers on Vine for his narrative clips (Bachelor, 2015). Andrew has been signed for a movie with Martin Lawrence, according to Variety (2015).
- Pewdiepie was contracted by Disney – and dropped again in February 2017 for alleged 'anti-Semitic' remarks (BBC, 2017), yet so far, this glimpse of Pewdiepies shadow has not resulted in fewer subscriptions.
- Colleen Ballinger aka Miranda Sings has a total of 7 million followers across her YouTube channels. She sings, gossips with her signature painted lips and has been contracted by Netflix (Variety, 2016).

The above examples alone are among the top social media phenomena raking in millions of subscriptions and views in a new market. None of the three embarked on their YouTube adventures representing large companies or organisations, all of them produce content in only a small team or even alone.

New Realists explored by David Boyle are expecting a real and authentic social media experience. Whether that is a short-lived *Gesellschafts*-type connection or a long-term *Gemeinschafts*-type relation.

## **5. Emotional contagion via social media**

An authentic virtual personality is one aspect of social media, emotional contagion another. Kramer, Guillory and Hancock at Cornell University revealed just how transferrable emotions are on social media.

The team found that longer-lasting emotions like happiness or depression can be transferred through networks. This suggests that real world “in-person interaction and non-verbal cues are not strictly necessary for emotional contagion.” (Kramer, Guillory, & Hancock, 2014, p. 8788)

Choudhury et al conclude that depression can be predicted in individuals by identifying signals associated with depression online (Choudhury, Gamon, Counts, & Horvitz, 2013). Invoking and transferring emotions can be an exclusive event on social media.

Sonja Utz at the University of Tuebingen explored how important emotions are on social media and she concludes that even “low intimacy disclosures on SNS can create a feeling of connection” (Utz, 2015, p. 7) on public social media sites. Private messages on social media also provide the opportunity for higher intimacy disclosures: “ambient intimacy can be developed after frequent exposure to tweets” (Utz, Lin, & Levordashka, 2016, p. 11), underscoring how social media facilitates emotional contagion.

Social media has taken the Internet beyond the realm of McLuhan’s ‘Global Village’. The technology has propelled us into the domain of the Global Digital Family, with all of the associated emotions, for example in the form of grief expressed in the form of a YouTube Memorial Tribute Video (Memory Magic, 2016), (Wahlberg, 2009), war experiences of US soldiers stationed in Iraq (Christiansen, 2009) uploaded to YouTube for friends and family back home, or therapeutic in order to predict the onset of depression.

Repressed emotions are perceived as authentic when they burst out online. The shadow aspects of our personality such as unexpected, uncontrolled, insensitive, racist remarks and gender discrimination are considered hallmarks of authenticity, such as this headline grabbing tweet of Donald Trump: “If Hillary Clinton can’t satisfy her husband what makes her think she can satisfy America?” (Benwell, 2016)

The electorate perceives politicians who break the mould of political correctness, like Philippine president Rodrigo Duterte, as authentic and real: “If you are doing an illegal activity in my city ... you are a legitimate target of assassination.” (Human Rights Watch, 2009) During the presidential elections in the Philippines, former mayor Davao Rodrigo Duterte admitted in particularly foul language via social media to the extrajudicial killing of drug dealing suspects – and then went on to win the 2016 presidential elections (Holmes O. , 2016).

Duterte’s politically incorrect statements went viral (ABS-CBN Youtube Channel, 2015) and serve as an example of a personality's online shadow. We recall Kaplan and Haenlein’s advice to companies wishing to use social media: “be active, be interesting, be humble, be unprofessional and to be honest”. (Kaplan & Haenlein, 2010, p. 61). This is tricky advice: how is it possible to be honest if you are deliberately unprofessional? Perhaps Kaplan really means to uphold the *appearance* of honesty? In addition, the last two criteria, unprofessional and honest, are difficult to realise if the company does not have a strong corporate personality. A social media presence too polished, too perfect, without a fault at all, is more likely to be perceived as shallow.

Filmmakers like Koen Suidgeest (IMDB, 2016b) are successful in projecting their personality to build and maintain a community surrounding their projects. A highly central and dense network position, a credible and authentic virtual persona and emotional contagion add value to a documentary project.

Documentary producers need to have an awareness of their own personality if they are to consider extending their Self into the virtual world. Though not a documentary filmmaker, Peter Blom thinks that

You have to really dig in your soul to understand what it is that moves your or excites or whatever the feeling is that it gives you. Because if you understand that you can ‘abstract’ that thing and turn it into something that works on Television. (Blom, 2017, p. 1)

A film conveying that inner struggle of the filmmaker and the films participants is more likely to be perceived as a *Gemeinschafts*-type authentic experience. On the other hand, individuals are more likely to be perceived as fake if they are too adapted to society and the public. Users are prone to create an exaggerated and fake online presence (Huang, 2014) if they identify their ego with the persona projected.

It is important to note that the problem of authenticity is not explained entirely. While *Gemeinschafts*- and *Gesellschafts*-type connections explain an authentic and emotional online experience to some extent, it does not fully explain the success of Youtubers such as Pewdiepie. Jung's thoughts on personality shed additional light on how users project a credible and authentic virtual presence, yet I acknowledge that what is perceived as authentic by one person may be considered fake by another. Further research is recommended into the problem of online authenticity.

## **6. SME Producers discuss the value of Social Media**

Drawing from the field of psychology, I established the RVWN-model to explain how documentary producers establish strong real- and virtual-world network support. Previous sections reveal the role of emotional contagion and authenticity. The audience has become mobile and expects an authentic online experience. In this section I want to find out more about how are producers create new value documentary production using social media? To learn more, I explore the experiences of producers

- Koen Suidgeest (IMDB, 2016b), (Suidgeest, 2017).
- Denis Vaslin (IMDB, 2016p).
- Joram ten Brink (University of Westminster, 2017), (IMDB, 2017p).
- Andrew Grieb (IMDB, 2016d).

All of them are documentary producers, except Andrew Grieb. Andrew offers valuable insight into the relevance of social media in fiction production. I chose these producers to get a balanced perspective on how they use social media in their productions. But I also wanted to know what they do not like about social media. Their perspective informs on current practices, forming the next 'brick' (Wicks, 2010) in this multi-method approach.

Koen Suidgeest is an independent documentary producer, a graduate of the University of Creative Arts, UK (formerly SIAD) who has lived and worked for more than 16 years in Spain as a documentary producer. Suidgeest produces and directs documentaries across the world and

negotiates their distribution in various territories. He uses social media to build communities, raises funds and creates awareness about his films by making them also available online. Suidgeest is a SME documentary filmmaker who embraces social and digital media technology. He also takes advantage of the traditional commissioning system.

To Suidgeest, social media is a major tool to build communities, which is key to a successful social media and crowdfunding campaign. To him, social media is a platform to interact and engage with his audience and raise funds. Adding extra value to projects in this way can lead to additional support, as was the case with ‘Karla’s Arrival’ (IMDB, 2011):

A pharmaceutical company got in touch with us and said: we’re interested in running this campaign internally. So we need a video specifically made for us internally, in the company and what we are going to do is for everyone in the company who puts money in your campaign, we will match that money. (Suidgeest, 2014, p. 7)<sup>79</sup>

Initial funding for ‘Karla’s Arrival’ was raised this way, helping to convince other funders to come on board. Social media was instrumental – without social media Koen’s film would not have been funded.

French born Denis Vaslin is the CEO of Volya Films based in Rotterdam. In 2004, he established Volya Films, producing critically acclaimed documentaries. Volya Films is a company operating within the traditional commissioning system and social media are not considered essential or even necessary parts of their daily activities. Vaslin considers social media as an invitation to users to be superficial:

I’m feeling that (social media) is superficial. It is coming into our job, and this is the thing that worries me the most. If you don’t accept that, you’re out of it or you produce experimental movies with no money, earning 1000 euros a month (Vaslin, 2014, p. 12).

To Volya Films, social media is associated with superficial content and lower revenue streams. Social media contributes towards the fragmentation of knowledge and common references. At the same time Volya Films concedes that as a platform it unites people. From this position, it is unlikely that Volya Films will garner strong support via social media. Volya Films see their main fund-

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<sup>79</sup> The transcript of the interview is located on the DATA DVD inside the folders Interviews and transcripts.

raising activities in the real world, which, as long as funding can be obtained in this way, will keep the company going.

Joram ten Brink is a documentary producer whose credits include ‘The Act of Killing’ (IMDB, 2016e). He is the director of the Centre for Production and Research in Documentary Film and Professor at the University of Westminster, UK, (2017). Joram ten Brink considers social media a major contributor to the success of documentaries in the last 15 years, such as iDocs (2016):

I’m interested in iDocs, more than the straight kind of social media. And of course, iDocs use a lot of social media. But it’s to do more about the creation of a different type of documentaries, rather than how social media influences the production of more traditional documentaries. I’m sure that the fact that the documentaries in the last 10 to 15 years have such popularity is because of social media. (Brink, 2014, p. 7).

According to ten Brink, social media provides an alternative to the traditional commissioning process. To him, television was key to documentary production in the past. However, “in the last 10 years, all big television companies in Europe have completely withdrawn from the whole documentary world,” (Brink, 2014, p. 7) or are in the process of doing so.

Projects such as ‘The Act of Killing’ benefit from his central real- and virtual world position in education and production. The centrality of ten Brink’s position can be significant in obtaining real and virtual system support for documentary projects.

Andrew Grieb is the producer for fan-based ‘Star Trek New Voyages: Phase II’. ‘Star Trek New Voyages: Phase II’ is an amateur group that uses social media to access, maintain and grow a large fan community. Grieb provides insight into the challenges that any successful production faces when maintaining a sizable community. His group regularly raises hundreds of thousands of US Dollars for their fan-based Star Trek productions. (Star Trek New Voyages, 2015). Fan-based productions are entirely funded via social media and crowdfunding campaigns.

At the same time, social media challenges copyright law. Paramount owns all trademark and copyright to the Star Trek franchise. Ownership of that franchise is directly challenged by fan-movie productions like Axanar (Peters A. , 2016), (Wired, 2016). To Andrew social media is a great

communication tool, helping to grow the fan-base: “social media in that respect has provided us with that communication tool that has allowed us to grow more and more” (Grieb, 2014, p. 2)<sup>80</sup>.

The group’s films are distributed via social media. The community is managed and moderated via social media, which grew out of the original fan group’s forum page – and rooted with an extensive social media fan-base in the Star Trek franchise. Social media is used to maintain a strong dialogue with the fan community and serves as a platform to communicate internally.

Moderating a large fan-base is also challenging. Actors of fan movies are frequently subject to negative comments on social media. Grieb sees it as his responsibility to protect cast and crew:

deal with the haters, deal with the naysayers, but continue to communicate with the people whom mean the most to you, those who are going to watch what you are doing. Be positive in every aspect of your communications (Grieb, 2014, p. 16).

His group of volunteers successfully negates system resistance and encourages system support from observers. Without social media, funding would be impossible: “Social media rather is probably the aspect that we have to look at for the success of any crowdfunding”, (Grieb, 2014, p. 4). Funding and marketing of Star Trek New Voyages fan-based films would not happen without social media.

These interviews show that social media has deeply penetrated film production. Social media is not just a marketing operation or primary activity. Here we learn that the technology is used to

- Fund projects.
- Connect to audiences and build communities.
- Make audiences co-owners of the film.

Companies such as Volya Films are still successful operating within the traditional funding model. But the examples of Koen Suidgeest, Joram ten Brink and Andrew Grieb show how producers create new value that can be captured.

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<sup>80</sup> The transcript of the interview is located on the DATA DVD inside the folders Interviews and transcripts.

## 7. Reappraising Social Media

The industry and user perspective show us contrasting views on social media. We learned how important emotional contagion and an authentic online presence are. Producers do not think that crowd-funding is part of social media. How are we to understand social media based on this evidence?

Scholars Kapp (1877)<sup>81</sup>, McLuhan (1962)<sup>82</sup> and Kittler (1986/1999)<sup>83</sup> theorised on a global network originating from our collective unconscious<sup>84</sup> and contributing towards a global collective consciousness<sup>85</sup>. But neither IBM nor AT&T (Kleinrock, 2010) considered a global network a profitable investment<sup>86</sup>. They did not see any value in it when the US Department of Defence wanted to sell Arpanet in 1971 (Kopfstein, 2012).

Today, Facebook subscriptions have soared to more than 2 billion users at the time of writing (Statista, 2017). Critics suggested that media technology like the internet lacked the richness needed for real human interaction (Daft & Lengel, 1986). But we have seen how emotionally contagious tweets by Donald Trump “stoke anxiety” (Rucker & Paquette, 2017) among his followers.

The role of emotional contagion is not included in current social media definitions. In addition, industry data, surveys and focus groups as part of this study suggest that user expectations strongly differ from the corporate perspective. These fundamental characteristics are not reflected in previous definitions of social media.

Professor Nicole Ellison of the University of Michigan determined social network criteria in the *Journal of Computer Mediated Communication* as follows:

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<sup>81</sup> In the chapter entitled ‘Der Elektromagnetische Telegraph’ of ‘Die Grundlinien einer Philosophie der Technik’ Kapp refers to the telegraph as an extension of the human central nervous system (Kapp, 1877). Preceding McLuhan by almost a century, Kapp remained relatively unknown for his ideas, while McLuhan is largely credited with popularising the idea that technology is an extension of man.

<sup>82</sup> McLuhan’s ‘Global Village’ (1962, p.209)

<sup>83</sup> Kittler realizes that digital media technologies conflate all previous forms of media realities into Leibnitz’ single binary system (1703), encompassing all content and information in a global network (Kittler, 1986/1999).

<sup>84</sup> The idea of the collective unconsciousness is C.G. Jung’s unique contribution to Psychology (Jung C. G, 1995/2011).

<sup>85</sup> French sociologist Emile Durkheim developed the idea that societies have a set of shared beliefs, ideas and moral attitudes in the form of a collective consciousness (Durkheim, 1893). Social media makes it possible for users to contribute towards a global collective consciousness.

<sup>86</sup> IBM and AT&T turned down an offer by the Department of Defence to further develop its infrastructure; monetisation of the Internet and social media occurred relatively late after its original conception.

We define social network sites as web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. The nature and nomenclature of these connections may vary from site to site. (Ellison, 2007, p. 211)

While Ellison considers user profiles and sharing of crucial importance, her definition does not provide details on qualitative authentic and emotional user experiences. Nor does it address how the user perspective differs from corporate expectations. Three years later marketing experts Professors Kaplan and Haenlein of the ESCP-business school realise that

Social Media is a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content. (Kaplan & Haenlein, 2010, p. 61)

Kaplan and Haenlein introduced the topic of UGC into their definition. Their article raises the topic of authenticity: being ‘unprofessional’ is recognised as a social media hallmark. But Kaplan and Haenlein do not explore this at a deeper level. Nor do they address the implication that being deliberately unprofessional contradicts being honest. Being unprofessional might give the illusion of authenticity, but an authentic social media presence requires more than the pretence of being unprofessional.

More recently Assistant Professor Obar of York University and Professor Wildman at Michigan State University offered another social media definition, this time in the introduction article for the *Journal of Telecommunications Policy*:

1) Social media services are (currently) Web 2.0 Internet based applications, 2) User generated content is the lifeblood of social media, 3) Individuals and groups create user-specific profiles for a site or app designed and maintained by a social media service, 4) Social media services facilitate the development of social networks online by connecting a profile with those of other individuals and/or groups. (Obar & Wildman, 2015, p. 2)

While Obar and Wildman acknowledge the evolving nature of social media, they also claim that UGC is the lifeblood of social media. Considering what we have learned from the industry and user

perspective, it is reasonable to argue that UGC is an important user contribution to social media, but it is not the lifeblood, as users are also sharing PGC.

User data on the other hand is the lifeblood of social media. It allows users to connect with others online according to shared and common interests. It enables SNS to generate revenues by exploiting user data openly – or in a clandestine fashion.

Without user data, SNS have no business model or revenues. Users are unable to connect to their Global Digital Family the way they do online without it. None of the above definitions raised the problem of online authenticity.

It is true that social media technology gathers user data via user accounts and by recording user preferences. But none of the above definitions have considered the potential of social media to transmit an authentic and credible user personality.

Connecting to friends and family, sharing UGC or PGC content in an authentic manner is crucial as demonstrated in the user perspective of this chapter.

For example, crowdfunding sites Kickstarter and Indiegogo as well as Wikipedia feature social media criteria. Web 2.0 technology, user accounts, the possibility to connect to other users and blogs are all hallmarks of social media according to definitions above.

Yet when I asked SME Producers if they consider crowdfunding sites also as social media<sup>87</sup>, the response was that while social media is a crowdfunding tool, crowdfunding sites are not understood as social media:

(For Koen) social media is all about communication and not so much crowdfunding...social media is a crowdfunding tool. 99% of crowdfunding campaigns are tied in with Facebook (Suidgeest, 2014, p. 3)<sup>88</sup>.

Additionally, none of the definitions above take into account the potential of social media to contribute towards a global collective consciousness. As we have seen, users are interested in global topics transforming the way we live together on this planet.

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<sup>87</sup> Also see chapter 5 on the SME Producers perspective on social media.

<sup>88</sup> The transcript of the interview is located on the DATA DVD inside the folders Interviews and transcripts.

From climate change to animal welfare, political activism to human rights. Social media offers the potential to users to discuss and even force change to redefine conventions and guidelines governing our global conduct<sup>89</sup>. Findings in this chapter suggest that Social Media is more accurately defined as follows:

- Social media makes it possible for users to create specific SNS-profiles and project an authentic online personality as members of the Global Digital Family.
- Social media facilitates emotional contagion.
- On social media users contribute to our digital global collective consciousness.
- The lifeblood for Social Network Sites (SNS) is user data. It allows users to connect and share content with others and makes it possible for SNS to generate revenues.
- As long as SNS meet user needs, users accept corporate exploitation of their data.

This section reveals that social media has had a strong impact on humanity as a whole. 2 billion users have registered with Facebook (Statista, 2017). The mobile user is blogging, surfing, consuming and sharing social media on smart phones, tablets, laptops, TV's, desktop computers and game consoles. User data is driving the social media ecology and the Global Digital Family is connecting to friends and family anywhere and anytime. But surveys and focus groups taught us also that the social media ecology is also under threat.

## **8. The Corporate Takeover of the SNS ecosystem: a fragile balance**

Social media connects us to the Global Digital Family. We can engage stakeholders and audiences in an authentic and emotionally engaging way to build communities, raise funds and even co-own documentary films. Social media can make transparent production process and facilitates new forms of documentary production, like impact producing. But social media also faces threats.

For example, YouTube managed to avoid the fate that Flickr suffered when Flickr was taken over by Yahoo (Dijk, 2013). YouTube found ways to compensate content owners for copyright violations and maintain a user-centric image. The company established a review procedure and by providing stronger exposure for copyright-owned content, it increased revenues that are shared with copyright owners.

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<sup>89</sup> As I will show below, the early history of documentary filmmaking features equally strong 'social media' constructs: for example, the sister of John Grierson, Ruby Grierson (BFI, 2017), significantly contributed to the social aspect of the documentary 'Housing Problems' (Elton/Anstey, 1935), which can be interpreted as the potential of the original and pure documentary style in contributing towards our collective consciousness.

In this case, the shared revenues with copyright holders also mean that copyright holders are given preferential treatment in YouTube's search algorithm. It is evident that behind the scenes the battle for user data has resulted in an owner-centric business model for Social Network Systems (SNS) like YouTube, as Jose van Dijk pointed out in her discussion (Dijk, 2013).

Flickr's original strong user-centric ethos was systematically undermined by Yahoo's intention to mine and exploit user data and connections via billions of tagged photos. Throughout her work van Dijk provides examples of a battle between opposing views: too much free sharing of, for example music, threatens revenue streams in the music industry. The arrival of iTunes offered a business model reversing that trend. Flickr's existence was threatened because at one point the SNS became too owner-centric after Yahoo's take-over.

This chapter highlights how users perceive SNS. Facebook is all about sharing with friends and family. Colleagues also feature on Facebook, but it is LinkedIn as a platform that is most appropriate and popular for career-orientated users. Twitter serves users best as a live micro-blog, while YouTube is a complex SNS providing connectivity via videos for passive viewers as well as UGC uploaders. This chapter reveals via surveys and focus groups, that users view surveillance and exploitation of their data as a threat to social media.

### *Threats to Social Media*

Social media giants like Facebook have enormous power. Facebook membership numbers exceed the population of any single country on Earth. Despite their size, social media companies face strong challenges. Facebook, Twitter and Google excel at solving technical solutions to reach out to as many people as possible. But they have not addressed the enormous responsibility that comes with the new Global Digital Family.

For example, when Cambridge Analytics extracted millions of Facebook user profiles without their consent, Facebook "failed to alert users and took only limited steps to recover and secure the private information of more than 50 million individuals." (Cadwalladr & Graham-Harrison, 2018) Cambridge Analytics specifically targeted the users "inner demon" to influence voting intentions during the US election. This serves as an example of how the largest SNS in the world, Facebook, neglected the value of user data. Instead the company decided to keep the darker side of the Internet well out of the public limelight.

Censorship of fake news and offending content is highly problematic to SNS owners. The documentary ‘The Cleaners’ (IMDB, 2018), (IFFR, 2018) shows how social media giants deploy thousands of content moderators in the Philippines. Their task: to delete content that does not comply with their guidelines. The film claims that on average one moderator is tasked to delete 25.000 picture and videos a day.

Content censored in this way includes child pornography, violence suicides and fake news. The film raises difficult ethical questions: are SNS the appropriate body for this kind of work? Or should this not be done by government? What kind of content should be censored? And who decides that? We learn from the film that one of the moderators killed himself because he could no longer bear the emotional stress of reviewing this kind of content.

SNS critics argue that social media systems amplify the worst of mankind, resulting in an increased polarisation of society. According to Pew, research experts on this topic are evenly split on whether the problem will improve or get worse. Critics argue “the dark side of human nature is aided more than stifled by technology” (Pew Research Center, 2017).

My view on this differs. Social media systems only show us who and what we really are. On social media, we are confronted with the best – and the worst of us. Censorship of offending content might solve the problem in the short term.

What we ought to be doing is fight war, abolish poverty and create a more equal society instead. Then we solve the problem of offending social media content in the long term. And this is not the task of Facebook or Google. Our governments need to do this. We need to demand it from them. Only then we will see less offending content on social networks.

But instead our governments are spying on social network users. The involvement of SNS owners in NSA programmes such as PRISM damaged the credibility of social networking sites in general. The lack of transparency and the concentration of power do nothing to increase user confidence into the way SNS exploit user data. One wonders if the reason that Mark Zuckerberg began to post pictures of himself and his son, Max, on Facebook is to portray himself as an ordinary Facebook user, unafraid of trusting the site with his own data.

Reviewing the Terms of Services (ToS) of Facebook, Twitter, LinkedIn and YouTube, shows that all SNS have been involved in serious breaches of user privacy. In addition, the US government can

access user data if needed under the Patriot Act (Electronic Privacy Information Center, 2001) and other laws.

In this way, US authorities are able to gain access to user data from all over the world and not only from US citizens. The Patriot Act allows the US government to confiscate property of any foreign person in secrecy, if the person is merely *believed* to have aided in an attack on the US and to intercept communications under the guise of protecting their county.

In effect this means that user data of any person in the world held on a US-based server can be subjected to the Patriot Act<sup>90</sup>. The IT Law Group further explains that the Patriot Act is the summary of similar laws already in existence in the US. Even without the Patriot Act US authorities can access user data if needed (IT Law Group, 2016).

Lawsuits surrounding the exploitation of user data for advertising are of great concern. Across the EU and the US consumer watchdogs are worried about the misuse of user data and ToS which are not transparent and are one sided. ToS are clearly designed to be owner-centric. Users understand that and as a result, SNS sites are beginning to struggle to maintain a misleading user-centric public image. The reality is that behind the scenes, automated algorithms are being optimized to generate profits by exploiting user data.

For example, default settings favour appropriation of user data and behaviour and opting out is not a procedure made transparent. It is simply not in the best interest of an SNS to make this clandestine abuse of user data more transparent. Critics claim that ToS are purposefully obfuscated.

#### *User power leverage is user data*

The user is placed in an unprecedented position because of the leverage of his user data. Jose van Dijk points out the power users have over a SNS like Facebook. When too many dissatisfied users leave a SNS, the site loses market shares and may suffer a fate similar to that of Flickr.

Once users have lost trust and confidence in a site and choose to leave, they are not likely to return. Facebook continues to grow (Statista, 2017), though there is concern that users share less on the SNS, causing revenues to drop (Hoffmann, 2016). Perhaps Facebook users are losing faith in their SNS.

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<sup>90</sup> Producers should carefully select cloud services which may be subject to the Patriot Act if circumstances arise.

Facebook is still the largest SNS. In this fast-moving economy, it may not be the largest five years from now. An important hallmark of the social media ecology is its swiftly changing landscape, and SME documentary producers need to continuously update their skills and knowledge in this field in order to remain relevant.

The most important values between users and SNS are trust and confidence. More revelations of user data misuse are not going to improve trust and confidence in this relationship. The need to generate profits and the concentration of power are a strong cause of suspicion and mistrust. SNS not only appropriate user data to generate revenue, but their search algorithms place them into a position of power, creating an uneven playing field.

Facebook realised this and claims to have changed the algorithm to favour ‘friends and family’ over publishers (Backstrom, 2016). But without more transparency on the algorithm it is impossible to verify their claim. Van Dijk’s work (2013) underscores how SNS have shifted more towards an owner-centric business model. SNS can manipulate search results. But they need user data – which is their biggest asset.

#### *UGC or PGC?*

PGC has overshadowed UGC according to Forbes (Rosenbaum, 2014). YouTube claims that all channels are treated equally (Youtube, 2016). But is that really true? Broadcast monolith Viacom used copyright lawsuits to strong-arm SNS like YouTube to favour their content, making UGC increasingly a phenomenon of the past.

The most popular YouTube channels are channels of Youtubers that turned professional<sup>91</sup> or music stars like Rihanna and Taylor Swift (Statista, 2017). In 2014 Viacom and YouTube settled a USD billion lawsuit, though the terms of the settlement were not published (Jeremy Zweig, 2014). Marketers have discovered how user data and UGC can be owned and exploited for marketing campaigns, raising the question if UGC is still true user generated content (Hunegnaw, 2017). Perhaps UGC should be renamed Marketing Generated Content (MGC) disguised as UGC according to Kaplan’s advice to be ‘unprofessional’.

Traditional players of the broadcast and entertainment world are now the dominating SNS content providers. Broadcaster Russia Today was the first to exceed one billion views on YouTube (Russia

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<sup>91</sup> Island Def Jam Recordings signed Justin Bieber when he went viral social media and Colleen Ballinger-Evans signed a deal with OTT Netflix for a scripted series entitled *Miranda Sings - Haters Back Off* (Variety, 2016). Colleen Ballinger-Evans is an amateur comedian whose Youtube channel attracts millions of users; her clip “Where My Baes At” generated more than 17 million views (Ballinger-Evan, 2016).

Today, 2015). The BBC not only features a website, but also a Facebook site, Twitter accounts for breaking news and the company encourages UGC content contributions via email.

The corporate take-over of social media is nearly complete. That will not change unless users object to the carefully thought out marketing strategy dominating the user-centric image put forward by SNS such as Facebook, YouTube, Google and LinkedIn. The rise of user-centric SNS during the 2000s is now counterbalanced by the clandestine SNS corporate take-over during the 2010s.

### *The power of the search algorithm*

The YouTube top 100 is dominated by PGC music videos (YouTube, 2016) and UGC barely features. Exactly how is YouTube's search algorithm working? How does it position PGC music videos compared to UGC? The fact that the way the algorithm really works is not made transparent does not inspire confidence. This has prompted chancellor Angela Merkel to call on the SNS to "divulge the secrets of their algorithms" (Connolly, 2016).

Corporations offer lucrative contracts the moment Youtubers like Colleen Ballinger-Evans or Justin Bieber go viral. YouTube shares advertising revenue with PGC providers. Just how skilled marketers have become in recruiting up and coming social media talent as well as high-profile VIPs is revealed in research conducted by Celebrity Intelligence (2016), (Gardner C. , 2016), further illustrating how the corporate takeover of UGC is taking place.

### *Users are aware of corporate domination*

Research shows that users accept corporate exploitation as long as a balance is maintained between exploitation and the users online experience. VIPs are considered by Celebrity Intelligence as highly effective in social media campaigning. However, marketers and companies who recruit VIPs as their spokesperson need to understand that users are well aware of strategies such as this.

Surveys and focus groups as part of this research show that users are aware of the use and abuse of their user-data. SNS-users in general are college educated and the level of education among Internet users tends to be higher, whilst under-privileged, poorer and older citizens are left out of the social media revolution.

This higher level of education enables users to view the social media phenomena more critically, as we have seen in Jose van Dijk's case study of Flickr<sup>92</sup>. Facebook too did not escape a number of user rebellions early in its history and has learned its lessons.

Thousands of Facebook users were unhappy when Facebook introduced changes to the News Feed function. A group formed called 'Students Against Facebook News Feed'. Michael Arrington of TechCrunch claims that hundreds of other groups also called for the removal of the News Feed (Arrington, 2006). As a response, Mark Zuckerberg was compelled to address the rebellion by asking users to "Calm down. Breathe. We hear you" (Zuckerberg, 2006).

From instances like this it is clear that the profit motive works against user expectations. But it would be too easy to simply portray the owner-centric business model as being at fault for all shortcomings in the virtual social media world.

Without the profit motive, without clandestine appropriation and user data exploitation SNS would not exist at all. It is important to acknowledge that fact. As users begin to understand the need for companies to generate revenues, SNS owners begin to comprehend that user data is not just an asset that can be exploited without consent and transparency.

As the German consumer watchdog Verbraucherschutz repeatedly stated (2014), (2015), (2016): user data is a priceless commodity in serious need of protection. It is evident that this protection will not originate from the world of capitalism – nor will users alone be able to control the way their data is exploited.

As the playing field is increasingly less equal for users versus corporations, the stage is set for more confrontation on the topic of user data, its protection and exploitation. Owners of SNS such as The8App have realised this and offer a share of ad revenues (The8App, 2017).

Critics might argue that this reduces the social media experience from a *Gemeinschafts*-type interaction to a *Gesellschafts*-type transaction. This conflict is at the heart of the user-owner SNS relationship and will determine how SNS will develop in the future.

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<sup>92</sup> Although Flickr can be perceived as a failed model, it can also be seen as a success when it comes to how users defended and fought for retaining their vision of what Flickr should be.

The concentration of power within a SNS allows for the accumulation of priceless user data and its exploitation. This makes it possible to steer users via automated algorithms which are far from transparent. SNS-centric ToS give SNS the right to change terms with little or no notice. Alleged collaboration with programmes like PRISM (Consumer Watchdog, 2013) are perceived as suspicions and an abuse of power.

#### *Commerce, user data and trust*

Eventually power needs to be decentralized into the administrative hands of an independent organization re-establishing the confidence and trust SNS need to attract and retain their user base. What shape or form this organization should take is open for debate and some proposals are not entirely new.

Unlike the US, broadcast history in Europe included the establishment of public broadcasters like the BBC in the UK, ARD in Germany and NTR in the Netherlands. German chancellor Merkel and Professor Petra Grimm of the Media University in Germany discussed the idea of an independent public Internet guaranteeing net-neutrality, free from the profit motive and tasked with the management of user data (Deutsche Wirtschafts Nachrichten, 2015), (Tagesschau, 2015).

This is unlikely to happen, considering the legislation needed to undertake such a step. The climate of privatization in the government sector and resistance by the social media networks calling for more self-regulation prevent this. Things need to get a great deal worse before governments and politicians agree to establish an independent body in charge of priceless user data.

Despite these challenges, we learn that social media has penetrated the documentary sector deeply even if companies like Volya Films are still successful within the traditional funding model. But the examples of Koen Suidgeest, Joram ten Brink and Andrew Grieb show how producers innovate using social media to connect with their audiences and obtain funding for their projects. The social media disruption continues.

## **CHAPTER 7: CONCLUSION**

### **1. Summary of findings**

The aim of this research has been to investigate the disruption of social media in documentary filmmaking. I first established an overview of the documentary production value chain by drawing from Michael Porter's value chain (1985/1998) and Peter Bloore's overview of the same in the independent sector (Bloore, 2009). We learn that Elkington's triple-bottom-line is an important factor in documentary production (Elkington, 1999). I explored the value of the documentary sector to the creative industries and showed that despite shrinking budgets the industry is growing.

Next, I explored new models of documentary production. I demonstrated how pervasive social media has become in our daily lives. The audience has become mobile, consuming content anywhere and anytime. A new participant-centric mode of filmmaking is emerging making it possible to connect stakeholders and documentary participants as co-discoverers and co-owners via crowdfunding to the documentary.

Digital natives take this technology for granted. Digital immigrants still remember a time without social media. Case studies show how producers are adapting to these challenges. Regular network analysis makes it possible for producers to identify strong network partners. New forms of participation have emerged and my experiential account shows what happens when findings are applied.

Results show how social media is creating new roles in the industry, like the Producer for Marketing and Distribution (PMD) and the Impact Producer (IP). A new network of international impact producing organisations has emerged to make up for shrinking budgets in the broadcast sector. We learn that the triple-bottom-line is particularly important to impact producers.

Social media user data creates value that can be captured. The technology has become ubiquitous at work, in education and in our private sphere. I discovered contrasting industry and user perspectives on social media. Every day we extend our personalities online to connect to friends and family as part of our newfound metaphorical Global Digital Family.

This research reappraised social media to include qualitative aspects like emotional contagion and authenticity. But social media is also under threat. NSA programs like PRISM (Consumer Watchdog, 2013) and revelations on user data abuse by Cambridge Analytics (Cadwalladr &

Graham-Harrison, 2018) are testament to this. But we also learn that an SNS-centric industry maintaining a user-friendly image is accepted by users as long as online sociality is maintained.

My research explored how social media disrupted and transformed the production value chain in the documentary sector. Findings suggest that the technology makes it possible for documentary filmmakers to project an authentic and emotionally engaging social media presence. Social media has created opportunities for new and emerging talent lowering the entry threshold into the industry, as the example of Charlotte Driessen illustrates (Driessen, 2017).

Investigating the documentary production and social media collision, this research has sought to:

- Investigate how social media technology disrupts the documentary production value chain.
- Explore new models of documentary production and participation.
- Reveal the emerging international impact producing network.
- Examine how documentary producers navigate the social media ecology.

Social media is a complex phenomenon and research presented underscores the multi-faceted nature of social media in documentary production, reaffirming the need for a multi-paradigm multi-method research approach. In conclusion, this investigation found that social media:

- Transforms the value chain in documentary production. New elements and players are revealed.
- Opens up new ways for documentary filmmakers and stakeholders to participate and own the film.
- Makes it possible for filmmakers to project an authentic and emotionally engaging online personality.
- Lowers the threshold of entry into the industry for newcomers.
- User data abuse negates value created in the social media ecology.

In this final chapter I review findings per chapter, which is then followed by a discussion relating to implications in education and production. The chapter concludes outlining limitations of this investigation and suggesting possible future research.

### *Chapter 1 – multi-method research approach*

The diverse use of research methods established a holistic view of the social media ecology in documentary production. Observational methods like expert interviews and case studies offered insight into current documentary production practices in relation to the phenomenon.

The participatory approach illustrated what it is like to go through the process, generating results otherwise not available via observation. The idea of the Global Digital Family and how social media facilitates a participant-centric mode of filmmaking are the results of the participatory approach. This approach was in parts inspired by observation, but observation alone would not have led to these findings.

Results show how the social media ecology is transforming documentary production from a variety of angles. This gives a clear overall perspective of the phenomenon. Action research also led to the establishment of a micro production budget for documentary filmmakers in the Philippines.

### *Chapter 2 – the value chain in documentary production*

I established a value chain drawing from Michael Porter and Peter Bloore. I found that in this value chain new players emerged. I categorised the Producer for Marketing and Distribution (PMD) and the Impact Producer (IP) as new value chain players under the broader heading ‘Film and Campaign’.

Elkington’s triple-bottom-line is an important factor to the industry sector as documentary production does not generate massive box office hits. The triple bottom line offers a more detailed account of how documentary productions generate revenues in three areas: Profit, People and Planet.

We also learn that the documentary sector offers a fraction of employment opportunities in the creative industries. But the genre is highly valued by subsidy providers, impact producing organisations and social media communities because of the sectors valuable contribution to society.

### *Chapter 3 – New models of documentary production and the PMD*

The chapter opened with an examination into the new mobile audience consuming content anywhere and anytime. Case studies and expert interviews revealed how producers reach out and connect to this new audience including project stakeholders in the real- and virtual world. In the experiential part of the research I applied findings to reveal a participant-centric mode of documentary filmmaking.

Analysing the network position of case studies revealed the importance of a focused social media campaign based on strong real- and virtual world network intelligence. Strong network intelligence makes it possible to identify suitable partners for a documentary project. Delivering a focused social media campaign in this way is more likely to contribute to the documentaries success. Substantial social media network activity during development can be interpreted as a success indicator to a project. An unfocussed social media campaign can negate that potential.

Expert interviews showed that not all producers are equally enthusiastic about social media. Producers who successfully develop and fund documentaries via the traditional funding system, are more likely to consider social media as unprofitable. Producers have discovered the labour-intensive nature of social media as a cost factor. They question the costs of a PMD or IP tasked with activities like:

- Developing strong real- and virtual world partnerships.
- Gathering strong network intelligence.
- Analysing social media metrics and managing user data.
- Reaching out to and building communities.
- Developing social media content and moderating blogs.

These activities need to be justified before they can be included into the projects budget.

Building on findings I introduced the Real-Virtual-World-Network model (RVWN). The model builds on Westaby's Dynamic Network Theory (DNT) and shows how producers gather network intelligence and then connect in the real- and virtual world to establish strong network positions.

#### *Chapter 4 –The Producer for Marketing and Distribution*

In this chapter I explored the new role of Producer of Marketing and Distribution (PMD), a role suggested by Jon Reis (2012). I question if the PMD deserves the title Producer and investigate how the PMD navigates the social media ecology in documentary production. Research highlights the benefits of getting the PMD involved as soon as possible in the production.

This maximises the opportunity for the PMD to develop an effective social media strategy. The chapter also shows that the role of the PMD is not yet a role that has found wider acceptance in the industry. The chapter concludes with an overview of the value-creating activities of the PMD.

### *Chapter 5 –The International Impact Documentary Network*

In this chapter I showed that impact producing is about achieving social change. International documentary organisations are trying to make up for shrinking budgets. Impact producing advocacy groups like Doc Society (2017) are connecting documentary filmmakers, stakeholders and audiences worldwide.

I learned how impact producers perceive and understand the phenomenon. Producers embracing social media successfully engage audiences, build communities and raise funds via crowdfunding campaigns.

Impact producers revealed how they measure impact. Social media metrics and the way the audience ‘acts’ after seeing the film can be measured. I explored in more detail how impact is measured economically, environmentally and socially. The chapter concludes taking a closer look at the 3Ps or triple-bottom-line.

### *Chapter 6 – New understandings of value, participation and networks in the documentary sector*

This chapter revealed how producers navigate the social media ecology to create new value. But I also found out that the industry perspective on the value of social media is in stark contrast to user expectations. Exploring popular Social Network Systems (SNS) I discovered that the triple-bottom-line values really matter to the Global Digital Family. People and planet are strong motivators to documentary producers and the audience. Research suggests that users are aware of user data exploitation and accept it as long as their online sociality experience is maintained.

Next, I defined the Global Digital Family and investigated emotional contagion and authenticity. Robert Kozinet unravels the qualitative properties of Social Media in his book *Netnography* (Kozinets, 2015), quoting Toennie’s idea of *Gesellschafts-* versus a *Gemeinschafts* type interaction (Tönnies, 1887). This model explains why crowdfunding can be considered a *Gesellschafts*-type transaction, whereas social media, as understood by users, is a *Gemeinschafts*-type transaction.

Social media also allows for emotional contagion as Kramer et al (2014) have shown. It makes it possible for users to contribute towards a global collective consciousness. Activist documentaries like ‘The Cove’ (Monroe, 2009) and ‘The Age of Stupid’ (IMDB, 2009) are testament to that. It is reasonable to argue that we have been propelled from McLuhan’s metaphorical ‘Global Village’ (McLuhan M. , 1962) into the age of the ‘Global Digital Family’ by synthesizing Kozinet, Toennie

and McLuhan. Emotional contagion and authenticity are important factors when the goal is to create value via social media, for example by building a sizable community.

Producers explain in more detail the value they see in social media. User data capture, managing stakeholders, moderating blogs and raising funds for their films have become daily value creating activities in the documentary sector. Without user data, producers cannot generate revenues via social media, nor can stakeholders connect to relevant content or other users in the virtual world.

The industry and user perspective led me to reappraise social media. Nicole Ellison defined the phenomenon as “web-based services” (Ellison, 2007, p. 11), allowing users to establish a profile in order to connect with each other. Kaplan and Haenlein expanded on this by stating that social media builds on the technological and ideological foundations of Web 2.0 technologies, making the dissemination of User Generated Content (UGC) possible (Kaplan & Haenlein, 2010). Obar and Wildman went further by claiming that UGC is the lifeblood of Social Media (Obar & Wildman, 2015).

Drawing from Ellison, Kaplan, Haenlein, Obar, Wildman and my research, I reappraised social media as follows:

- Social media makes it possible for users to create specific SNS-profiles and project an authentic online personality as members of the Global Digital Family.
- Social media facilitates emotional contagion.
- On social media users contribute to our global collective consciousness.
- The lifeblood for Social Network Sites (SNS) is user data: it allows users to connect and share content with others and makes it possible for SNS to generate revenues.
- As long as SNS meet user needs, users accept corporate exploitation of their data.

The chapter concludes by taking a closer look at the threats to social media. The corporate take-over, clandestine user data exploitation secrecy surrounding search algorithms are diminishing user trust into the social media ecology.

#### *The role of the experiential part of this research*

The experiential part of this research highlighted aspects not revealed by case studies, focus groups or expert interviews:

- The strong potential of social media for research during development, i.e. identifying documentary participants and stakeholders
- Sharing network intelligence and production information in closed groups with crew and participants during all stages of production
- The workload associated with audience analysis and targeting, i.e. using CRM-tools such as Nationbuilder

The complexity of the emerging participant-centric mode of filmmaking, and social media content distribution in the multi-device transmedia universe, has been outlined in my experience-based practice:

- The mobile user views content anywhere and anytime.
- Narrative form and distribution are adapting accordingly as content delivery on a single platform is less likely to reach intended audiences.

Findings suggest a fragile social media ecology in which users are willing to accept the disadvantages of user data abuse as long as this is outweighed by benefits.

## **2. Social Media is not entirely new**

The roots of social media can be followed back to the 60s, when the technological premise for the Internet emerged in the form of Arpanet (Kleinrock, 2010). The idea of a global network can be traced back to the 18<sup>th</sup> century (Kapp, 1877) and it is reasonable to argue that social media is not new. What is new is the way social media integrates old media and repackages the same for the new Global Digital Family (Kittler, 1986/1999). Key aspects of social media that are not new:

- Connecting to friends and family is something we have done in real life throughout all ages.
- We have been sharing visual and written information since the invention of rock-art, cave paintings, hieroglyphs, the alphabet and sped this process up with the print revolution.
- We have been distributing sound and moving images since the invention of cinema and the establishment of the broadcast industries.

Even crowdfunding is not a new phenomenon in relation to social media. The statue of liberty was crowdfunded via a newspaper campaign (BBC, 2013). Nonetheless, research suggested key differences regarding social media compared with other forms of media:

- Its strong participatory nature.
- Its capacity to translate all previous forms of media into a single digital format.
- Its global reach, making it possible for users to contribute to a global collective consciousness.
- The strong potential to influence and transform power structures.
- The speed at which social media is accelerating.
- The fragility of the SNS ecosystem open to user data exploitation and surveillance.

Kittler teaches us on the autonomous nature of social media (Kittler, 2000). Until the arrival of social media, Humans discussed previous forms of media, for example a book, radio programme, TV-show or movie. This research shows how search algorithms change this. Social media is no longer just subject of discussion by Humans. Instead Humans have become the subject of discussion by social media algorithms. An artificial intelligence records and interprets user data and behaviour.

Unlike previous forms of media, and for now, social media is *talking about us* to determine which advert to place on our Facebook feed or Google search<sup>93</sup>. We can only speculate on how AI's will discuss the Human condition on social media in the future<sup>94</sup>.

### 3. Aftermath of the social media and documentary production disruption

The social media disruption in the documentary sector added another layer of complexity to documentary production. For example, producers have become busy:

- Establishing a credible online personality.
- Identifying suitable real- and virtual world partners.
- Engaging audiences at grassroots level and building communities.
- Design participatory forms of documentary production.
- Organizing community screenings.
- Curating content.
- Developing a traditional marketing mix combined with an effective social media strategy for the multi-device transmedia universe aimed at the mobile consumer.

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<sup>93</sup> How efficient artificial intelligence has become in gathering and analysing user data is evident in the AI deployed by German retailer Otto: the AI reviews user behaviour, analysis and interprets data and without Human intervention predicts future sales making it possible to anticipate purchases with 90% accuracy. (The Economist, 2017) (Youtube, 2017)

<sup>94</sup> AI Sophia by Hanson Robotics is an example of the speed with which AI's are evolving (Youtube, 2017).

As a result, documentary filmmaking has been catapulted from McLuhan's metaphorical 'Global Village' into the 'Global Digital Family'. Documentary producers leading the way in social media campaigning, have shown in this study how to build communities by establishing strong network support. On a marketing level, this means potential for additional revenues. On a content level, it means adding a participant-centric approach to the repertoire of the documentary filmmaker. Social media connects audience and producer values of the triple-bottom-line.

#### **4. Implications in education and production**

##### *A new mode of participant-centric documentary filmmaking*

Nichols modes of documentary filmmaking serve as a reference, but this research also shows that Nichols needs to be updated. Stella Bruzzi (Bruzzi, 2018) questions if the Nichols' modes are still accurate. Toni de Bromhead (1996) discusses how technology has shaped documentary. This thesis shows that a new participant centric mode of documentary filmmaking has emerged with the arrival of social media.

Documentary participants, audiences and stakeholders can now connect with each other and discuss, own, produce and consume documentary content anywhere and anytime. It is a mode of documentary filmmaking with the strong potential to achieve social change and depends strongly on audience and stakeholder participation. Impact producing falls into this category.

##### *Participation and the Global Digital Family in production*

Surveys, focus groups and the experiential account revealed that the participant-centric approach offers an alternative way of production in addition to the traditional director-centric mode of documentary filmmaking. Social media makes it possible to open up communications with audiences and stakeholders at every single stage of the process.

From development to distribution, social media permits participants to provide feedback and contribute content. The role of the filmmaker is changed as a consequence. The relationship between the filmmaker and documentary participant is more likely to shift towards co-discovery during the making of the film. This does not mean a director-centric approach has become obsolete. But social media adds another participant-centric mode of filmmaking to the repertoire of the documentary producer.

##### *RVWN model: strong virtual- and real-world partnerships*

The RVWN model highlighted the importance of strong network intelligence gathered in the real and virtual world. Producers successful within the traditional production model and who are not

engaging with social media, are less likely to obtain strong system support as the potential of networked partnerships is not explored.

This research underscored the need to regularly assess the social media network potential of current and future partners. This creates value by drawing from partners with a highly central network position and/or establish a strong network position for the project. In practice this means that producers need to:

- Analyse the network position of potential partners using tools such as Netvizz and Gephi.
- Liaise and communicate effectively with network partners to deliver a focussed social media campaign.
- Manage a network partner profile database: research shows that the amount of campaign and network partners can range from a few strong key partners to hundreds of partners engaged at grassroots level.

For example, identifying and collaborating with real-world partners that feature a strong social media network position can provide a significant boost to a documentary project, if the intention is to build up a viable social media community as part of a crowdfunding campaign.

The RVWN model also explains why simply counting SNS likes is not a reliable indicator to the success of a project on its own. (Chapter 2, p.27). Real- and virtual-world network intelligence is crucial to establishing a viable online community and social media strategy.

#### *Impact producing: the call for action*

Social media makes it possible for users to participate in and contribute towards a global collective consciousness. This is particularly visible in activist-documentaries, i.e. ‘The Cove’ (Monroe, 2009), which calls on the audience to become activists themselves asking them to demand action to protect dolphins worldwide.

‘The Act of Killing’ (IMDB, 2013b) is another example of this kind of documentary – the film explores important Human Rights issues in Indonesia. ‘Bag It’ (IMDB, 2010), a film highlighting the destructive nature of plastic bag waste falls into the same category. Films with the potential to make a distinct contribution towards our global collective consciousness are more likely to connect to and activate a wider audience via social media.

Social media facilitates impact films with a strong call for action. Organisations like Doc Society are evolving into strong voices to further develop and enhance impact producing worldwide. Documentary advocacy groups have established an international network to connect impact producers, stakeholders and audiences in this way.

### *Paying for a PMD or Impact Producer*

The digitization of production, and post-production in particular, resulted in lower costs. Traditional companies are better positioned to funnel those savings into the new field of social media. SME documentary producers on the other hand struggle with the costs of a PMD.

Neither Reiss nor Kempas provide a business model, which makes feasible the PMD from the perspective of a SME documentary production company. Jon Reiss sees the responsibility of the PMD in building communities and less on impact and social change. The tension between these two positions raises the question whether the PMD creates sufficient value that can be captured as part of Bloore's value chain.

The Impact Producer (IP) on the other hand can deliver measurable impact as part of the triple-bottom-line. Both positions have not yet taken a strong foothold in the industry. Triple-bottom-line or not: the PMD and the IP require additional expenditure. Companies recruit digital natives as interns to avoid that cost. Interns are frequently left without appropriate training to implement what their digital immigrant supervisors consider a social media strategy.

It is those interns that are establishing the social media business through 'learning by doing'. This is increasingly true in documentary production. According to Kempas the SDI helped create opportunities for two PMDs above the living wage showing that the SDI continues to believe in the value a PMD creates for a production.

But until the role of the PMD has been widely acknowledged across the industry, the costs need to be carefully considered before engaging in a social media campaign. While the costs of a PMD and IP continue to be debated in the industry, it is the industry itself that expects social media to be part of documentary production.

For example, it is not unusual for a broadcaster to take a look at a projects social media activity. Funders and sponsors expect to see sizable social media activity as an indicator of the projects potential. 'Escalation as strategy' can help producers implement an appropriate strategy depending on the needs of the project.

### *Escalation as strategy*

The experiential account offered insight into the escalating scope of a social media campaign. Despite the shoestring budgets for all four films, key strategic elements of a social media strategy emerged:

- *Baseline activities*: the minimum needed to establish a social media presence. It includes an analysis of the social media landscape relevant to the project. This baseline is the minimum expectation even for traditional funders today. But this activity does not include establishing a strong network position, community building, transmedia or crowdfunding. The costs of this activity are low.
- *Strong network positioning*: this activity will put the project onto the social media map and provide the foundation to successful community building and crowdfunding. Establishing a strong network position requires reliable network intelligence using the RVWN-model. Gathering network intelligence begins during development and is part of the PMDs or IPs skillset: which real-world partners are suitable virtual world network supporters? The costs of this activity are medium to high.
- *Community building, transmedia and content curation*: communities help the producer understand how audiences receive the film and what others in the field think of the films topic. They provide valuable intelligence during development. Traditional funders expect to see strong community activity as an indication to the possible success of the project. Community engagement provides insight into potential transmedia strategies. Participants are encouraged to contribute content for curation as part of the projects overall strategy. This level of activity needs a PMD or IP. Depending on the scope of community interaction moderators are needed. The costs of this activity are high.
- *Crowdfunding*: crowdfunding begins during development. For crowdfunding to be successful a strong network position and significant community support must be established first. Strong network intelligence is needed to build strategic partnerships in the real and virtual world. This level of activity needs a PMD or IP. Depending on the scope of community interaction moderators, outreach campaign experts and publicists are needed. The costs of this activity are very high.

At this point I would like to recall producers Denis Vaslin's experience mentioned in Chapter 1: "We did it once (crowdfunding) and raised EUR 800. I had an intern working for two months at 225 (per month) plus resources" (Vaslin, 2014, p. 6)

As a teacher, I observe this practice regularly. Digital immigrants recruit digital native interns in the hope that digital natives are better equipped to run a full-blown social media and crowdfunding campaign.

Another misconception among traditional producers who go through this experience is that “chatting on Facebook does not produce films” (Vaslin, 2014). While chatting does not produce the film, it generates the grassroots support needed for a successful grassroots campaign.

For example, previously we learned about the 80/20 rule<sup>95</sup>. Ideally 80% of the discussion on social media should go into the films topic and 20% to establish an authentic and emotionally engaging dialogue with the films community. Building communities without dialogue is less likely to be successful.

Distribution via social media is also crossing into territory that was traditionally left to distribution companies as Denis points out: “but then we’re doing the work of distributors, and distributors do not want to do this work” (Vaslin, 2014, p. 7). The discussion surrounding the role of the PMD or IP underscored how social media has disrupted the traditional producer-distributor relationship.

Going through the experience of producing these films myself, the learning curve was steep to say the least, generated a significant amount of respect for PMDs such as Ben Kempas and producers like Koen Suidgeest. In the table below, I illustrate the skills needed based on what I learned in the course of this research.

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<sup>95</sup> The 80/20 rule also known as the Pareto law, was formulated by Vilfredo Pareto: he observed that 80% of land was owned by 20% of the population and created a connection to peapods: here he observed that 20% of the peapods formed 80% of the pea harvest. This rule found general applications in various fields, i.e. 80% of results are achieved by 20% of a group. (Narula, 2017), (Reh, 2016)

Level of Social Media Activity	Skills needed	Roles needed
<b>Crowdfunding</b>	<p><u>Expectation:</u> strong community engagement at grassroots level with the aim to partially/fully fund the project.</p> <p><u>Skills:</u> develop a viable social media strategy in collaboration with the production team by contributing to the projects business plan.</p> <p>Manage and exploit user and partner databases to engage and entice social media users in order to maximise crowdfunding revenues.</p> <p><i>Costs are very high</i></p>	PMD, Impact Producer, Moderators, Outreach campaign experts, Publicist, Interns
<b>Community Building &amp; Transmedia</b>	<p><u>Expectation:</u> strong community engagement at grassroots level and overall transmedia strategy does not rely on revenues supported by a strong social media campaign.</p> <p><u>Skills:</u> able to collaborate at a higher level with the production team to develop and implement a social media transmedia campaign while continuously engaging with audiences and stakeholders.</p> <p>Able to curate documentary content and recognise documentary participants as 'co-discoverers'.</p> <p><i>Costs are high</i></p>	PMD, Impact Producer, Moderators, Outreach campaign experts, Interns
<b>Strong Network Position</b>	<p><u>Expectation:</u> strong social media presence and audience engagement, does not rely on revenues supported by a strong social media campaign.</p> <p><u>Skills:</u> able to analyse audience engagement and develop engagement strategy in collaboration with production team.</p> <p>Able to identify strong real- and virtual world network partners and/or establish strong network position for project.</p> <p>Able to set-up and maintain audience and engagement databases.</p> <p><i>Costs are medium to high</i></p>	PMD, Impact Producer Moderators, Interns
<b>Baseline Activity: passive or active</b>	<p><u>Expectation:</u> basic social media presence, does not rely on revenues supported by a strong social media campaign.</p> <p><u>Skills:</u> Able to set up social network pages such as Facebook and Twitter.</p> <p>Able to upload content to YouTube, Vimeo.</p> <p><i>Costs are low</i></p>	SME Producer PMD, Impact Producer, Interns  <i>Table 9</i>

### *Biggest threats to user trust*

Social media challenges power structures and provides opportunities where few or none existed previously. But social media also faces serious threats. User data exploitation, clandestine surveillance and more recently fake news are undermining the trust users have in SNS.

It is not surprising that Facebook is planning to place banners on suspected fake news items. SNS owners know that without trust in their services, users might unsubscribe from the SNS (Pogue, 2017). If that happens in large numbers, the existence of an SNS is in danger – without users and their data revenues are not possible.

This research emphasized the importance of community building and relevant user data management. It is of the utmost importance that documentary producers, PMD's and IP's establish, maintain and publish clear ethical guidelines on user data management. There should be no surprises hidden in the small print at the bottom of the films website.

Transparency regarding user data exploitation and the use of Web 2.0 CRM-tools such as Nationbuilder are important factors regarding the trust-relationship between the production and the productions community. Misused user data inevitably results in a loss of trust, which is near impossible to re-establish as van Dijk's exploration into the fate of Flickr has shown.

Web 2.0 technologies allow the PMD or IP to collect user data for exploitation. Web 3.0 technologies can track the user's movement making it possible for companies to draw conclusions on user behaviour. This is going to result in an unprecedented volume of user data that can be exploited to reveal the customer journey. Companies are tempted to abuse user data to maintain their competitive edge. To avoid that, the EU General Data Protection Regulation (2018) comes into effect in May 2018 making clear ToS a legal requirement.

### *The darker side of Social Media*

In the course of this research, I began to see social media similar to Well's idea of the 'World Brain' (Wells, 1938/2016) and something that also has a darker side. On the one hand, it promotes transparency and encourages debate online, but on the other it also obscures and confuses.

Users project their persona, the acceptable public 'mask' of their personality, via social media. But they also project their darker side online. Social media shows both sides of who and what we are. It is not Facebook posting offending content on social media. We do that. As a result, social media

giants are tasked to remove offending social media content by deploying thousands of moderators in places like the Philippines (IMDB, 2018). The darker visible side of a user notably occurs in anonymous or trolling online content. This can include online bullying, child pornography, graphic violence like murder and suicides.

Censorship, propaganda and clandestine online surveillance can be interpreted as the shadow side of a society. It is difficult to distinguish factual from propaganda content disseminated by well-organised 'troll-farms' (Higgins, 2016). Censoring content solves the problem of offending material in the short term. But fighting war and poverty and creating a more equal global society is the only way to solve the problem long term. This is a task we need to demand from our governments<sup>96</sup>.

Instead our governments were caught spying on us. Secret services (Macaskill & Dance, 2013) investing into Google Earth (Shachtman, 2010) are hindering the development of the true potential of social media. These issues will continue to hold social media back, unless appropriate legislation establishes and enforces better protection of user data privacy. The EU data protection act is a step into the right direction. (The EU General Data Protection Regulation , 2018)

Dr Petra Grimm of the Hochschule der Medien, Stuttgart, even suggested that Facebook has become so important, it should no longer be a privately-owned company. Instead, a license-based system should be considered, as is the case with public broadcasters such as the BBC or ARD. This would set up a social media network that is independent from government, secure and trustworthy (Grimm, 2015).

Moreover, educators and parents are overwhelmed with social media challenges. Health professionals are concerned about children and teenagers being addicted to online services (Kohle & Raj, 2015) stressing the need to better training and education in the use of social media in our daily lives.

The darker side of the Internet and social media can be traced throughout its history, which is a story of war, conflict and contradiction. Without conflict, media technology would not have developed the way it did. Beginning with language, followed by cave art, pictograms, hieroglyphs, the invention of the alphabet, the printing press, radio, film and television, media has been used to

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<sup>96</sup> It is an area in which documentary filmmakers excel. Documentary films are not the most profitable in term of financial revenues, but they make a strong and valuable contribution to society, people and the planet. Especially impact producing has this as its goal: to achieve positive social change.

tell stories of battles lost and won, to document the power of rulers and to influence entire populations to support totalitarian regimes (Briggs & Burke, 2009) (Kohle F. H., *The Social Media “Information Explosion” Spectacle: Perspectives for Documentary Producers*, 2015).

The Internet is no exception: developed in the field of education and military, Arpanet was funded by the US Department of Defence (Bolt, Beranek, & Newman, 1981). What became known as the Internet was not initially conceived as a venture with the potential for profit<sup>97</sup>. To this day, the dichotomy at the heart of the World Wide Web also features the potential to hinder its growth.

Openness and the free sharing of information are deeply rooted in the philosophy applied by those researchers who developed the Internet in the field of education. Password protection, security and surveillance are measures implemented by researchers working for the military (Rosenzweig, 1998). Recent revelations by whistle blowers like Edward Snowden (Greenwald, 2014) highlight how government agencies have been operating in clandestine fashion to obtain and analyse user data, violating user privacy.

Ray Rosenzweig provides more intricate detail of the effects the 1960s counterculture movements had on the early Internet: some “radicals wanted to smash technology rather than liberate it” (Rosenzweig, 1998, p. 1547), though a network of volunteers enthusiastically administered UseNet in the spirit of free information sharing.

On the other hand, the Cold War dominated military thinking during that time and thus the need for a closed network philosophy to secure and protect military assets arose. This contradiction is not the product of neo-liberalism, but a balance of two opposing perspectives in education and the military complex. Without this contradiction, the Internet and social media would not exist.

However, it is reasonable to conclude that today’s social media networks need to be rebalanced as clandestine surveillance, fake news and user data misappropriation weigh too heavy on the social media ecology.

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<sup>97</sup> For example, IBM and AT&T declined to invest in the Internet, as they did not realize its commercial promise. (Taylor R. , 2005)

## *Technology and awareness*

An unexpected outcome of this research was insight into the relationship between technology and awareness<sup>98</sup>. Even though it was not the main focus of research, it is appropriate to elaborate on this topic, considering the importance Kapp placed on the role of the unconscious with his idea of the “Organprojection” (extension of organs), (Kapp, 1877, p. 161) and a future global network.

McLuhan’s thoughts on the unconscious and “human senses, of which all media are extensions” (McLuhan, 1964/1994, p. 21), or Kittler’s “unbegriffene Maschinenparks” (not yet known machine parks) (Kittler, 2000, p. 209) were equally enlightening. Research shows that various social media elements, i.e. writing, audio, moving images, are not new as such. Previous media explosions, i.e. language, rock art, writing, radio, cinema and television changed the way we lived and worked in the past.

On the other hand, the speed with which social media has invaded our lives on a global scale is swiftly transforming the way we connect to friends, family at home and at work. Reviewing Kapp, McLuhan and Kittler on the nature of technology and media, I concluded that media is not the extension of man proposed by McLuhan, nor is it as autonomous as Kittler claims.

For example, language as a medium needs Humans - or else it does not exist. We can also argue that rock art or books continue to exist even after Humans have all died out. But eventually even rock art will be the victim of erosion and books will have turned to dust. Digital and social media however are different.

For the first time a form of media exists based on a digital language making it possible to exclude Humans from that digital conversation. Instead Humans are turned into the target of the digital discussion. Humans have discussed books, radio programmes, TV and cinema in the past. But digital technology and its algorithms are now talking about human behaviour – *they talk about us*.

For example, semantic web algorithms analyse user data, and based on preference, AI’s recommend what kind of advert should be displayed on Facebook. Digital machine language has obtained a degree of independence, which did not exist in previous forms of media. Automation and AI’s allow the conclusion that media technology is as autonomous as claimed by Kittler.

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<sup>98</sup> In this context, I acknowledge the hard problem of consciousness as stated by David Chalmer (1995). For the purpose of this research I read awareness as closely related to consciousness that can be observed, i.e. our use of language shows awareness of words.

However, I argue that Humans and technology are *both* extensions of the collective unconscious (Jung C. G., 1958/1975). If technology is an extension of Humans as proposed by Kapp (Kapp, 1877), for example a stick or a hammer, then Humans are not unique in extending technology in this way.

The Bonobo primate shows awareness of sticks and stones that can be used as tools (Holmes B. , 2015). This is evidence that technology is emerging via beings other than Humans. According to Jung, the collective unconscious is the origin of all ideas<sup>99</sup>, giving us an indication as to the source of technology. Kittler refers to Jung's collective unconscious by discussing technology pre-existing our reality in the "yet unknown machine park" (Kittler, 2000).

If a Bonobo primate is evidently extending media as well, then it follows that awareness is not exclusive to Humans, and Humans are more likely to be a catalyst to the collective unconscious. If true, then awareness is not unique to Humans and the Bonobo is conscious<sup>100</sup>.

For that reason, I argue that awareness and consciousness are not exclusive to Humans, but present as a form of lower consciousness in the Bonobo primate and as higher consciousness in Humans. It is only logical that those who will supersede us, perhaps AI's, will be on a higher level of consciousness compared to us.

But without awareness, in the form of a Bonobo primate, a Human, or future beings, technology remains locked in Kittler's "unknown machine park". Therefore, it cannot be autonomous as claimed by Kittler.

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<sup>99</sup> Robert Merton contends that all discoveries are multiple (Merton, 1961), whereas Don Patinkin argues the opposite (Patinkin, 1983). Jung's idea on the collective unconscious offers an explanation: synchronicity makes plausible how events, which are not connected by cause and effect, occur at the same time.

<sup>100</sup> Animal consciousness is discussed by scholars such as Thomas Nagel (1979/1991) who claims that animals are conscious, whereas Douglas Hofstadter (1981) considers his argumentation flawed.

*Social media and documentary production value chain*

I established an overview of the production value chain in Chapter 3, drawing from Michael Porter (Porter, 1985/1998), Peter Bloore (2009) and the research presented:

The New Documentary Production Value Chain						
Element	Development	Financing & Pre-sales	Pre-production, Production & Post-production	Sales	Distribution & Exhibition	Consumption
<b>Players</b>	Documentary Participants	Director Documentary Participants Broadcaster Distributor Subsidy Finance Pre-sales Agent Equity Finance Co-production Fund	Producer DOP Crew Editorial CGI/SFX Line Producer Production staff Location owners Picture & Sound Post-production Insurance	Sales Agent Film Markets Film Festivals	Terrestrial Satellite DVD Theatrical VOD	Consumers Film Critics
	<b>Film &amp; Campaign goals</b>	Develop social media strategy Obtain network intelligence Start of user data capture and analysis	Producer for Marketing & Distribution, Impact Producer Negotiate strong network partnerships Establish strong network presence Community building Crowdfunding Audience and crew engagement	Continued user data evaluation for audience and partnership engagement BTS and transmedia content Content curation	Continued user data management, analysis, audience and partnership engagement Evaluation of possible transmedia contribution Distribution strategy in multi-screen universe Archive strategy at end of project lifespan	
<b>Finance</b>	Initial Investment	Crowd-funding revenues (if applicable)	Release of Production Funding	Release of marketing funds (traditional outdoor media and ad-campaign)		Return of Investment
<b>Investment Risk</b>						
<b>Support Services</b>						

Table 10

*The new value chain in documentary production:*

The above table shows how social media has disrupted and reshaped documentary production, creating new players and areas of influence. It is important to bear in mind that boundaries are fluent as new elements and players emerge. SMEs conditioned to generate revenues without the need of a social media strategy are more likely to recognise their position in table one (Chapter 3). SMEs implementing a film and campaign strategy are more likely to recognise their profile in the above table if they seek to

- Establish a dense and authentic network position.
- Build communities.
- Negotiate strong network partnerships and
- Rely on crowd-funding.

Bloore's value chain accounts for marketing as a support services element, but the role of the Producer for Marketing and Distribution (PMD) is not only active in the field of marketing. The PMD also appears as a player in the chain contributing to the projects overall finance and content strategy. In this way, the PMD forms a strong link between traditional marketing services, distribution and is much closer to production than marketing services normally are. For that reason, I highlighted this new player with a broken line and located him in between production, finance and support services.

The Impact Producer (IP) is also an emerging title in this field. It makes sense to introduce both new players under the heading of the element Film and Campaign Management. Under this broader heading, the PMD as well as Impact Producer can be placed, though research shows distinct differences between the two roles. The Impact Producer focuses strongly on impact via social media to achieve social change. The PMD focuses strongly on the campaign element of the project.

Film and campaign management begins during development and continues throughout production, distribution and consumption. Findings indicate that social media campaigns frequently lack an exit or archive strategy. This leaves them out of date or worse they feature dead links after project completion. A social media campaign must include an exit or archive strategy to avoid this.

New values are found in a number of activities:

- User data capture, analysis and exploitation.
- Strong network intelligence, identifying and negotiating strong network partnerships in the virtual and real world.
- Engaging crew, documentary participants, stakeholders and audiences.
- Establishing an authentic and emotionally engaging online presence.

These activities are key to delivering a successful social media campaign, making it possible to capture value during the consumption phase of the project.

*Social media, hierarchies and new opportunities in the creative industries – experience and practice-based findings*

Immersing myself into documentary filmmaking has been an enlightening experience, especially considering that I spent most of my professional career in drama production. I led or worked in teams so large entire hotels were occupied by crewmembers, as was the case on productions for Studio Babelsberg in Berlin.

Hierarchy and the ability to work in a large team are crucial on complex drama productions. A documentary production team on the other hand can be as small as three, perhaps even two, highly skilled professionals. Unlike a drama production, it is never entirely certain what will happen on location during production. Trust in your team is essential, especially when shooting in exotic and potentially dangerous locations such as Tondo in Manila.

While documentary production crews are small compared to drama, the bond between crewmembers felt stronger to me. I learned that distribution and marketing in documentary production includes elements not available in fiction. Community screenings are one such element. A producer of a multi-million USD picture would not allow the film to be screened at a community screening featuring a low-quality video projector and a basic sound system. Documentary producers and PMDs are not opposed to this practice. If the strategy requires it, community screenings are encouraged!

I found that social media is disrupting traditional hierarchies. SME and micro SME productions are bypassing traditional funding system. The next generation of filmmakers has found a way to challenge existing funding and production structures. For example, some of my students in the Netherlands perceive the Dutch Film Fond and traditional broadcaster funding as unfair and out of

date. Only those privileged to be part of the network, willing to conform to established norms, are seen to have a chance of receiving funding.

This is how students think about subsidies and funding, when we discuss the topic in class and when visiting the Rotterdam Film Festival or. Students like Charlotte Driessen (2017) successfully bypass established structures, rebelling against the status quo of a system, using social media as tool to develop, fund, produce and distribute their films.

Critics might argue that students make films that way, but can they actually make a living? In Chapter 2 I discussed the growth the industry is experiencing. Despite shrinking budgets in the broadcast sector, streaming video content has soared 41% in the 2<sup>nd</sup> quarter of 2013 (Q2 Video Index, 2013). The need for streaming video content to mobile screens is projected to increase to 6.5 GB per month by 2020. (Ericsson Mobility Report, 2014; Cerwal, 2015).

Social media and digital production technology have lowered the entry level threshold into documentary production. But technology has also lowered the entry level threshold into the Film & TV industry. For example, graduates find an income in the growing video streaming market. A recent survey at our school indicates that 15% of our students already work freelance in this growth-sector (NHTV, University of Applied Sciences, Breda, 2018) during their studies.

They produce and direct promotional-, training- and corporate videos for Small and Medium Size Enterprises (SMEs), using production technology that is affordable compared to the time before the digitisation of the industry. I frequently observe how students like Charlotte Driessen enter that market as independent freelancers and then use that income to pursue their passion: documentary filmmaking. It is the knowledge and skills gained in this market, the way they produce content for SMEs, that they will bring to their future documentary projects.

It was difficult for me to make the transition from hierarchical big budget productions to working in a small documentary production team. In the process of this research I have produced four short documentaries which have found their audiences online and via festivals, serving as proof of concept. These productions show that it is possible to use social media during all stages of the project.

Immersing myself into documentary production and social media has helped me understand the next generation of filmmakers better and how they innovate to bypass existing conventions to make their dreams come true.

### *User data considerations*

Chapter 3 shows how an effective participatory design can engage all stakeholders for your documentary film during any production phase. “We are Northern Lights” (2012) serves as a great example of how participants contributed towards the production part of a project. “Highrise” (IDFA Doclab, 2010) reveals how a participatory design engages the audiences via an interactive web page. My own practice-based experience shows that user-data makes a participant-centric form of documentary filmmaking possible. Stakeholders can contribute content at any time during the project. They can discuss, shape and even own the documentary film.

Chapter 5 explored how user data is collected, analysed and exploited to achieve engagement. Clear Terms of Services (ToS) are crucial to gain the trust of all stakeholders. Authenticity and emotional contagion are essential to the projects social media campaign. But stakeholders are unlikely to trust the producer if the way user data is exploited is not transparent. Tagging data makes it possible to specifically target stakeholders and groups sharing interests. From my own practice-based experience I found that data is sourced from various stakeholders:

- The Crew. For example, producer, director, DOP.
- Documentary participants. This can be your protagonists, their friends and family.
- Funders. For example, broadcasters, sponsors and strategic partners.
- The audience. This can be any one attending community- cinema screenings or viewing online video streams.

Especially my practice-based experience shows that a single social media platform does not exist to accommodate all of the above. Depending on the needs of the production, data can be gathered from:

- A closed social media platform, specifically designed for the production team and if appropriate funders. This makes it possible to discuss in private all relevant aspects of the production anywhere and anytime with key stakeholders.

- A closed social media platform specifically designed for documentary participants. This may include some production team members as well, for example the director and producer. This makes it possible for documentary participants to express their concerns, but also ideas that can develop into curated content.
- A public social media platform designed to engage audiences.

Data extracted from these platforms includes confidential and personal information. I cannot stress enough how important it is to protect this data and make the terms of data collection transparent to all stakeholders.

### *Beating the 1% rule*

Chapter 5 showed how Web 3.0 technology engages the mobile audience to exceed benchmark mail click-through rates. The work of Owen Geddes at Devicescape highlights how he successfully raised click-through rates to 14-20% instead of the typical 0.1% for media rich ads. My own practice-based experience illustrates how engaging the audiences via closed and open social media platforms achieved an email click-through rate of 9.75-14.95% instead of the 2.36% Mailchimp benchmark.

Authenticity and emotional contagion are important elements. Clever user data analysis using Web 3.0 technologies increase stakeholder audience engagement. But above and beyond these tools, I find that when people are really passionate about the project, they engage. Results suggest that they engage above Pareto's law or the 1% rule<sup>101</sup>.

I found that stakeholders, when given the opportunity to be passionate about a film via social media platforms, will contribute content and become active participants above the 1% mark. This does not mean all of stakeholders will become content contributors. The majority still 'lurks' on blogs on posts. But results indicate that Pareto's law is a just guideline. Given the right strategy, engagement can exceed that guideline. Which is why I would like to close this section with David Hume:

Reason is, and ought only to be the slave of the passions, and can never pretend to any other office than to serve and obey them (Hume, 1739 / 2018).

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<sup>101</sup> Cambridge Analytics mastered this by targeting the "inner demon" (Cadwalladr & Graham-Harrison, 2018) of millions of users to influence US and UK elections. Their program mapped "personality traits" (Granville, 2018) of users and exploited their weaknesses with a specific call to action.

## 5. Limitations of research

This research showed and documented how social media has changed documentary production over a period of 7 years. As a result, an authentic online presence and emotional contagion are revealed as important factors to a social media campaign. But it is not entirely clear how we are to understand authenticity in social media.

Personality is an important factor when establishing an authentic and credible online presence. Emotional contagion is a hotly debated topic and we know that content can go viral if emotional contagion is strong enough. Research shows that social media continues to ripple through documentary production, raising additional questions such as: will the position of the PMD or IP prove itself to the industry? How does a participant-centric production model influence form and content? How are we to measure the triple-bottom-line?

It was difficult to keep the scope of this research manageable within this study. It was even more difficult to keep up with the speed of developments in the field. But I am certain that as digital natives begin to enter and take up key positions in the industry, traditional funding and production models will adapt accordingly.

## 6. Future research

### *The problem of authenticity online*

Research underscored that users expect a real, credible and authentic social media experience. I have shown that social media makes emotional contagion possible, which plays a strong part in an authentic social media experience. In addition to emotional contagion, research suggested that social media facilitates the projection of personality.

Findings indicate that emotional contagion and an authentic personality are crucial for a successful social media campaign, but what exactly an authentic online personality is, remains unclear and further research into this is warranted. For example, we know from this research that corporations, which are accountable to stakeholders, cannot afford to be politically incorrect.

Yet political incorrectness can be a strong authenticity factor when it comes to establishing a viable community, as the examples of Trump and Duterte suggest. This research attempted to push boundaries set by Kaplan and Heinlein's suggestion to be honest and unprofessional<sup>102</sup>. Kozinet and Toennie shed additional light on the problem of authenticity. I also would like to suggest Jung and

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<sup>102</sup> The question comes up how it is possible to remain honest when deliberately projecting an unprofessional social media presence.

his ideas on personality and individuation to the interested reader. His ideas provide a more in depth-view on personality. But exactly when something is perceived authentic on social media is still not entirely solved.

#### *The need for training to cover the social media and documentary production disruption*

The lack of training for the role of the Producer of Marketing and Distribution and to a lesser extend for the Impact Producer is of concern. Jon Reiss is contemplating a PMD academy (2016b). But whether the title of PMD takes hold remains to be seen. At the time of writing it likely that the rising role of the Impact Producer will prevail. The IP is widely discussed and the role is strongly supported by an international impact producing network.

The example of SDI and its initiative to train PMDs, showed that there is a real industry need for professionals with the skills of a PMD. Until then, producers are more likely to be successful by carefully assessing their project needs following the steps outlined in the escalation strategy.

Concrete advice on how to find a PMD or IP is difficult to find. The SDI's website is a good starting point for producers wanting to learn more about documentary filmmaking and the role of the PMD. Jon Reiss blog as well as Ben Kempas Film & Campaign site offer up to date links on that topic (see filmmakers and teacher resources).

#### *Technology driven evolution – what to expect next*

Developments in generic and public sciences are 3D immersive technologies such as in cyber-archaeology, for example the Tele-Immersion Lab, Berkeley University (2015), which hints at a possible future direction in production technology.

The goal of the research at the Tele-Immersion Lab is to explore how Humans can interact in a virtual 3D environment with artificial characters. Archaeologists are applying 3D technology to recreate historical sites that can be explored in a virtual 3D world. Gauge et al. explain how 3D immersion technology can be applied for that purpose (Gauge, Gouranton, Geroges Dumont, & Arnaldi, 2014).

Emmy award winning documentary filmmaker Thomas Wallner (IMDB, 2016h) and founder of Deep Inc. (2016) is pioneering VR immersive documentary production. Wallner is innovating with VR technology, exploring how cinematic language in documentary filmmaking is influenced by the rise of interconnectivity and immersive VR environments.

During his presentation at IBC 2016, Thomas Wallner introduced the concept of ‘forced perspective’ in VR production (Liquid Cinema, 2018), as traditional ideas of montage no longer work in this medium (IBC, 2016a). Deep Inc. has developed software allowing editors to edit VR material and combine it with traditional 2D footage in order to create a VR-2D hybrid as an evolutionary step towards the Star Trek ‘holodeck’ (CBS Entertainment, 2016).

Another development is the implementation of convincing artificial voice synthesis developed in the field of medicine. Advances are made developing software combined with hardware that can be implanted as an artificial larynx in patients who have had their larynx removed for medical reasons.

Unlike artificial voices such as Siri, artificial voice programming is reaching a level of subtlety making it increasingly difficult to distinguish between a real and artificial voice (Russell, Rubin, Wigdorowitz, & Marwala, 2008). Recently Adobe presented VoCo at Adobe Max 2016 showing that at the time of writing it had become possible to synthesise a person’s voice using software solutions (Adobe Creative Cloud, 2017).

3D immersion technology and artificial voice synthesis combined with artificial intelligence and interactive 3D character design are the basic ingredients needed to create a 3D immersion platform not only suitable for research in the field of archaeology or medicine.

It is predictable that a 3D immersion media platform such as this also provides the potential of capitalist exploitation due to its entertainment value<sup>103</sup>. For example, Mark Zuckerberg enthusiastically posted on March 25, 2014 that Facebook had acquired Oculus Rift VR technology (Zuckerberg, 2015).

Entrepreneurs are beginning to take this technology serious and we can expect to see more 3D immersion technology combined with network technology in the future. But in the short term commercial applications are more likely to be found in science and education, rather than entertainment<sup>104</sup>.

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<sup>103</sup> Once capitalist entrepreneurs fully understand the potential, the rise of the 3D immersion environment is inevitable as Nick Bilton of the New York Times discusses in his article “Disruptions: The Holodeck Begins to Take Shape”. The article highlights the dangers of a future where people become addicted to the holodeck and no longer want to leave the artificial environment (Bilton, 2014).

<sup>104</sup> For example, 3D feature releases are declining (Saner, 2012): “despite the industry’s tremendous revenue growth early on in the five-year period, the industry has struggled to contend with new channels for distributing entertainment to consumers, and revenue is expected to decline over the next five years” (IBIS, 2016). 3D broadcast solutions for entertainment are also stagnant at best (Leetaru, 2016)

One can only speculate as to how 3D immersion will evolve in the future. 3D immersion, not 3D features or 3D TV, hints at a possible future. 2016 already saw an increase of 3D immersion at the Cannes Film Market (Paillard & Bergeron, 2016) and the industry has begun to invest heavily into 3D immersion technology.

Documentary producers need to prepare for this next evolutionary step. For example, it is conceivable that in the future, documentaries with a journalistic perspective will present key historical moments in a 360-degree immersion environment. This allows participants not only to interact, but to experience and feel what it was like to stand, for example, on the deck of the sinking Titanic. This is still a vision of the future, because a viable distribution model for 3D immersion is not in sight for some time to come.

But it is possible for documentary producers to project an authentic and emotionally engaging online personality today. They do this as part of a social media ecology in which the production team and the films participants can, but do not have to be, co-discoverers and co-owners of the documentary. And we wonder: Whose documentary is it anyway?



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## **Filmmakers and teacher resources**

The following resources may be useful for documentary filmmakers and teachers.

John Reiss' blog on the Producer for Marketing and Distribution in documentary production:

John updates his blog regularly and shares his thoughts on how the role of the PMD evolves. The site features case studies, discusses strategy, outreach and social media in documentary production.

<http://jonreiss.com/tag/producer-of-marketing-and-distribution/>

Ben Kempas, PMD:

Ben's is a PMD and film campaigner for documentary films. His blog gives insight into community building software such as Nationbuilder.

<http://www.filmcampaign.org/campaigns>

The Scottish Documentary Institute 'grows films' as a hub for filmmakers with an international reputation for producing innovative documentary. The SDI has produced to date 150+ documentaries and regularly runs master classes in the field of documentary. The SDI offers various training activities offering practical support to filmmakers.

<http://www.scottishdocinstitute.com>

Doc Society is a non-profit organisation committed to connecting audiences to documentary films. Their Impact Field Guide offers a plethora of advice on Impact Producing, which is closely related to the work of the PMD.

<https://docsociety.org/>

Britdoc runs the Impact Producers Lab offering training to filmmakers regarding impact producing in documentary production.

<https://impactguide.org/>

EsoDoc is a training initiative for documentary filmmakers who 'want to increase impact and outreach of their documentary films and cross-media projects. EsoDoc offers intensive one-week residential sessions on documentary filmmaking, coproduction, distribution and funding.

<http://www.esodoc.eu/index.php/about-esodoc>

Creative Europe connects documentary filmmakers across Europe. Workshops, seminars, festivals as well as marketing and distribution are covered.

<http://www.creative-europe-media.eu/>

The International Documentary Association (IDA) provides information on various funding bodies and provides advocacy.

<http://www.documentary.org/funding>

Reach out to the author F H Kohle on social media

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-  [www.linkedin.com/in/fritz-kohle](http://www.linkedin.com/in/fritz-kohle)
-  [www.facebook.com/fkohle](http://www.facebook.com/fkohle)
-  [www.twitter.com/fritzkohle](http://www.twitter.com/fritzkohle)
-  [www.youtube.com/user/friedrichkohle](http://www.youtube.com/user/friedrichkohle)
-  [www.instagram.com/fritzkohle](http://www.instagram.com/fritzkohle)



## Appendix A

Overview of conferences, events and screenings attended in the course of this research

Year	Event/Publication	Remarks/Relevance
2010	<p><u>Conference/Publications:</u> ICERI: A case study in YouTube and Facebook as social media tools in enhancing student centred learning and engagement</p>	<p>Conference Speaker. Discussion on social media and how digital natives experience social media.</p>
2012	<p><u>Film Festivals:</u> IDFA: Mon Petit Mr Bucketman</p> <p>Screening of God, Church, Pills &amp; Condoms at:  Hanoi Film Festival Cine Manila</p> <p><u>Industry Events:</u> London Film &amp; Video The Arab Spring and the Wall Street Movement – Challenges and implications for Documentary in Social Media IBC: Visiting IBC exhibitors such as Ooyala The rise and rise of broadcasting Evolution of connected TV platforms Digital media: how viewer behaviour is driving revenues The rise of the second screen</p> <p><u>Conference/Publications:</u> INTED 2012: Social Media: Changing the way we teach and changing the way we learn (Kohle, Cuevas)</p>	<p>Attended screening, discussion with filmmakers and audiences about how social media influences their work</p> <p>Conference Speaker. Discussion on social media and how digital natives experience social media</p> <p>Attended/Followed topics via on demand broadcasts. Obtaining statistical industry data.</p> <p>Conference speaker. Discussion on how social media is changing teaching, learning and media consumption among digital natives.</p>
2013	<p><u>Film Festivals:</u> IDFA: Death Row II Monk with a Camera Twin Sisters Festival del Film Locarno: Werner Herzog Master class</p> <p><u>Industry Events:</u> IBC: Visiting IBC exhibitors such as Ooyala David Abrahams interview</p>	<p>Attended screening, discussion with audiences about how social media influenced their work</p> <p>Obtained statistical industry data. Attended/Followed on demand broadcasts.</p>

<p>2014</p>	<p><u>Film Festivals:</u>  IDFA:  Paco de Lucia  The possibilities are endless  Naziha's spring  Eindhoven Film Festival:  Premiere of '5 to 12'</p> <p><u>Industry Events:</u>  IBC:  Televisions expanding universe  Audience measurement in a digital world  Review of Brian Cox keynote</p> <p><u>Conferences/Publications:</u>  London Film &amp; Video Conference:  The social media explosion spectacle:  perspectives for documentary producers</p> <p><u>Journals/Books:</u>  "Social Media and Documentary Cinema: The Arab Spring, the Wall Street Movement, Challenges and Implications for Documentary Filmmakers" (F. Kohle) published in:   Media Watch Journal, May-August 2014 edition, ISSN: 0976-0911, e-ISSN: 2249-8818  'Sosyal Medya Devrimi', 2014, page 367  ISBN 9-786054-554188  'Social Media: changing the way we teach, changing the way we learn' (Kohle &amp; Cuevas)  'Sosyal Medya Devrimi', 2014,  ISBN 9-786054-554188, page 376</p>	<p>Attended screening, discussion with filmmakers and audiences about how social media influences their work</p> <p>Attended/Followed on demand broadcasts. Obtained statistical industry data.</p> <p>Conference Speaker.  Discussions on social media challenges for documentary producers arising from events during the Arab Spring and Wall Street movement.</p>
<p>2015</p>	<p><u>Journals/Books:</u>  Abuse of the social media brain: Implications for media producers and educators, published in:  Implications of Social Media Use in Personal and Professional Settings, Chapter 5, Fritz Kohle, University of Edinburgh, UK, Sony Jalarajan Raj, St. Thomas University, USA, Benson, V., &amp; Morgan, S. Hershey, PA: IGI Global. Doi: 10.4018/978-1-4666-7401-1 (2015).</p> <p><u>Film Festivals:</u>  DOCfeed Eindhoven Film Festival February 2015:  Screening of God, Church, Pills &amp; Condoms.</p> <p>Sedona International Film Festival March 2015:</p> <p>Screening of 5 to 12 in official selection  Film-by-the-Sea Film Festival Zeeland:</p>	<p>Focus in 2015 was on data analysis and PhD writing. I did not plan on submitting papers to conferences in 2015.</p> <p>Festival invitation and guest speaker</p> <p>Festival invitation and guest speaker</p> <p>Festival invitation and guest speaker</p> <p>Attendance</p>

	<p>Screening of 5 to 12 in official selection IDFA Amsterdam</p> <p><i>Industry Events:</i> IBC network technology seminars</p>	<p>Attended network technology seminars</p>
2016	<p><i>Production:</i> Production on documentary Refugee Children</p> <p><i>Industry Events:</i> Make your Market, SDI, April 2016 IBC Amsterdam IDFA Amsterdam</p> <p><i>Journals/Books:</i> Publication of "Social Media in Documentary Practice" in IGI-Global publication "Analysing the Strategic role of networking in Firm Growth and Productivity" 'Journalistic independence: How social media are reshaping power structures in news broadcasting' published in the peer-reviewed journal 'Social, Health, and Communication Studies.' 2015, Vol.2, 1 <a href="https://journals.macewan.ca/index.php/shcsjournal/article/view/487/569">https://journals.macewan.ca/index.php/shcsjournal/article/view/487/569</a> Film Festivals: Screening of Black Pete: Behind the Makeup at the Christmas film festival Berlin, Movimiento Cinema</p>	<p>Obtained statistical industry data. Attended screenings and Q&amp;A, followed on demand broadcasts.</p>
2017	<p><i>Industry Events:</i> IBC Amsterdam IDFA Amsterdam</p> <p><i>Screenings:</i> Safe Haven premieres at Leiden Short Film festival</p>	<p>Attended screenings and Q&amp;A, followed on demand broadcasts.</p>
2018	<p><i>Industry Events:</i> International Film Festival Rotterdam</p>	<p>Attended screenings and Q&amp;A (Rabot, The Cleaners, Nervous Translation)</p>

Table 11



## **Appendix B**

### **Cinematografica Short Documentary Grant**

Open to all currently enrolled Filipino students who are studying film, television, documentary or any AV-related production courses.

#### **What is the Grant?**

Students are free to pick any topic for their short documentary and explore any visual strategy suitable for their project.

1. Short Documentary (10 minutes to 25 minutes long)
2. Can be any topic (example: creative documentary, docu-drama, short-form documentary)
3. Student filmmakers that are chosen will be the writer/director of the documentary project and will be in-charge in organizing their own production team.

#### **What are the aims of the Grant?**

- create a collaborative and transparent work and study environment in which all production team members connect with each other and contribute as equals.
- apply and innovate social media throughout the entire documentary production process: i.e. research content ideas, identify possible participants, internal crew communication, engage audiences and stakeholders from development to marketing and distribution.
- build and engage with communities involving participants and stakeholders via a balanced real-virtual world network approach.
- consider how to project an authentic online personality for their project by exploring their projects personality
- analyze their production environment and discover the best possible real-virtual world collaborators for their project by conducting a Production Environment Online Sociality Assessment.
- consider an appropriate transmedia, multi-screen strategy for their idea.
- create an online space facilitating the curation of participant and community created content.

#### **How to apply?**

1. Introduce yourself and your project here: <https://padlet.com/fritz3/cinematografica>
2. Enter your details here: <https://goo.gl/forms/uS0DxfF2mQYgKjZ73>
3. Once you have done the above, email your CV, a teacher's reference letter and a detailed documentary treatment or other important documents to help your application as Adobe pdf files with proper filenames to [grant@cinematografica.org](mailto:grant@cinematografica.org)

#### **Deadline of Application: January 30, 2017.**

We will then invite selected candidates to discuss their ideas via Skype between February 1 and 7, 2017. Please make sure you are available during that time. By February 15, 2017 we announce the names of the two students who will be awarded the Cinematografica documentary grant worth 500 euros each (or Philippine equivalent).

### **Other Terms**

- There will be a coach (Fritz Kohle and Arleen Cuevas) who will provide support and advice to the project.
- Regular skype calls will take place during production to coach the student.
- The creator of the grant will act as co-executive producers of the project
- The final credits should include "Production Support is provided by Cinematografica Films".
- Upon conclusion the short documentary will be submitted to various festivals.
- Copyright and revenues will be shared equally by the student and Cinematografica Films.
- This grant is a Philippines-Netherlands production Initiative.
- For further questions: you can email [grant@cinematografica.org](mailto:grant@cinematografica.org)

*Projects that were selected for the grant:*

## Nonoy Estarte by Jeffrie Po

(Re-written by Mona Sun)

### Logline:

An artist with chest deformity from childhood gets fixated in painting local and Lumad folklores. Now old, suffering from pneumonia, he contemplates the past, mortality and life after death.

### Story:

A mystical journey to the life of Pennessencio "Nonoy" C. Estarte. It explores the stories and folkloric background of his artworks. A performance art by Charlo Yare and his dance troupe animates the still art of Nonoy. As he is now old and retired, friends and colleagues visit him in his home studio. Together with his family, they talk about life in general, art, past experiences and present circumstance.

### Background:

Nonoy Estarte is a painter, cartoonist and muralist born in Alicia, Zamboanga del Sur. At the age of two, left unattended by his mother, he fell on the ground and got sick. A tumor grew on his chest and no doctors were able to treat him. His chest enlarged to a hunch and his growth stunted.

His childhood was normal but not altogether pleasant because he was constantly bullied by other kids because of his deformity. But this did not stop him in having a determination to succeed. He developed a passion for drawing because of his appreciation of nature and life's mundane details.

A vintage brand of match, Rizal, which can still be found in stores today, is where young Nonoy took the image for his first attempt on sketching. He portrayed the image of Rizal that is printed in front of the matchbox. The Rizal matchbox was an item that he sees everyday because of its common household use.

In 1978, he was invited by former university president, Fr. Francisco Demetrio, S.J., to work at Museo de Oro in Xavier University. Museo de Oro is known as the country's first folkloric museum which focuses on cosmology, fusion of animal and human, epics and other stories of Mindanao. In the early times, his task was to maintain cleanliness in the museum before an exhibit starts. Fr. Demetrio became a mentor and a great influence on Nonoy's artworks later on.

While working at the Museo, Nonoy started to paint a great deal about Lumad epic and folklores. He got his ideas from the research writings of Fr. Demetrio and Dr. Erlinda Burton, and in friendly association with Datu Vic Saway and Ms. Irene Saway of the Talaandig tribe. The most distinguished paintings of Nonoy are the Manobo Folk Epic series. It was exhibited in Munich, Germany and the Delf Museum in Netherlands in 1987.

Nonoy retired from the Museo in 2013. He now maintains an art studio called *Tung' Nge' Anan* installed at his home in Xavier Heights, Cagayan de Oro. The studio also serves as a mini library. His studio shows his fondness for pens, old newspapers, magazines and comics. The studio is where he works, reads, and teaches youth who wants to learn to draw and paint. Besides teaching, he does commission works.

Momentarily after retirement, he got sick with pneumonia. He laboriously carry with him an oxygen tank whenever needed. And yet again, this never stops him to paint. Just recently this 2017, he finished an approximately 8-ft length mural for the Archdiocese of Cagayan de Oro.

### **How to tell the story:**

Narrative documentary fiction. The film will be an observational documentary with long takes that mixes documentary and fiction storytelling.

Part of the sequence that will take place are conversations with fellow artists, friends and family who will be invited in Nonoy's studio. Their discussion will guide the audience in understanding the timeline of Nonoy's life which includes his artworks, romantic interests, and confrontation of old age and mortality concerning his ailing health as he suffers from pneumonia. It also observes the daily activities of Nonoy at present.

Along with an observational documentary style, the fiction story sequences of epics, myths and folklore will be inserted. A performance art by Charlo Yare and his dance troupe will be incorporated. The film will explore the life of Nonoy with vague and vivid imagery of dreams and imaginations mixed with reality.

Series of static shots will take place in a tranquil manner. Artworks of Nonoy will come to life. It will be like watching an exhibit live. The aura of the film will resonate an atmospheric sound of nature and its details to emphasize his inspirations and impressions. Aside from showcasing his artworks, the film will also portray his fondness for pens, old newspapers, magazines and comics.

### **Initial Characters:**

Nonoy Estarte - Main character of the film.

Lea Dumogho - Nonoy's adopted niece. He has various portraits of her niece which he displays in his studio. He refers to her as a *Princess*.

Delia Magaña - A friend, and a teacher at University of Science and Technology of Southern Philippines. She is believed to be a love interest of Nonoy. The fact has yet to be confirmed by her or Nonoy, if they permit.

Fr. Francisco Demetrio, S.J. - Founded Museo de Oro in August 1967. Noticing the talent of Nonoy, he employed him to become a resident artist of the museum. His participation in the film will be fictional as he's deceased since 1996.

Dr. Erlinda Burton - Curator of Museo de Oro whose research writings in the *Kinaadman* book series greatly influenced the visual storytelling in Nonoy's paintings.

Albert "Bet" Vamenta - Former Assistant Curator of Museo de Oro, a colleague and a close friend. Together with Nonoy, their paintings flourish the walls of the Fr. Demetrio Art Gallery in the Museo.

Nicolas "Nic" Aca Jr. - Friend, a fellow artist at Cagayan Arts Guild and a Moderator of Visual Arts in Capitol University. Nic is a performance artist who consults with Nonoy whenever he plans to do an act.

Charlo Yare - A performance artist and an Asst. Choreographer/Moderator of the Capitol University Dance Troupe. Together with his dance troupe, he will do a performance art in the film. His act will primarily be about the mystics behind Nonoy's artworks.

Teofisto Manniquez - A friend, History teacher at Xavier University. He is one of the witnesses in the triumphs and works of Nonoy in The Museo.

Michael Bacol - Friend and fellow artist Cagayan Arts Guild. He is also a visual painter like

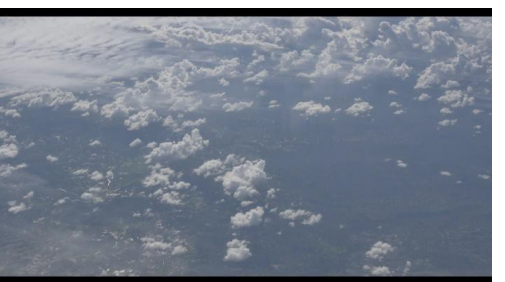
Nonoy. Chris Gomez - Artist and friend.

Melissa Abuga-a - A younger generation visual artist.

Others - Other artists and friends whose names are not mentioned above, and random neighbors of Nonoy in Xavier Heights who will agree to participate in the film.

### **Visual Pegs:**

The visuals will consist of static shots and will be more observational. It will be melancholic, transpiring a multicolored imagery.



### **Primary Research Needed:**

- Friends, colleagues and family of Nonoy Estarte
- Artworks of Nonoy Estarte at the Museo de Oro in Xavier University and at his home

### **Narrative Structure:**

Non-linear and closed ending, no interviews but more observational and experimental.

**Social Media:**

I will share the film in Facebook and will manage a business page for support.

**Production Schedule:**

As for now, I'm still at pre-production. I'm doing a time-to-time visit in his studio. For production, I will formally start sometime in in mid-April until August 2017. Post-production is set around Sep-Oct 2017. Then the premiere will be in November 2017. I'm also planning to make this as a full-length film in the near future.

**Davao Bombing**  
**by Jeremy Luke B. Bolatag**

**Bachelor of Arts in Film**  
**University of the Philippines Diliman**

**1. Story Treatment:**

This documentary is going to be weaved together by alternating sequences from one character to the other. This will highlight the difference between them as (1) people, (2) as citizens of the Philippines, specifically Davao City, and (3) as a Christian and as a Muslim. These characters are 1 male and 1 female, to deliver a gender-balanced film. The characters are namely:

a.) Fatima Manalo – Ms. Manalo is a muslim single mother raising her seven (7) children (ages 2-14) by being a vendor at the Roxas Night Market. She was severely injured because of the bombing (her intestines were shattered). She lost her small source of income because of the incident, and she still has seven mouths to feed, eight including herself. Her husband is currently in prison. She struggles with her daily life due to the fact that they do not have the financial capabilities to sustain their personal expenses despite the government's help with regards to their medical bills. She lives with her younger sister, Jamera Malang, in a small room with Jamera's husband, Nasser Malang, who also survived the bombing but incurred an injury with his leg.

b.) Dennis Larida - Mr. Larida lost his wife (Melanie Larida, a teacher) and son (Daniel Larida, Grade 11) due to the bombing. He works as a truck driver, and is a devoted Christian and an active elder at his Church in Davao City. He currently lives alone and continues to move on with his life by working hard and devoting himself to his Church; and uses his faith as a tool to distract himself and to move on from his loss. He visits his late wife and son's graveyard regularly and often stays at his parents' place in order to cope better.

The filmmaker will use the style of Cinema Verite because it will send the messages across to the audiences effectively. In order to contextualize the bombing, the filmmaker will use certain audio and visual footages that could overlap and support the filmmaker's statements. There will be talking heads, and the characters will talk straight into the camera, but the film will not be Participatory nor Performative mode. Thus, the filmmaker will not be seen in the film, nor be heard asking the questions. The characters will *tell* their stories:

Below are the sequences that the filmmaker targets to shoot:

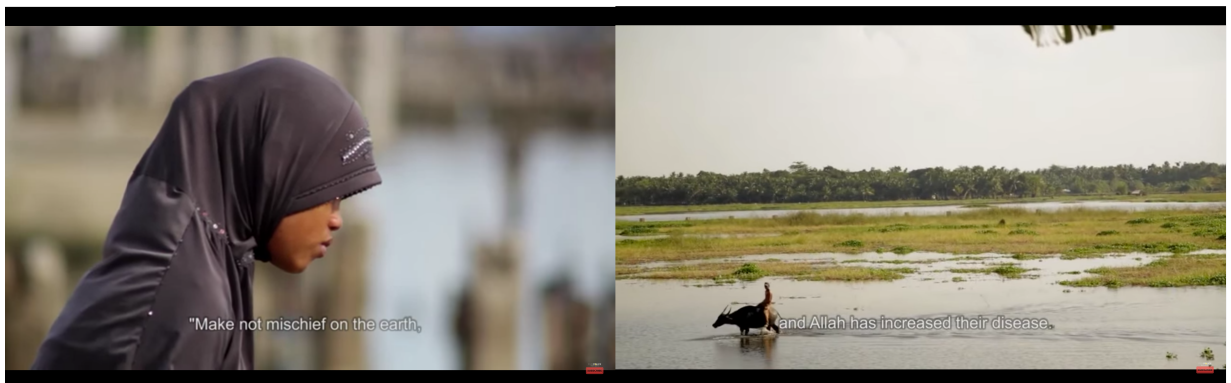
- The Roxas Night Market and its rehabilitation from the incident.
- Mundane life of Fatima Manalo.
- Interviews with Fatima Manalo, her kids, and family.
- Fatima Manalo's new source of income.
- Fatima Manalo attending a Mosque.
- Mundane life of Dennis Larida.
- Interviews with Dennis and his parents/family.
- Dennis Larida's job as a truck driver.
- Dennis Larida's responsibilities at his Church.
- Dennis Larida visiting the cemetery where his wife and son are buried.
- Mr. Larida and Ms. Manalo visit the place.
- Mr. Larida and Ms. Manalo attend the anniversary of the September 2 bombing and the get-together of all the survivors set by the government.

## 2. Visual Pegs:

*War is a Tender Thing* (2013):



*The Crescent Rising* (2015):



Attached above are screen shots from the 2013 Documentary film, *War is a Tender Thing* by Adjani Arumpac, and *The Crescent Rising* by Sheron Dayoc in 2015; both of which the filmmaker used as part of his Review of Related Works/Media during his thesis proposal.

The filmmaker wants to put some emphasis on the landscape/area where the characters belong to. This is their living environment, and in order to fully understand their characters, it must be established where they live in. It is also very important because it is about war on terror, and it is mainly rooted on issues involving territory and inclusiveness. The characters will not be interviewed dead center to the camera; the filmmaker will apply the rule of thirds. They will also not look straight into the cameras, but rather they can look at the unseen director- in order to capture their natural way of telling their story.

### **3. Social Media Strategy:**

The filmmaker's intended target audience are Filipino citizens aging from sixteen and above. The documentary has a delicate and sensitive message, but it must be delivered, relayed, and heard. Potential audiences include those who have the willingness to hear the voices of the unheard; and those who are in need of an eye-opener that will educate and make themselves aware with what is currently happening in their country. The younger generations can, of course, still watch and patronize the film.

The filmmaker will give emphasis on the very alarming and terrifying state of war on terror in the Philippines and its effects on innocent civilians - in the hopes of sparking a more effective and productive discourse on how we can achieve peace and unity as a nation. Moreover, the film wants to emphasize that "*terrorism*" is not about any specific religion, and this will be achieved by having two subjects with different religions - one Christian, one Muslim.

Among are planned objectives for the social media marketing of the documentary:

- Create a Facebook Page for the documentary.
- Manage the page and keep it active.
- Publish a poster.
- Publish a trailer.
- Publish short clips from the documentary as sneak peeks.
- Publish behind-the-scenes photos during the production.
- Publish possible screenings of the documentary (i.e. local screenings, international film festivals, etc.)

#### **4. Production Schedule: key dates regarding development, preproduction, production, post-production and target premiere.**

##### **a.) Pre-Production:**

- Pre-production meetings via Skype with the crew May – July 2017.
- Thesis Consultations with Thesis Adviser (1st week of August-3rd week of August)
- Personal Pre-Prod Meetings with the crew(1st-3rd week of August)
- The filmmaker travels to Davao City on the 23<sup>rd</sup> of August to finalize everything (securing of permits, accommodation for the crew, etc.)

##### **b.) Production:**

**August 30 - September 4, 2017**

The filmmaker intends to have the shooting week on the dates above because the one-year anniversary of the bombing will be on September 2, 2017.

- The Director of Photography and Sound Recordist fly to Davao City.
- Flight back to Metro Manila (The night of September 4)

##### **c.) Post Production:**

September 5, 2017 - November 2017

- Editing, Color Grading, Sound Design, Scoring, Subtitles, etc.

##### **Target Premiere:**

December 2017

## Appendix C

FB-data extracted using Netvizz and visualised in Gephi.

Network position 'The Act of Killing, 2016'.

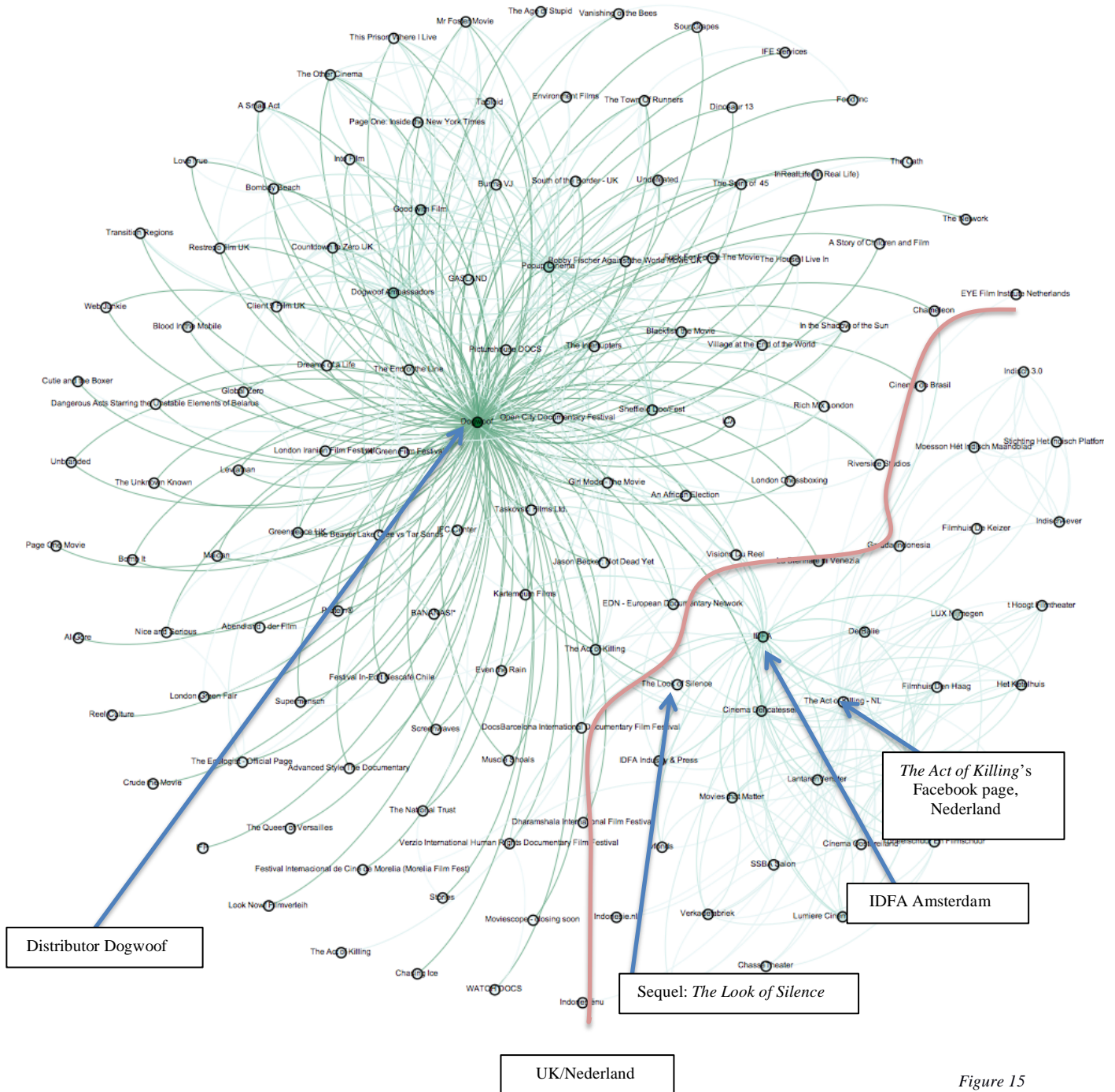


Figure 15

Network position 'The Look of Silence, 2016'.

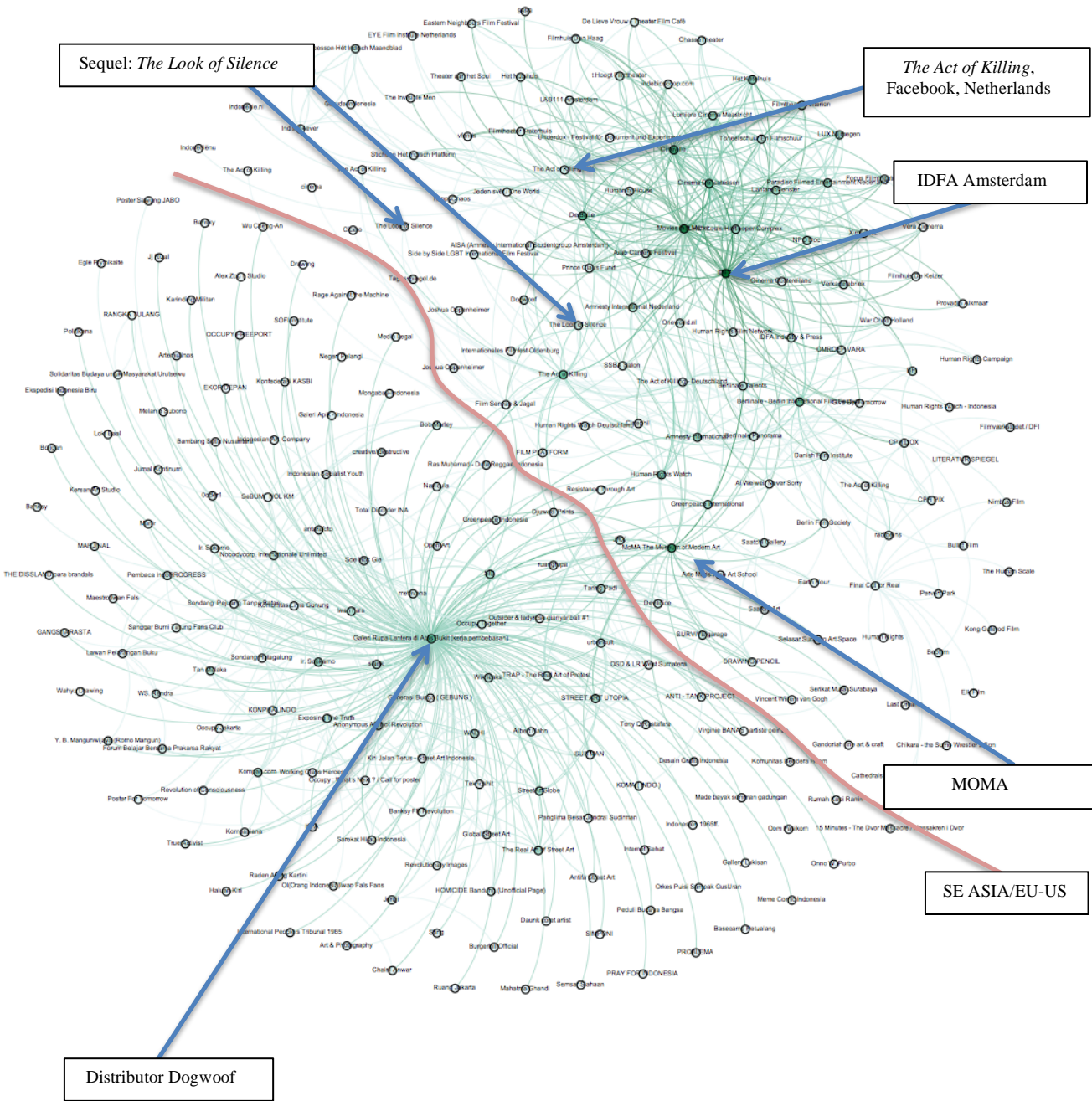


Figure 16



# Network position 'The Invisible War 2016'.

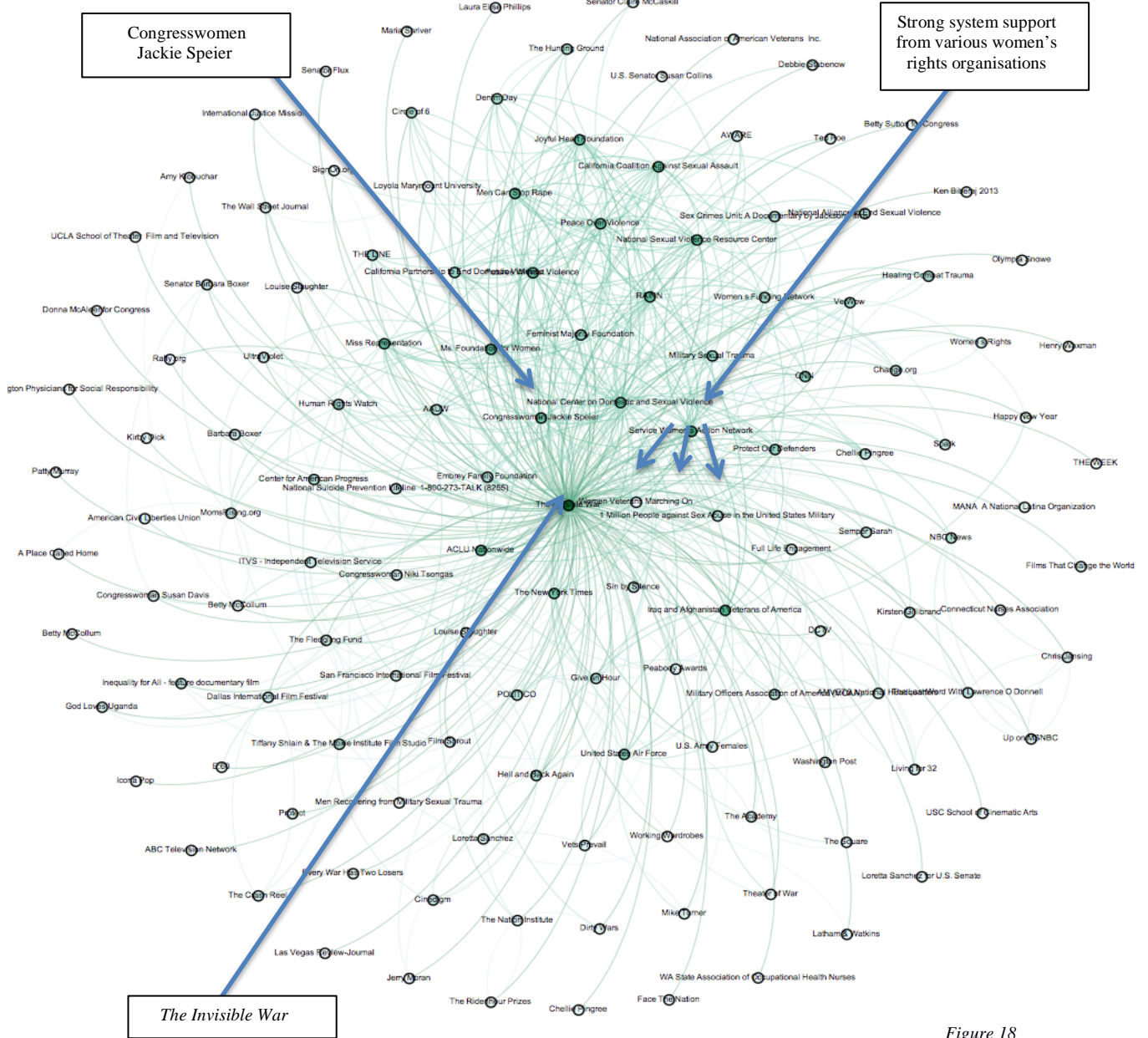


Figure 18

# Network position ‘God, Church, Pills & Condoms, 2016’.

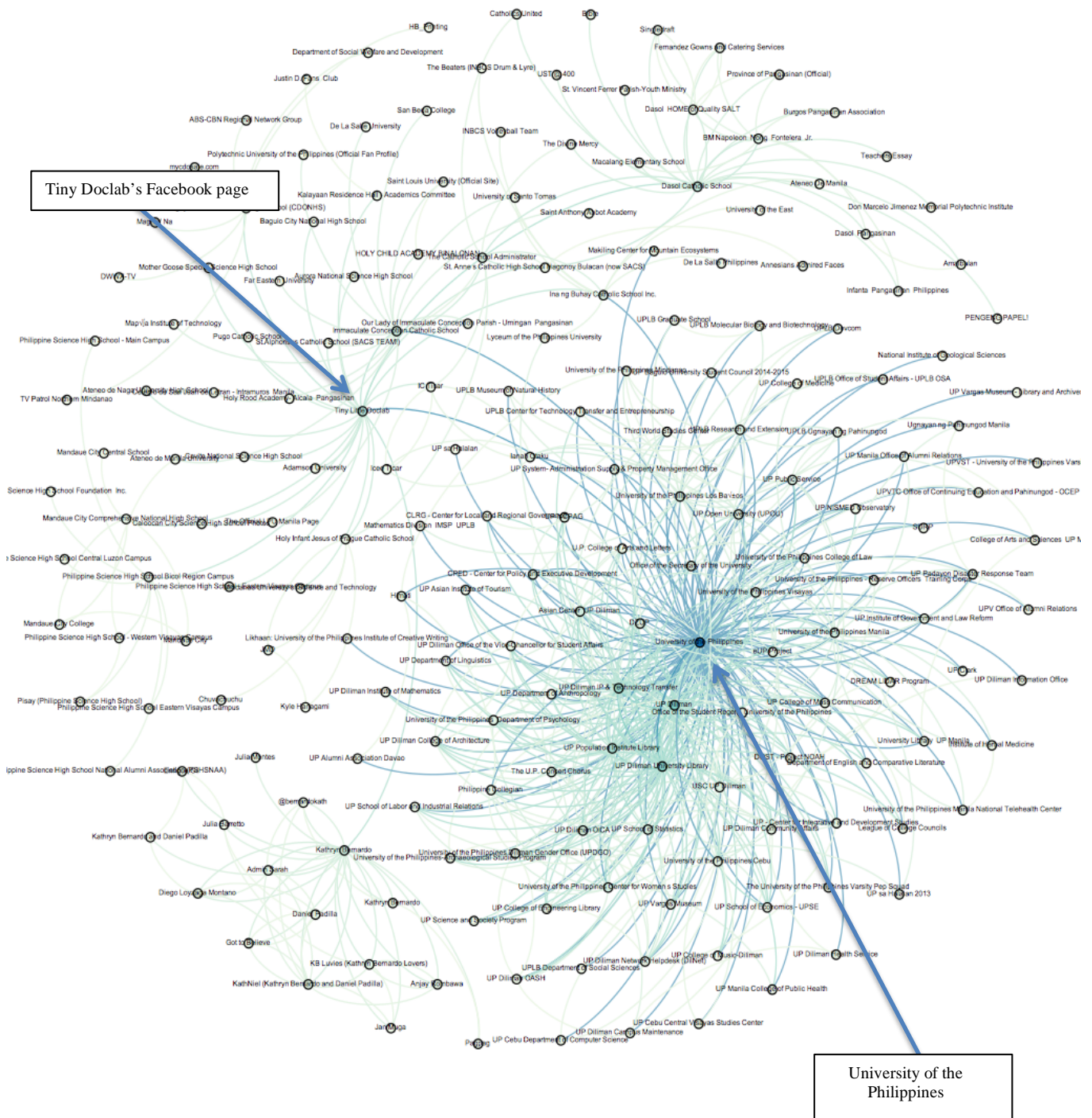
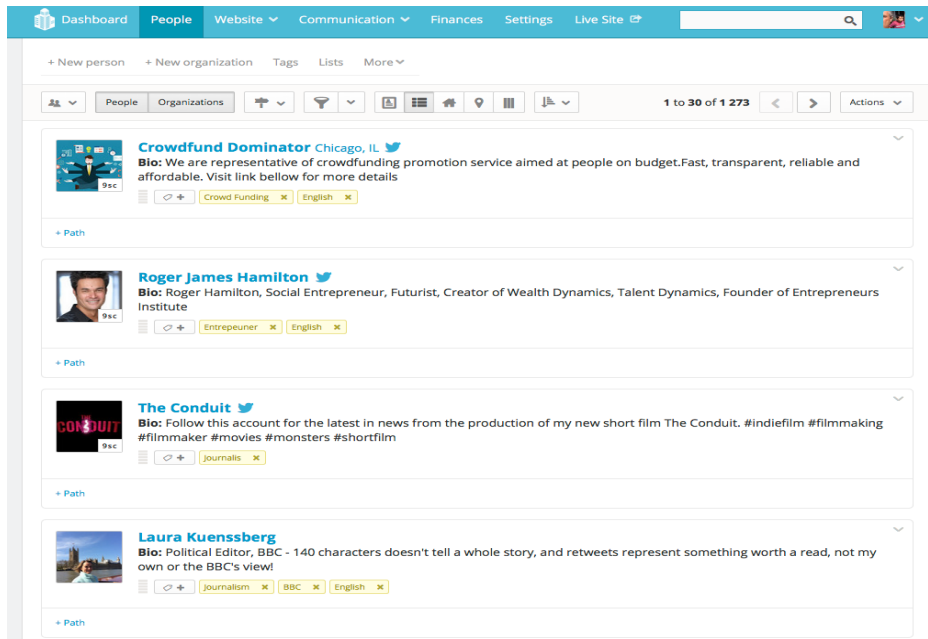


Figure 19



## Appendix D

### Regular Updates kept audiences engaged



Above: Screenshot of the Nationbuilder CRM tool. Below: Nationbuilder Email Blast.

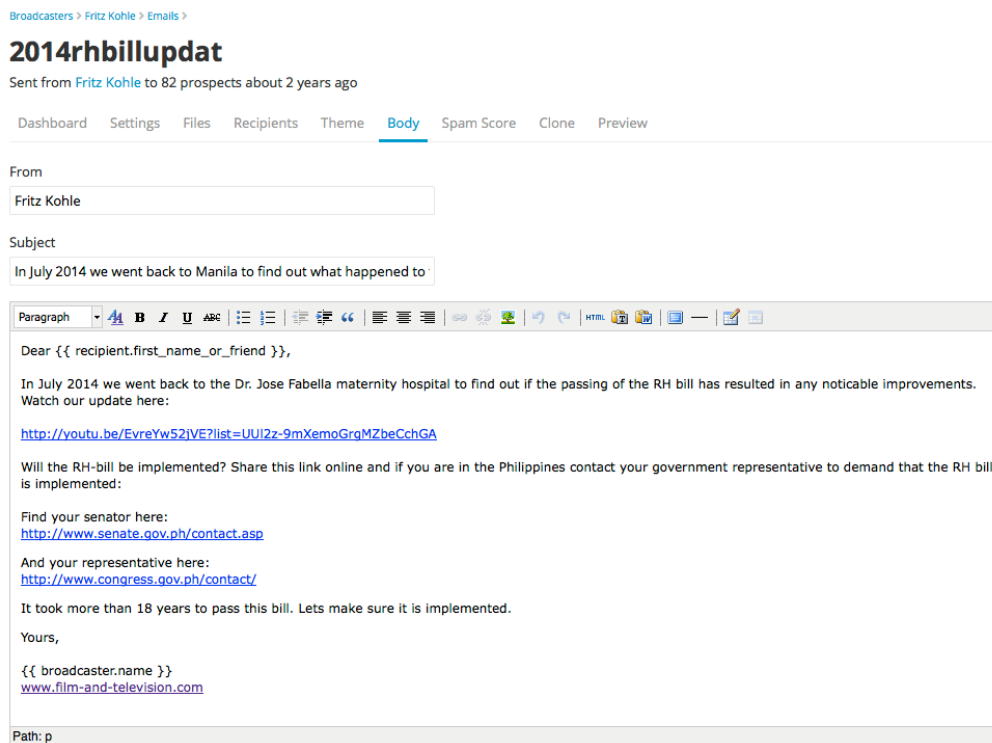


Figure 21

# 2014rhbillupdat

Figure 22

Sent from Fritz Kohle to 82 prospects about 2 years ago

[Dashboard](#) [Settings](#) [Files](#) [Recipients](#) [Theme](#) [Body](#) [Spam Score](#) [Clone](#) [Preview](#)

<b>82</b> sent	<b>50.00%</b> 41 opened	<b>9.76%</b> 8 clicked	<b>€0.00</b> 0 donated	<b>14.63%</b> 12 bounced	<b>0.00%</b> 0 bad	<b>0.00%</b> 0 spam reported	<b>1.22%</b> 1 unsubscribed
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FAQ: [What do my email blast stats mean?](#)

## Links

		First click		Clicks	
1	<a href="http://youtu.be/EvreYw52jVE?list=UU12z-9mXemoGrgMZbeCchGA">http://youtu.be/EvreYw52jVE?list=UU12z-9mXemoGrgMZbeCchGA</a>	5	63%	6	60%
2	<a href="http://www.senate.gov.ph/contact.asp">http://www.senate.gov.ph/contact.asp</a>	0	0%	1	10%
4	<a href="http://film-and-television.com/">http://film-and-television.com/</a>	1	13%	1	10%
5	<a href="http://fritz.nationbuilder.com/unsubscribe">http://fritz.nationbuilder.com/unsubscribe</a>	1	13%	1	10%
8	<a href="http://nationbuilder.com">http://nationbuilder.com</a>	1	13%	1	10%
		<b>8</b>		<b>10</b>	

Juf Eline:

Below are drawings from a 7 year old Syrian war refugee. The child never had the opportunity to attend any drawing classes until he arrived in the Netherlands. Unlike other 7 year old children, drawings of this pupil are at the level of a 2 or 3 year old. Within a few month drawings of this pupil improved until finally a figure emerges. Still not at a level of a 7 year old, this series shows the progress made within a few month.

The last two pictures in this series are from a pupil drawing moments of war. Can you spot the helicopters, bombs and tanks?



Above: Curated content contribution

Figure 23



Above: Curated content contribution

Figure 24



## Appendix E

Production updates for God, Church, Pills & Condoms:

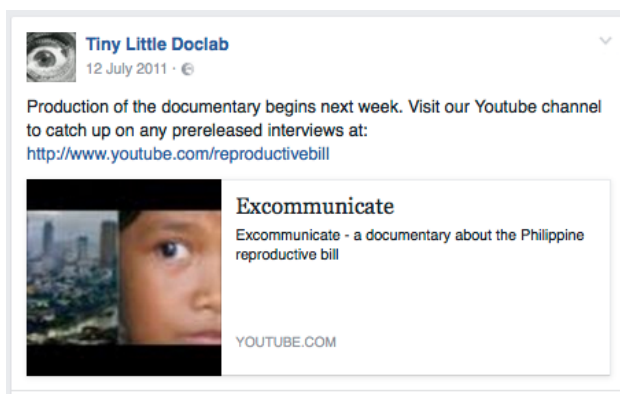


From the infamous Fabella maternity hospital in Manila

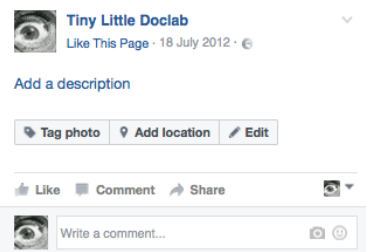
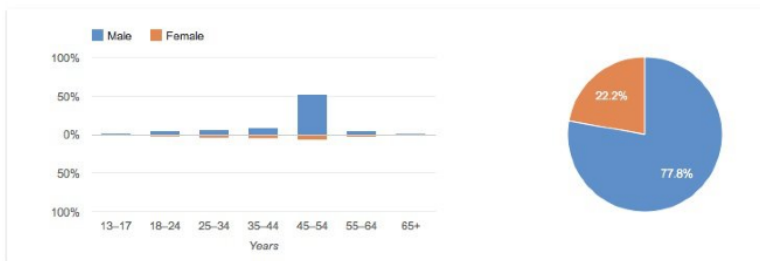


About Father Bernas

Figure 25



During Pre-production



Top locations by views	Views	13-17 years	18-24 years	25-34 years	35-44 years	45-54 years	55-64 years	65+ years	Gender
1. Philippines	8,090	6.2%	13.5%	16.7%	20.8%	30.0%	10.3%	2.4%	Male/Female
2. United States	1,559	1.9%	3.5%	12.3%	27.3%	36.8%	15.6%	2.5%	Male/Female
3. Netherlands	1,056	0.0%	0.9%	1.1%	0.4%	97.6%	0.0%	0.0%	Male
4. Canada	501	1.9%	10.2%	21.6%	13.2%	40.6%	9.2%	3.2%	Male/Female
5. Singapore	275	4.0%	4.1%	55.4%	11.9%	0.0%	24.6%	0.0%	Male/Female
6. United Kingdom	254	3.3%	4.7%	12.8%	26.1%	29.5%	20.1%	3.5%	Male/Female
7. Saudi Arabia	248	0.0%	12.6%	25.2%	28.9%	33.3%	0.0%	0.0%	Male/Female
8. United Arab E...	189	0.0%	15.4%	20.1%	8.3%	35.6%	12.5%	8.1%	Male/Female
9. Australia	182	0.0%	9.5%	16.1%	27.2%	47.3%	0.0%	0.0%	Male/Female

Sponsored Create Advert



**Tips for Creating Effective Learning Videos**  
 blogs.techsmith.com  
 Are you creating engaging and effective video content?

2012 Facebook data for God, Church, Pills & Condoms

Figure 26

**Tiny Little Doclab** shared their album.  
22 July 2011 · 🌐

The Team meets Congressman Lagman



**Tiny Little Doclab** added 2 new photos to the album 22 July 2011 - The Team meets Congressman Lagman — with Edcel Lagman.  
22 July 2011 · 🌐

The team with Congressman Lagman

**Tiny Little Doclab**  
7 November 2011 · 🌐

Senator Tito Sotto explains why the reproductive bill is not necessary and Dr. Enrique Tayag, spokesman for the Philippine Department of Health explains why the RH-bill is needed.

<http://www.youtube.com/watch?v=yIKyOB1IHJs>



**Senator Tito Sotto and Dr. Enrique Tayag, DOH**  
Senator Tito Sotto explains why the reproductive bill is not necessary and Dr. Enrique Tayag, spokesman for the Philippine Department of Health explains why ...  
YOUTUBE.COM

**Tiny Little Doclab**  
24 September 2011 · 🌐

Watch our interview with Carlos Celdran whi is a Manila based political activist, tourguide and artist.

In this clip Carlos Celdran talks about his arrest for insulting catholics and why he is facing a trial which may result in a 6 year prison sentence.

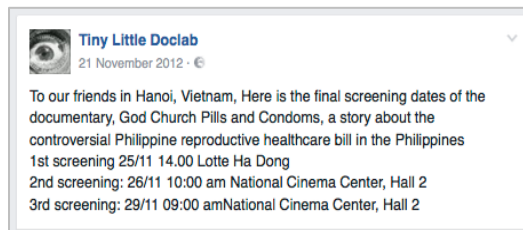
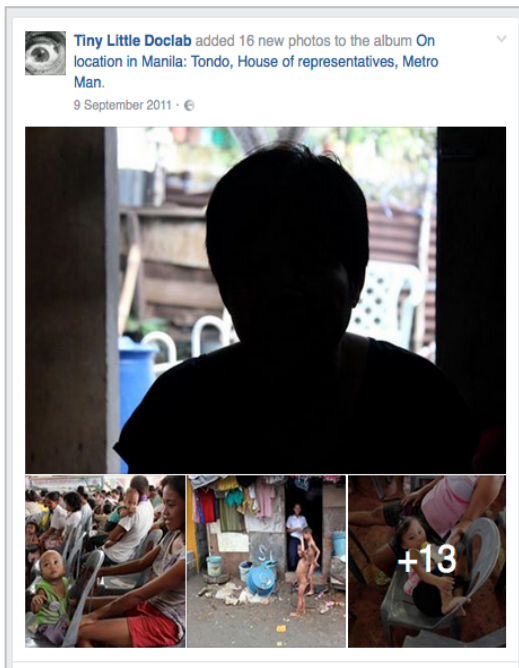
<http://www.youtube.com/watch?v=tPdu8-ByEs4>



**Political activist, tourguide and artist Carlos Celdran why he faces 6 years in jail.**  
Carlos Celdran is a Manila based political activist, tourguide and artist. In this clip Carlos Celdran talks...  
YOUTUBE.COM

Representative Lagman (House of Representatives, 2016), Senator Tito Sotto (Senate of the Philippines, 2016) and political activist Carlos Celdran (Facebook, 2016i)

Figure 27



Production stills of an interview with an anonymous woman involved in illegal abortions and interview with Father Bernas

Figure 28

## Tiny Little Doclab Screenings & Publications

Follow this page to see where Tiny Little Doclab films are being screened. Use this page to organise community screenings and let people in your area know when and where you will screen one of our films. The page also provides information regarding paper and poster conference presentations on the topic of social media.

Tiny Doclab is also on [Vimeo](#)


### Do you like this?

[Like](#) [Share](#) You and 26 others like this.

[Tweet](#)

[G+](#)



 **Tiny Little Doclab**  
23 July 2012 · [Public](#)

Read this article in Philstar about the documentaries at Cinemalaya this year, including our documentary "God Church Pills & Condoms":  
<http://www.philstar.com/Article.aspx...>

**When real meets reel - The Philippine Star » Other STAR Sections » Starweek Magazine**

"Some of the more exciting videos being done by indie filmmakers are documentaries," says filmmaker...

PHILSTAR.COM

Figure 29

**Tiny Little Doclab**  
25 July 2011 · 🌐

<http://youtu.be/4UiAFqWOWn8>



**Knights of Columbus, Pro life and Catholics rally at Club Filipino, Manila.**

Knights of Columbus, Pro life and Catholics rally at Club Filipino, Manila.

YOUTUBE.COM

**Tiny Little Doclab** shared their photo.  
25 July 2011 · 🌐



**Tiny Little Doclab** added 10 new photos to the album **Caritas & Senate interviews and a typhoon** — with **Senator Loren Legarda**.  
28 July 2011 · 🌐



**Tiny Little Doclab**  
11 September 2011 · 🌐

The Philippine Reproductive Bill - a documentary  
Watch our new trailer for the RH-bill documentary at  
<http://www.youtube.com/watch?v=-ZTrGaLiEDM>  
to see some of the places and people we met during the production. ...  
[See more](#)



**RH bill trailer**

In this clip you can see some of the people we met during the production of our RH bill documentary

YOUTUBE.COM

**Tiny Little Doclab**  
24 July 2011 · 🌐

<http://youtu.be/mtnvgXqJAs4>



**Inside the Fabella maternity ward, Manila**

This is uncut exclusive preview footage. We make this available so that visitors to this can get an impression of the conditions at the Dr. Jose Fabella mate...

YOUTUBE.COM

**Tiny Little Doclab**  
3 September 2011 · 🌐

In this clip Eric Manalang is attempting to exorcise Satan from Filipino Freethinkers.  
Red Tany is the President of the Filipino freethinkers, Eric Manalang is the director of Pro Life Philippines.  
Naturally their perspectives are opposed. Feel free to distribute this entertaining clip widely.  
<http://www.youtube.com/watch?v=iFzxCUw6dxg>



**Red Tany & Eric Manalang talk about the RH Bill**

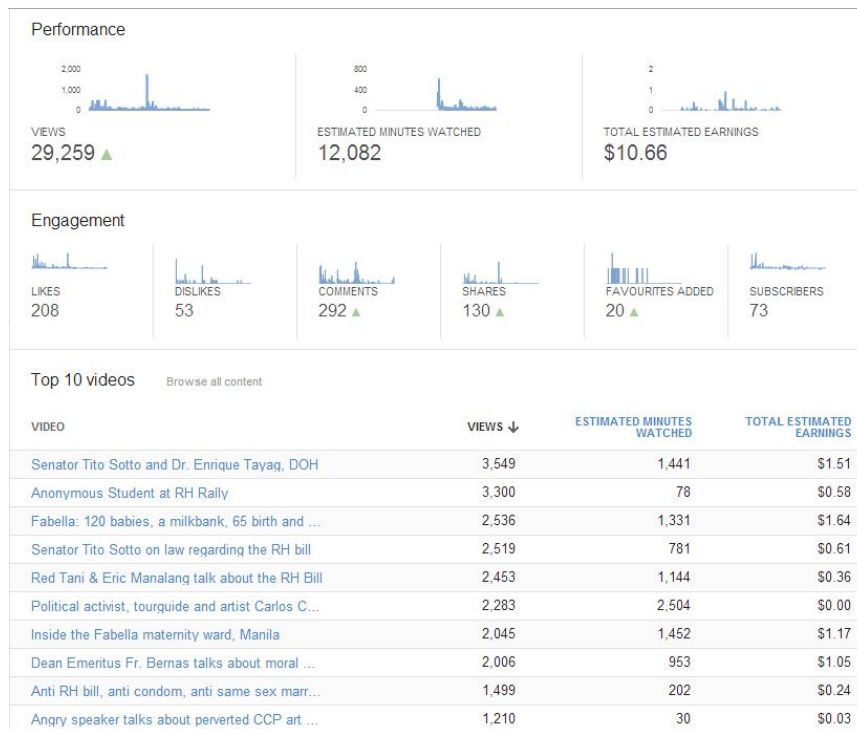
Red Tany is the President of the Filipino freethinkers, Eric Manalang is the director of Pro Life Philippines. Naturally their perspectives are opposed.

YOUTUBE.COM

Figure 30

## Appendix F

VOD life-span distribution God, Church, Pills & Condoms via Vimeo up to 1/12/2016,



*Figure 31*

VOD life-span distribution God, Church, Pills & Condoms via Vimeo up to 1/12/2016

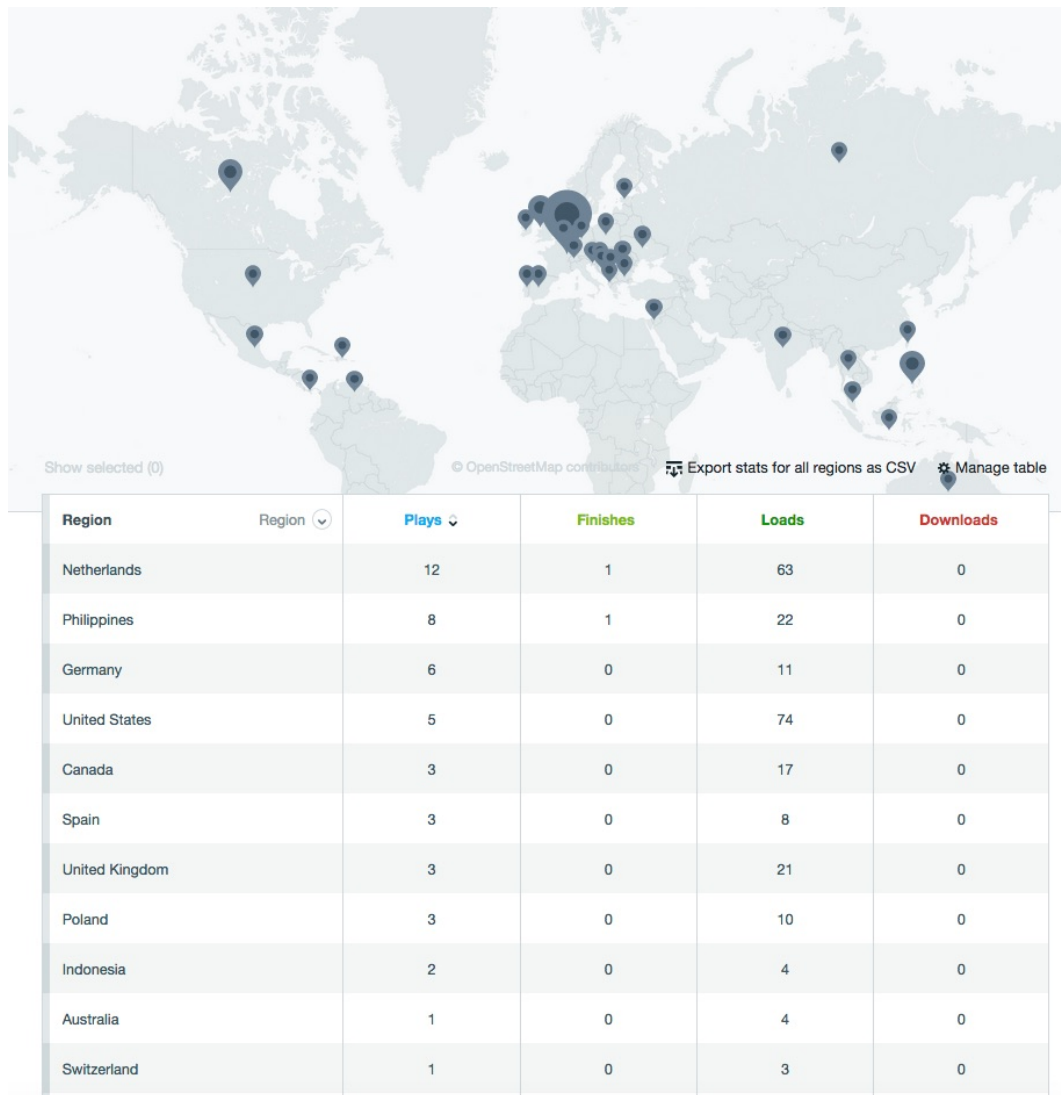


Figure 32

VOD life-span distribution 5to12 via Vimeo up to 1/12/2016

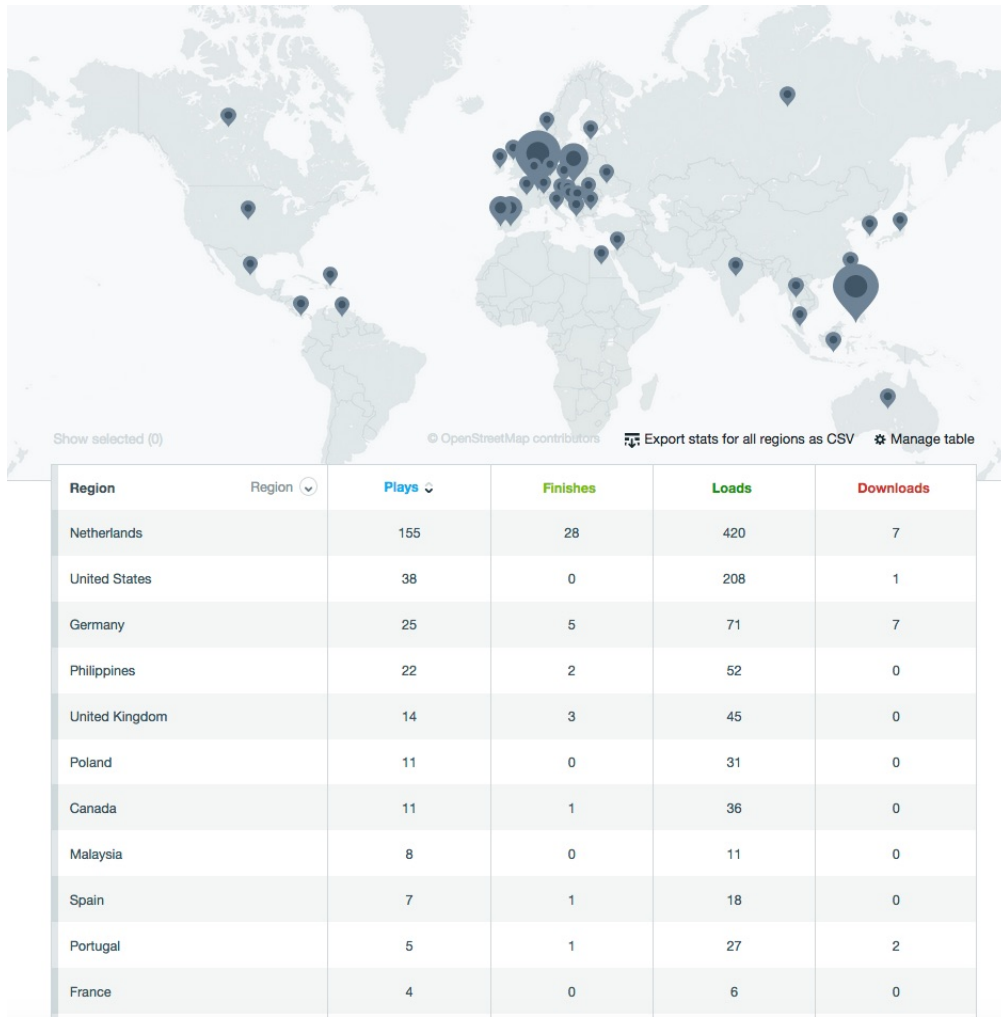


Figure 33

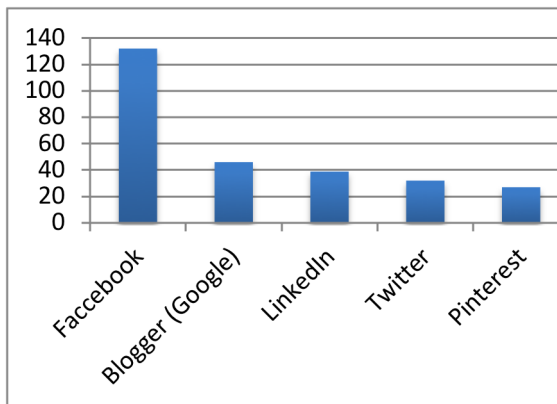
VOD distribution Black Piet: behind the Makeup via Vimeo, life span up to 1/12/2015



Figure 34

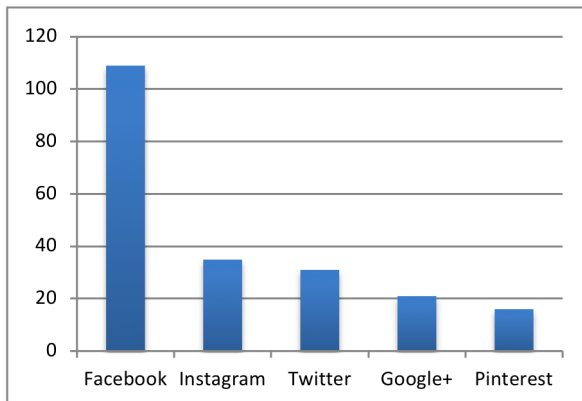
## Appendix G

Nielsen ranks SNS as follows:



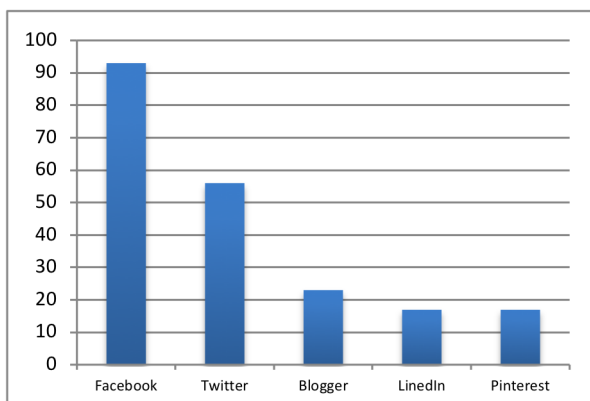
### Desktop Computers

- Facebook: 132 million
- Blogger (Google): 46 million
- LinkedIn: 39 million
- Twitter: 32 million
- Pinterest: 27 million



### Smartphone/Tablet Apps

- Facebook: 109 million
- Instagram: 35 million
- Twitter: 31 million
- Google+: 21 million
- Pinterest: 16 million



### Smartphone/Tablet Browser

- Facebook: 93 million
- Twitter: 56 million
- Blogger: 23 million
- LinkedIn: 17 million
- Pinterest: 17 million

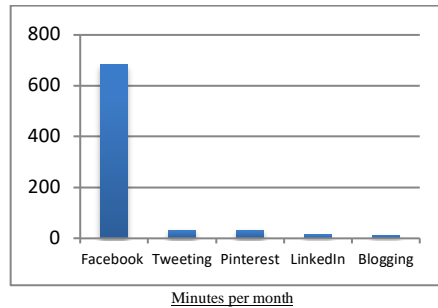
*Based on (Nielsen, 2014)*

*Figure 35*

Nielsen provides the following information about how much time users are spending online per device.

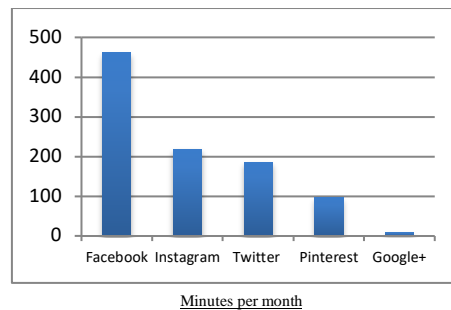
Desktop computer:

- 6:24 hours on Facebook
- 36 minutes tweeting (on Twitter)
- 36 minutes on Pinterest
- 18 minutes on LinkedIn
- 17 minutes blogging



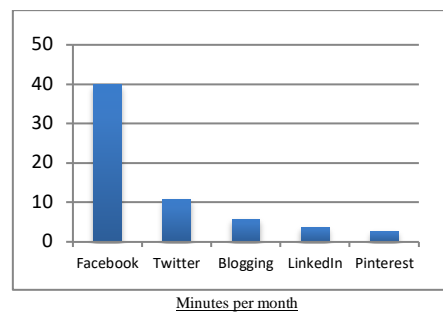
Smartphone app:

- 7:43 hours on Facebook
- 3:40 hours on Instagram
- 3:07 hours on Twitter
- 1:39 hours on Pinterest
- 11 minutes on Google+



Smartphone browser:

- 11 minutes on Twitter
- 6 minutes blogging
- 4 minutes on LinkedIn
- 3 minutes on Pinterest



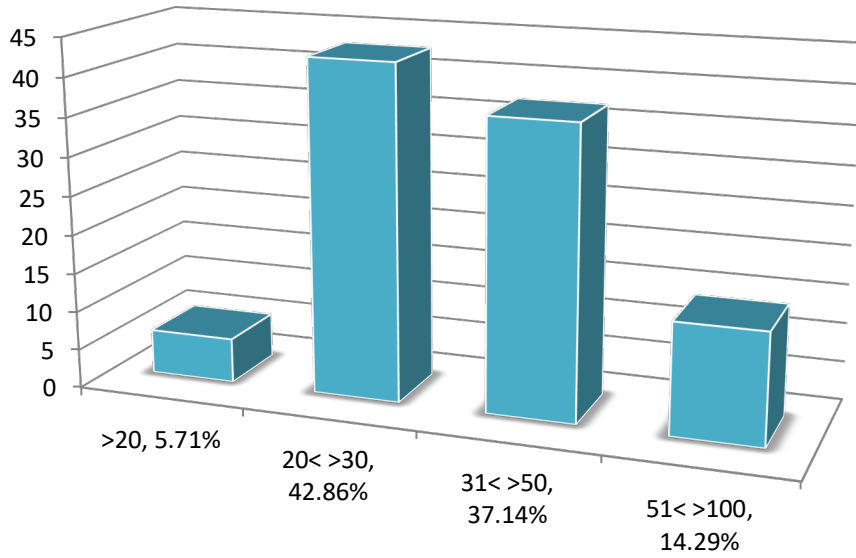
Based on (Nielsen, 2014)

Figure 36

## Appendix H

(Source: data from survey's and focus groups (F. Kohle, 2015))

User survey graphical representation Age Distribution



User survey graphical representation Status

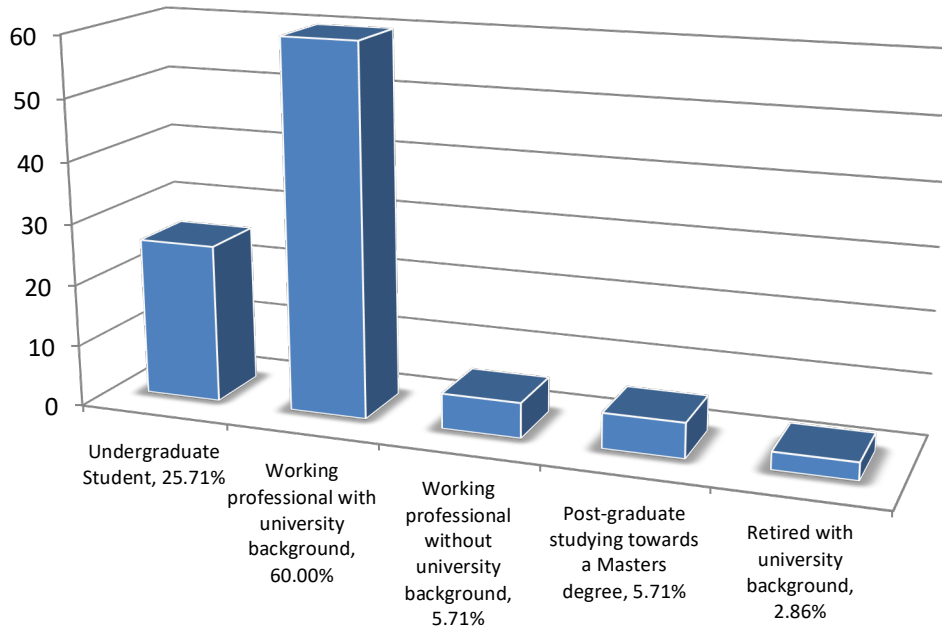


Figure 37

User survey graphical representation Social Media Access, Hours per Day

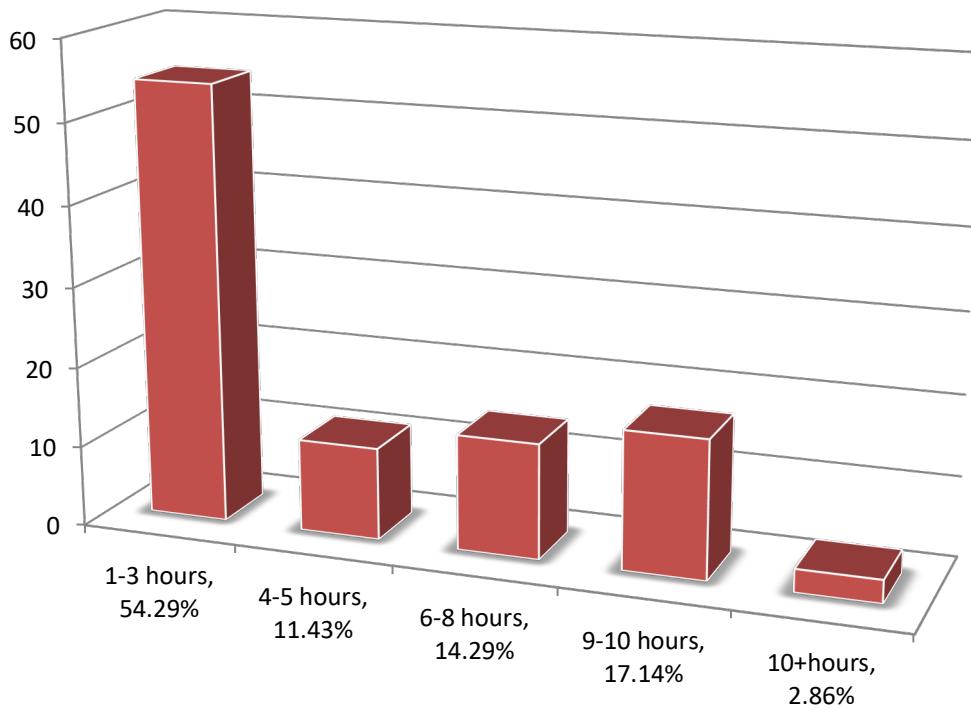
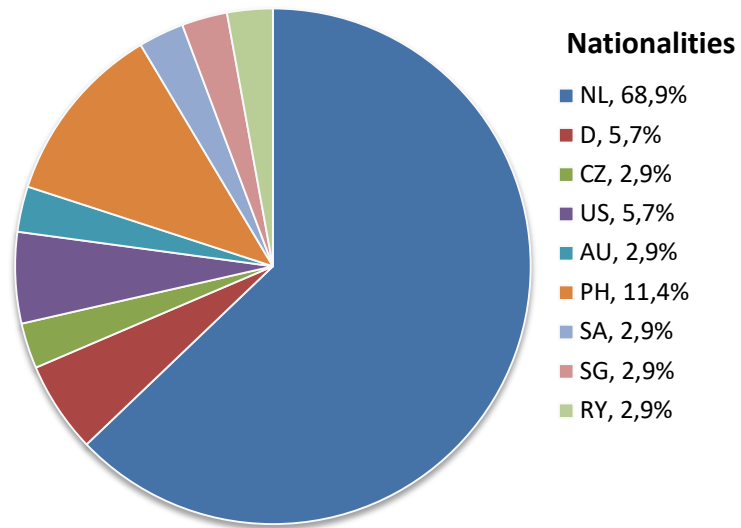


Figure 38

User survey graphical representation Nationalities



User survey graphical representation User Social Media Experience

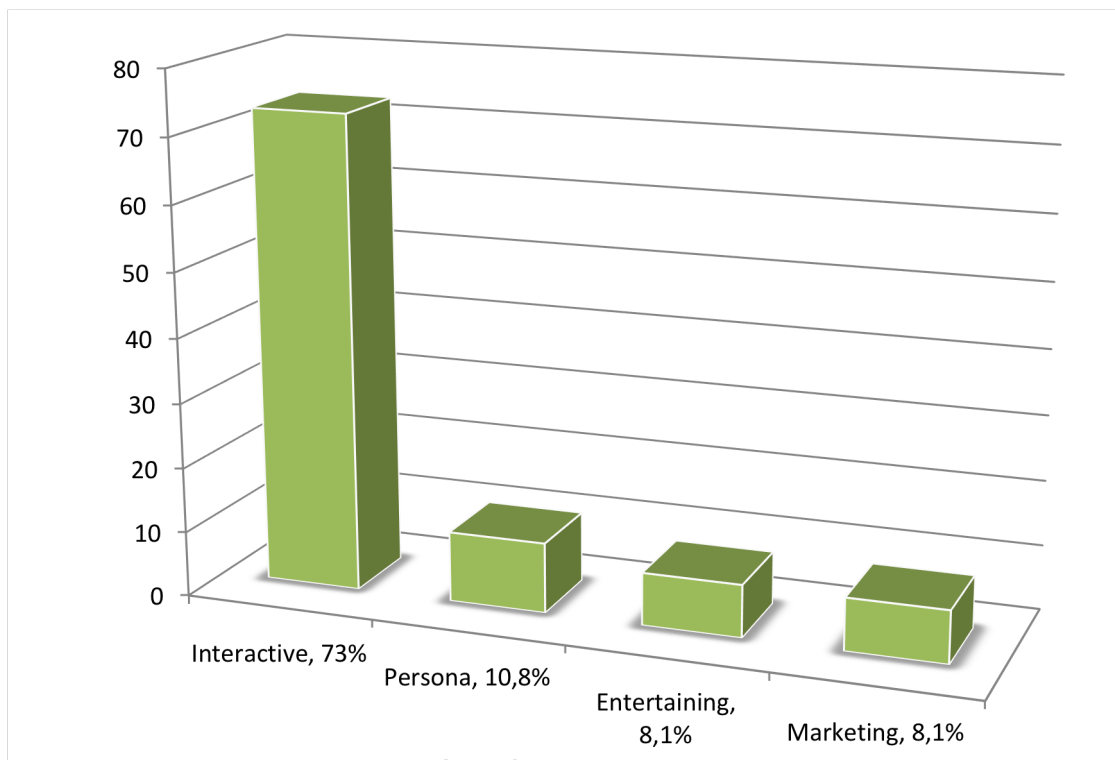
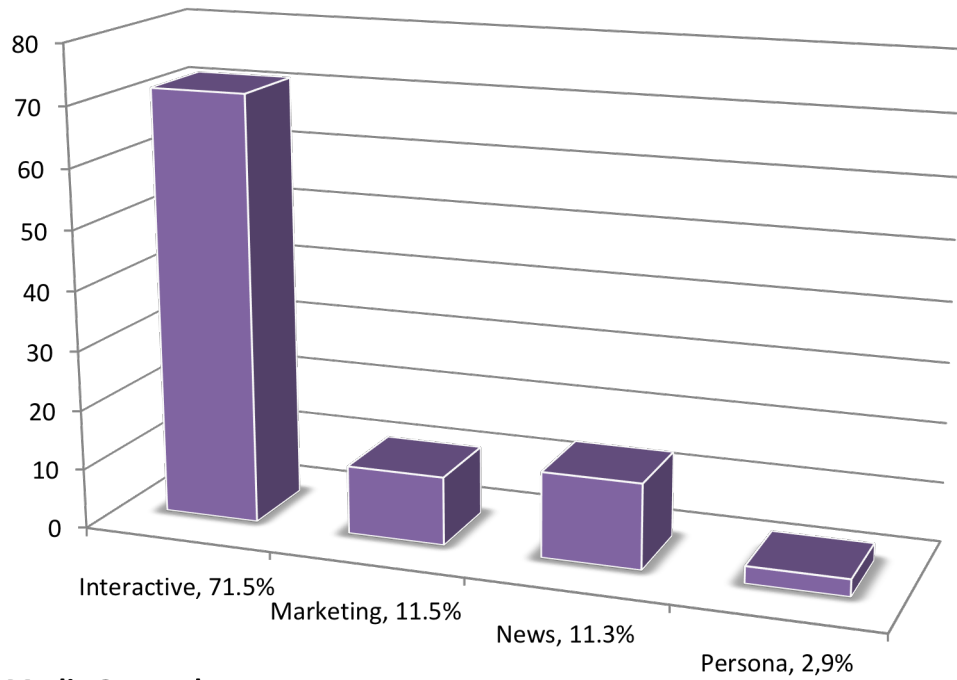


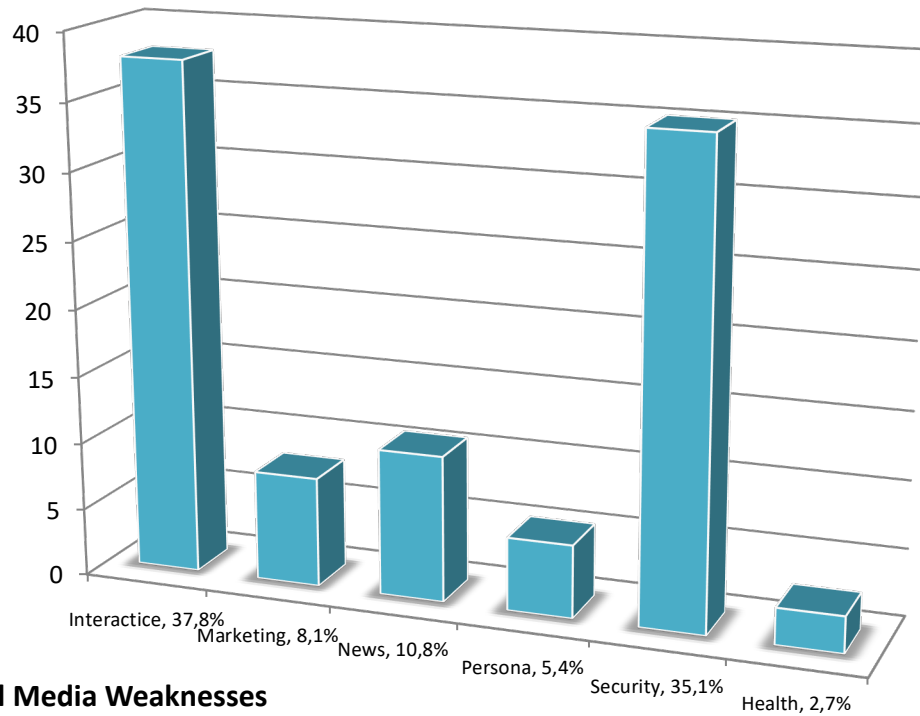
Figure 39

User survey graphical representation User Social Media Strength



### Social Media Strength

User survey graphical representation User Social Media Weakness



### Social Media Weaknesses

Figure 40

User survey graphical representation User Social Media : more about free sharing?

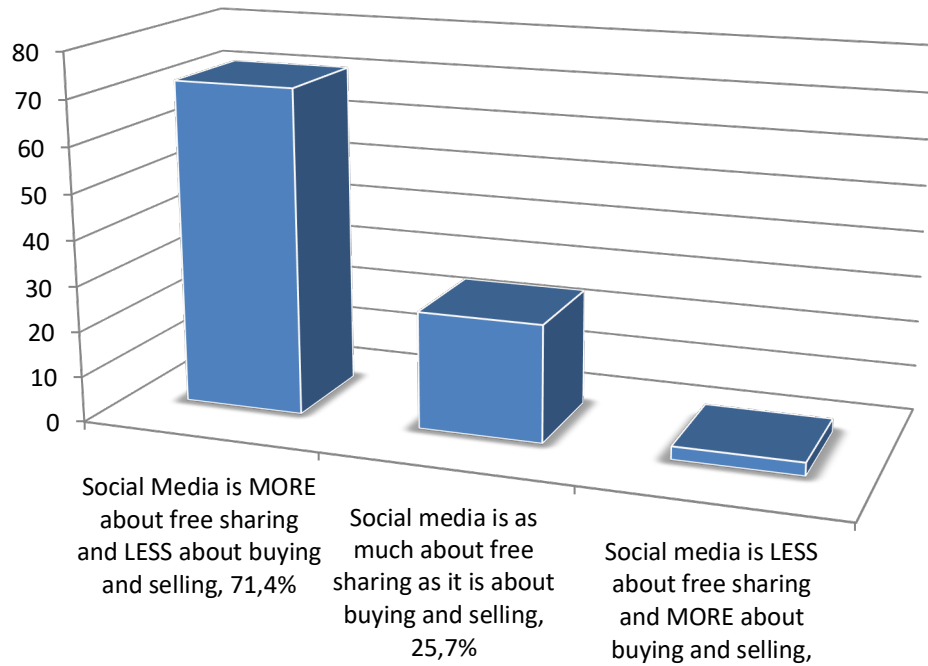


Figure 41



## **MEDIA DVD**

In addition to the DVD, all documentaries are available on vimeo.

God Church Pills and Condoms

Vimeo Link: <https://vimeo.com/tinylittlelab/godchurchpillsandcondoms>

No password is needed to access this documentary on Vimeo.



At the Hanoi screening of God, Church, Pills and Condoms

*Figure 42*

Fwd: Select "God, Church, Pill and Condom" to ...

**Subject:** Fwd: Select "God, Church, Pill and Condom" to competition of HANIFF  
**From:** arleen <arleencuevas@gmail.com>  
**Date:** 01/11/2012, 09:13  
**To:** Fritz Kohle <fritz@fritzkohle.com>

For your info: They are willing to cover for your expenses. I think you just have to get a visa for Vietnam. 😊 YEY I wish I can come with you. 😞

----- Forwarded message -----

**From:** [information@haniff.vn](mailto:information@haniff.vn)  
**Date:** Tue, 23 Oct 2012 16:20:31 +0700  
**Subject:** Select "God, Church, Pill and Condom" to competition of HANIFF  
**To:** [arleencuevas@gmail.com](mailto:arleencuevas@gmail.com)

Dear Mr Arleen Cuevas,  
We would like to send you the warmest greetings from the 2nd Hanoi International Film Festival (HANIFF) which will be held from 25th Nov to 29th Nov, 2012 in Hanoi, Vietnam  
We are happy to inform that "God, Church, Pill and Condom" was selected to the short film competition of HANIFF. It's our pleasure to invite you - the director to HANIFF and sponsor all the expenses for you during the film festival. If you can come, please fulfill the accreditation form and send it to me asap.  
Could you tell me the screening format of it? we can screen only 35mm, DCP, H264, MPeg4, Mpeg HD.  
Lastly, please send me the materials of this film including poster, trailer, synopsis, stills, biography, filmography and picture of director and leading actor.  
Look forward to your reply  
Best,  
Vu H0ng Anh  
Secretariat  
2nd Hanoi International Film Festival

----- Attachments: -----

HANIFF - Accreditation Form 2012.doc

69.5 KB

## Confirmation of screening in Hanoi

Vimeo link: <https://vimeo.com/tinylittledoclab/5to12>

No password needed to access this documentary on Vimeo



At Sedona Film Festival

Figure 43

Fwd: 5 to 12

**Subject:** Fwd: 5 to 12  
**From:** Fritz Kohle <fritz@fritzkohle.de>  
**Date:** 11/01/2015, 14:53  
**To:** arleen <arleencuevas@gmail.com>

Mr. Fritz Kohle

Dear Fritz,

CONGRATULATIONS! I am pleased to announce that your film, "5 TO 12" is invited to show in our 21st Annual Sedona International Film Festival. We find it to be a wonderful fit for our upcoming festival and do hope you will be able to accept our invitation to join us February 21 – March 1, 2015.

As a showcased film, we encourage you to be a part of the festival activities and excitement. We take pride in celebrating independent filmmakers. Therefore, we would like to have you as our guest in Sedona to represent your film, offer a Q&A after each screening and take part in panel discussions, festival workshops, special events and more.

We will provide complimentary accommodations for up to six nights while you are here for the festival. As our guest, you will receive either two "Filmmaker Passes" or one "Filmmaker Pass" and one "Filmmaker Guest Pass." These are all-access, priority passes that include admission to all films, festival parties and workshops. In addition, we offer all-access Platinum passes to filmmakers at the special price of \$495 each (regular price is \$990), if you wish. I hope this will encourage you to bring members of your production team, cast and other friends and supporters to celebrate your film, enjoy our festival and experience Sedona.

You would be responsible for your own transportation (airfare, rental car, etc.) to Sedona. The international airport is located in Phoenix. Sedona is a two-hour drive from Phoenix. A rental car is a great option, or there are a couple of shuttle services that operate between Phoenix and Sedona. Some airlines also fly in to Flagstaff, Arizona, which is closer. Please see the travel tips sheet, coming under a separate email, or visit our website at [www.sedonafilmfestival.org](http://www.sedonafilmfestival.org) for help with your travel plans.

Enclosed, please find the 2015 Sedona International Film Festival Contract. Additional filmmaker and travel information will come under a separate email. Please fill them out and send them back to us (via email, fax or mail). We will book your hotel accommodations and notify you when those arrangements have been made. Rentals cars are recommended as Sedona is not much of a "walking" town and your hotel may be located several miles from the festival. We will do our best to help those of you who do not have transportation find ways of carpooling or contacting taxis.

Again, congratulations on being an "Official Selection of the Sedona International Film Festival." We look forward to sharing your film with our audience.

Sincerely,

Patrick Schweiss  
Executive Director

1 of 2

03/05/2017, 21:36

## Confirmation of screening in Sedona

Black Pete: Behind the Make-up

Vimeo link: <https://vimeo.com/tinylittleoclab/piet-final>

No password needed to access this documentary on Vimeo



Production Still Zwarte Piet

*Figure 44*

"Black Pete: Behind the Make Up" at Weihnachts...

**Subject:** "Black Pete: Behind the Make Up" at Weihnachtsfilmfestival (Christmas Film Festival) Berlin 2016  
**From:** Weihnachtsfilmfestival {André Kirchner} <andre@weihnachtsfilmfestival.de>  
**Date:** 21/10/2016, 00:31  
**To:** "Fritz Kohle" <fritz@fritzkohle.com>

Dear Fritz Kohle.

We are really excited to inform you that your movie "Black Pete: Behind the Make Up" has been chosen for the official selection of Germany's first Weihnachtsfilmfestival (Christmas Film Festival) in Berlin.

Out of 848 submissions from 81 different countries we selected 6 feature films and 65 shorts for the festival. Your film will be part of the program!

We loved your movie and we are looking forward to a great screening and maybe a nice Q&A.

You can download the Weihnachtsfilmfestival (Christmas Film Festival) laurel as vector graphic here:

[http://weihnachtsfilmfestival.de/wp-content/uploads/2016/WFF2016\\_Laurel.zip](http://weihnachtsfilmfestival.de/wp-content/uploads/2016/WFF2016_Laurel.zip)

Weihnachtsfilmfestival (Christmas Film Festival) will take place from December 24 to 26 in

Germany's oldest cinema: Kino Moviemento Berlin.

Your movie will be screened on December 25 at 5 pm. (The date may vary.)

The full program will be released December 1, the feature films will be announced throughout November.

For our PR and the Screening we have some questions for you. We're looking forward to a timely response:

- Could you please send 2 Stills from the movie as a high resolution jpg? (Please add attribution / picture credits if it's necessary as a text file)
- We are able to screen digital files, (DCP or BluRay). In terms of shorts films digital files are most easy to handle. It would be great if you could send us an HD file as OV with English Subtitles. If you prefer DCP or BluRay please let us know.
- Will the screening be a premiere? (for example Germany premiere; It's no criteria for the festival but good to know for PR)
- If there is a Trailer to your movie please send a link.

Should you be able to join the festival, we make sure that there will be a short Q&A after the screening and that you get in some other programs of Weihnachtsfilmfestival for free (up to 4). If you like you can follow us on [Facebook](#), [Twitter](#) or [Instagram](#).

We're looking forward to a lot of great screenings and an awesome Christmas Film Festival December 24 to 26 in Berlin.

Sincerely, André Kirchner  
Festival Director

[#JoyForEveryone](#)

**Weihnachtsfilmfestival**

Germany's first Christmas Film Festival  
24. - 26.12.2016 Kino Moviemento Berlin

Web: [weihnachtsfilmfestival.de](http://weihnachtsfilmfestival.de)  
Facebook: [weihnachtsfilmfestival](#)

## Confirmation of screening in Berlin

Safe Haven: Stories from a Dutch School

Vimeo link: <https://vimeo.com/tinylittledoclab/i-came-in-a-boat>



Production Still Safe Haven: Stories from a Dutch School  
Below: community screening Safe Haven



Figure 45



### Example of successful Call to Action

Re: Oosterhoutse Filmcafe Screening - Thank You!



**Magali Gonçalves**  
To Fritz Kohle

22/1/2018 14:06

[Quick reply](#) [Reply All](#) [Forward](#) [Delete](#) [☰](#)

▶ [📎 1 attachment](#) [View](#) [Open in browser](#) [Download](#) [🔒 Save to Drive](#)

Really cool Fritz, congrats!  
I've been wanting to help the refugees for a while, do you know where the center is?  
Cheers,  
Magali

On 19 January 2018 at 16:22, Fritz Kohle <[fritz@film-and-television.com](mailto:fritz@film-and-television.com)> wrote:

Dear Magali, our documentary 'Safe Haven' is now online: [www.fritzkohle.com/?p=426](http://www.fritzkohle.com/?p=426)  
<[https://fritz.nationbuilder.com/r?u=http%3A%2F%2Fwww.fritzkohle.com%2F%3Fp%3D426&e=cce811fc54bd454964ef29a9603269d462cc16d2&utm\\_source=fritz&utm\\_medium=email&utm\\_campaign=after\\_screening&n=1](https://fritz.nationbuilder.com/r?u=http%3A%2F%2Fwww.fritzkohle.com%2F%3Fp%3D426&e=cce811fc54bd454964ef29a9603269d462cc16d2&utm_source=fritz&utm_medium=email&utm_campaign=after_screening&n=1)> A big Thank You if you...

--  
Best regards,

Magali Gonçalves

E-mail: [gmagali@gmail.com](mailto:gmagali@gmail.com)

Mobile: +31 68 418 30 35

Fwd: LISFE website contact form

**Subject:** Fwd: LISFE website contact form  
**From:** arleen <arleencuevas@gmail.com>  
**Date:** 01/05/2017, 11:27  
**To:** Fritz Kohle <fritz@fritzkohle.com>

FYI

----- Forwarded message -----  
**From:** lisfe – info <[info@lisfe.nl](mailto:info@lisfe.nl)>  
**Date:** Mon, May 1, 2017 at 11:21 AM  
**Subject:** Re: LISFE website contact form  
**To:** [arleencuevas@gmail.com](mailto:arleencuevas@gmail.com)

Dear Arleen,

We sent out the acceptance and rejection letters via the submission platforms around two weeks ago (in your case Filmfreeway). This seemed to be the most efficient way to contact the 1300 filmmakers who submitted to LISFE this year. We noticed too that this sometimes led to a delay of the filmmakers noticing that they're selected. Apologies for that, we hoped this would go through more smoothly!

Either way, congrats on being selected, it's been a tough competition this year and we are very excited to be showing your film at our festival! You and your team are warmly invited to join both the festival on May 13/14 and the official opening on Friday, May 12. We'll organize a Cine-Concert with old Polish short films, newly interpreted by the band Point Quiet and a Thai video artist. Please let me know if you're planning on joining and would like to participate in a Q&A (your film will be screened Sunday afternoon, starting around 13.15).

Regarding attending the festival, I am attaching an information package that contains useful info about Leiden and how to get here. I'm also attaching the 'Official Selection' laurel that may be useful!

Could you send us a link to the screening file? We prefer the format to be H.264/MPEG4 with a (preferred) minimum resolution of 1080p. Please also let me know if you want any changes or additions to the information we currently have on our website about your film.

Please let me know if you need any other information from us at this point.

All the best,  
Klara

[+31682427213](tel:+31682427213)



[lisfe.nl](#) • [facebook](#) • [linkedin](#) • [twitter](#)

**Like it short?**  
**9th edition: Spring 2017**

On Mon, May 1, 2017 at 11:01 AM, [info@lisfe.nl](mailto:info@lisfe.nl) <[info@lisfe.nl](mailto:info@lisfe.nl)> wrote:  
Arleen Cuevas [arleencuevas@gmail.com](mailto:arleencuevas@gmail.com) Hello,

I am the producer for the short documentary "Safe Haven; Stories from a Dutch Primary School", directed

## Confirmation of screening in Leiden

**DATA DVD**