What is Social Media and Why is it Important to Documentary Filmmakers?

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Social Media is a binary platform on which all previous forms of media converge. Producers are disappointed that social media does not generate the revenues expected. Documentary filmmakers are challenged to understand, adapt and apply this new technology. This paper examines social media, its origins, applications and limitations by reviewing the predictions made by media theorists. The author conducted case studies and interviewed practicing documentary filmmakers such as the producer of 'The Act of Killing'. Focus groups among digital natives and immigrants explored their perception of social media. Research includes the production of three documentaries to apply knowledge gained. Less than 5 per cent of digital natives and immigrants investigated perceive social media as a promotional tool. Self-expression, creativity, sharing information globally takes priority.

Keywords: Social media, documentary filmmaking, persona

Documentaries such as 'The Cove' (Monroe, 2009), 'The Act of Killing' (Oppenheimer, 2012) and 'The Story of Aaron Swartz' (Knappenberger, 2014) highlight how social media contributes meaningfully to a documentary project, for example by supporting a crowd-funding campaign, access to research otherwise not available during any stage of production, providing a discussion platform for stakeholders and audiences as well as promotion of the film throughout the production cycle. However, what exactly is social media? How did it evolve and why is it important to documentary filmmakers?

Social media is intrinsically linked with 'cloud' based binary technology. The cloud allows users to run applications and store information on server farms run for example by Google or Facebook, accessing and contributing information globally in digital form. Dropbox (Dropbox, 2009) and Google Drive (Google, 2015) are examples of data sharing cloud services; social networking sites such as Facebook, Twitter and Linked-in store user information in the cloud. Social network giant Facebook, established in 2004 (Philips, 2007), features of all social media networking site the most user subscriptions: 1.49 billion in the first quarter of 2015 (Statista, 2015). One in every five people on Earth has a Facebook account and more users are joining Facebook by the hour. 800 million users worldwide (Statista, 2015) subscribed to mobile messaging service WhatsApp, founded in 2009 (Satariano, 2014). Twitter came online in 2006 (Liedtke, 2013) counting 304 million subscriptions (Statista, 2015). Linked-in began developing its social networking services in 2002 (Linked in, 2015) with 354 million users worldwide (Statista, 2015).

Video streaming experienced strong growth with the arrival of digital networking technology and sufficient bandwidth. YouTube, established in 2005 (Monica, 2006), streamed

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its first video on April 23, 2005 (Karim, 2005) and features globally over one billion users (Youtube, 2015). Mobile devices have reached 6,9 billion subscriptions worldwide. 9,5 billion users are projected to have a mobile device by 2020 with access to social media networking sites (Ericson Mobility Report, 2014), or in other words: by 2020 there will be more mobile devices online compared to the estimated 7,7 billion humans living on Earth. (Geohive, 2015) Google's Loon project aims to provide Internet access anywhere via balloons in the earth's stratosphere (Google, 2013).

Social media and networking monoliths Facebook, Twitter, WhatsApp and Linked-in are all sites used by documentary producers embracing this technology during any stage of production. Social media is needed to tap into or create communities, run a successful crowd-funding campaign on sites such as Kickstarter (Kickstarter, 2008) and Indiegogo (Indiegogo, 2008). Distribution of documentaries increasingly relies on cloud-based services such as Without-a-box (2011), Filmfreeway (2011) and broadcasting OTT-operators (Ooyala, 2015) such as Netflix (2015), which added another 4,9 million subscribers to its streaming service in the first quarter of 2015 (Spangler, 2015), bringing the total number of subscribers up to 62.3 million.

The arrival of sufficient bandwidth and digital cloud services during the 2000s laid the foundation making global social media and networking sites possible. Millions of people participate, access, and contribute information and knowledge as individuals or part of a community to the cloud every hour of the day. Billions of mobile devices ensure that users have access to the social networking sites anywhere and anytime. It is necessary to investigate its origins to better understand how the social media phenomena and ever-growing global network developed. We discuss how media theorists predicted social media, examine popular academic definitions, how SME documentary producers, digital natives and immigrants (Prensky, 2001) perceive the phenomena.

Methods

The research approach taken is multi-paradigm: constructivist, critical theory and participatory. Constructivist, because new knowledge is created by the authors 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, considering its promise of more democracy, transparency and flat hierarchies. Participatory, because of the evolving nature of this study: for example findings are applied in the production of three documentaries to explore the nature of the social media reality in documentary production. Exploring social media requires an understanding of the origin and the development of social media, thus placing this thesis firmly into a relevant and up-to-date position. Reviewing relevant literature provided the necessary background: Ernst Kapp, Friedrich Kittler and Marshall Mcluhan provide insight into the place social media occupies in media theory. Exploring social media from a broader perspective at first, we discuss how social media connects to documentary filmmaking as well as other, unrelated fields and then define social media in documentary production. Sources include available literature on the topic, interviews with documentary producers, user survey and focus groups of undergraduate students and faculty at NHTV, University of Applied Sciences in the Netherlands and at NAU, Northern Arizona University, USA. The chapter concludes with a summary of findings and a definition of the social media phenomena.

'Alle Apparate ausschalten!'

How did media theorists anticipate the arrival of the global social networking phenomena? What were their predictions? Without insight into the views of technology and media theorists Ernst Kapp (Hantsch, 1906), Marshal McLuhan (Gordon, 2002) and Friedrich Kittler (European Graduate School, 2015) a deeper understanding of the social media phenomena and future developments in this field, is at best inadequate. Marketers and sales professionals, eagerly anticipating even more profits from this new technology, have published numerous handbooks on how to run a social media and crowd funding campaign. Haenlein (ESCP Europe, 2015) and Kaplan's (ESCP Europe, 2015) define the phenomena from a business and marketing perspective, categorizing social media into blogs, collaborative projects and social networking sites such as Facebook and Twitter (Users of the world, unite! The challenges and opportunities of Social Media, 2010). Since publication, their definition has been cited 5129 times. (Google Scholar, 2015). Documentary filmmakers hope for more financial freedom when applying social media marketing strategies, (Ravid, Winter, Candler, Reiss, & Bernfeld, 2014) and to return to grass roots filmmaking using this new medium.

"*Alle Apparate abschalten*" – were Kittlers last words, *his final request to turn off all machines* as he lay dying in a Berlin hospital (McCarthy T. , Kittler and the sirens, 2011). Unlike Hegel follower Kapp (Andreas Arndt, 2000) and McLuhan, who was influenced by the philosophy of Pierre Teilhard (Marchand, 1989), Kittler's vision was not as enthusiastic or anthropocentric: interest in the ideas of C.G. Jung led him to perceive the unconscious (Jung C. G., 2011 edition) as a 'metaphor for machine-parks' that are not yet known (Burda, 2009). University of Bonn graduate Kapp on the other hand, just as McLuhan, took the anthropocentric perspective: technology is an extension of man originating from organs, limbs and the mind (Grundlinien einer Philosophie der Technik, 1877). A precursor to McLuhan's 'Global Village' (The Gutenberg Galaxy: The Making of Typographic Man, 1962), Kapp refers in the chapter 'Der elektromagnetische Telegraph' to the telegraph as an extension of the human central nervous system. Even though Kapp described technology as an extension of man preceding McLuhan by almost a century, he does not receive the appropriate recognition he deserves, while McLuhan is appreciated for making these ideas accessible to a wider audience.

University of Manitoba and Cambridge graduate McLuhan's (The Estate of Corrine and Marshal McLuhan, 2015) contribution was to take the results of his 'probes' into the public limelight, setting the stage for himself as a 'media theory superstar' during the 1960-ties. His peers viewed his 'probing' technique critically; (Gardiner, 2008) nevertheless McLuhan rose from relative obscurity as a Professor in Toronto to become an icon in popular media theory. In 'The mechanical bride' (McCarthy & Nursey-Bray, 2008) discusses Freud and his disciple Jung regarding the unconscious. In chapter IX of 'Die Grundlinien einer Philosophie der Technik', Kapp discusses the influence of the unconscious on the development of technology as an extension of man. Though Kapp and McLuhan describe essentially the same idea, Kapp did so towards the end of the mechanical age and McLuhan during what he describes as the electric age. Friedrich Kittler's experiences media not as an extension of man; to him technology itself is autonomous. His concern is that man will eventually be taken over and controlled by an artificial intelligence. Moreover, unlike McLuhan, Kittler experienced the rise of digital technology realizing the unifying character of binary media technology. Analogue media led to greater individualization and fragmentation during McLuhan's lifetime, whereas digital technology established a platform in which all knowledge, all previous forms of media are united in cloud-space using Leibniz'

binary system, almost as invisible and ubiquitous as Jung's collective unconscious, were it not for server farms operating in our reality.

Ernst Kapp's exploration of the unconscious (Philosophy of the Unconscious, 1870), Kittler's future and not yet understood machine park, or Plato's realm of perfect forms and ideas, (Irwin, 2003) and Jung's collective unconscious (Die Archetypen und das kollektive Unbewusste, 2011 edition): theorists Kapp, McLuhan and Kittler considered the collective unconscious as a necessity regarding the origins of media technology. All three, Kapp, McLuhan and Kittler refer to the unconscious, but their view of the world, and their ideas on media extensions differ significantly. Little consideration was given to the possibility that man himself, his 'Persona' (Jung C. , 1928), is an extension, a catalyst, of the collective unconscious him or herself.

An Extension of Man?

McLuhan described in detail the shift from typographic man (The Gutenberg Galaxy: The Making of Typographic Man, 1962) to graphic man. Technology during the 'electric age' features specific characteristics, which are part of 'The Global Village'; one of the many terms coined by McLuhan as he took media theory into the public limelight. (Understanding Media, 1994 edition) The hallmarks of Print versus Electronic media can be described in shortened form as follows (Lapham, 1994 edition):

Print	Electronic Media
Typographic man	Graphic man
Visual	Tactile
Mechanical	Organic
Sequence	Simultaneity
Composition	Improvisation
Expansion	Contraction

The establishment of the 'global village' based on an 'electric' and global nervous system still depended on analogue systems during McLuhan's time, though it was Leibniz described the binary system more than two hundred years earlier (Essai d'une nouvelle science des nombres, 1703)laying the foundation future programming languages. The 'electric age' described by McLuhan required adaptation to a more organic, simultaneous and expanding structure of reality. Digital media technologies converge realities into a binary system, encompassing all content and information; since the 2000's the digitization of the world accelerated at exponential speed (The Netherlands Institute for Social Reserch, 2015). Man has evolved from 'typographic man' via 'graphic man' to 'artificial man'. The Global Village has established an extensive digital central nervous system increasingly digesting big data provided by the internet of things: a collective consciousness is beginning to form, challenging traditional boundaries. Whereas the electric age led to a greater degree of individualism, digital technology is providing opportunities for new communities to form on a global scale, based on big data, ethnicity and individual preference. The question is whether all this developed as an 'extension of man' or whether man is an extension and catalyst of the collective consciousness him- or herself. As a result, the author humbly adds to Lapham's chart as follows:

Print	Electronic Media	Digital Media
Typographic man	Graphic man	Artificial Man
Visual	Tactile	Vocal
Mechanical	Organic	Virtual
Sequence	Simultaneity	Convergence
Composition	Improvisation	Participation
Expansion	Contraction	Stagnation

Kapp describes in detail how man's anthropological measure is reflected in the creation of the world he finds himself in. Organs are blueprints for tools: for example, the hammer is an extension of the hand. Kittler on the other hand finds this a difficult argument. While the hammer example still works for him, he does not agree with the idea that the wheel is an extension of the human leg. (Bochum, 2007) It is difficult to see however, how the wheel is not an extension of the human leg, considering that both can be viewed as a means of transportation. The more obvious answer, and the author is building here on Kittler's criticism of McLuhan, is that both technology and man are both extensions of the collective unconscious. From this perspective it is possible to see man as a creative tool, an extension or catalyst himself, bringing into existence Kittlers 'unknown machine park'.

Social Media Today

Digital technology has introduced an age of convergence reflected in every aspect of daily life; instant communication on multiple levels, participation and content creation, the internet of things– all this is taking place on the digital platform which has become the underlying and unifying element of all knowledge and things digitized, available to a global audience via cloud services. Social media plays a fundamental role in this evolutionary step. How do contemporary scholars define social media?

Little information is available on social media in documentary filmmaking. Kaplan and Heanlein's definition (2010) of social media has been cited on Google Scholar 5186 times (2015) and presents a social media perspective for marketing and business. As Dean and Professor for Marketing at the business school ESCP Europe, Kaplan's definition of social media takes into account the digital evolution of Web 2 technologies, yet the speed of technological development only highlights how quickly their definition has surpassed its sell-by date as we are moving into Web 4 and beyond.

Florin Vladica of Ryerson University provides insight into New Media practices in documentary filmmaking, though the definition asserted excludes ontological matters (2009) investigating the topic from a business perspective only. As a result confusion as to how social media is defined at a deeper level has not subsided despite a wealth of literature describing the various aspects of social media use and perceptions concerning marketing and revenue generation. C.G. Jung's ideas on the human psyche, in particular the 'Persona' (Jung C. , 1928), help to better understand the social media phenomena: millions of users have created and are in the process of creating a virtual online extension of their Persona. The Persona is not the same as a person's personality: it is the part of our ego presented to the public, designed to impress and conceal the true nature of an individual. Only after becoming aware of that mask is the individual empowered to discover his or her true self. Social Media invites users to project their Persona online, serving as a reminder that social media cannot be defined from a business and marketing perspective alone. Ironically companies such as IBM understand this; their AI Watson offers services such 'Personality

Insights' to analyse and describe a user's Persona. (IBM, 2015) Inputting the text of this chapter resulted in the following character description of the author:

> You are shrewd, sceptical and tranquil.
>
> You are imaginative: you have a wild imagination. You are philosophical: you are open to and intrigued by new ideas and love to explore them. And you are solemn: you are generally serious and do not joke much.
>
> You are motivated to seek out experiences that provide a strong feeling of prestige.
>
> You are relatively unconcerned with tradition: you care more about making your own path than following what others have done. You consider achieving success to guide a large part of what you do: you seek out opportunities to improve yourself and demonstrate that you are a capable person.

Watson also offers personality reviews by analysing existing Tweets of a user. Based on this service the authors Persona is described as follows (IBM, 2015):
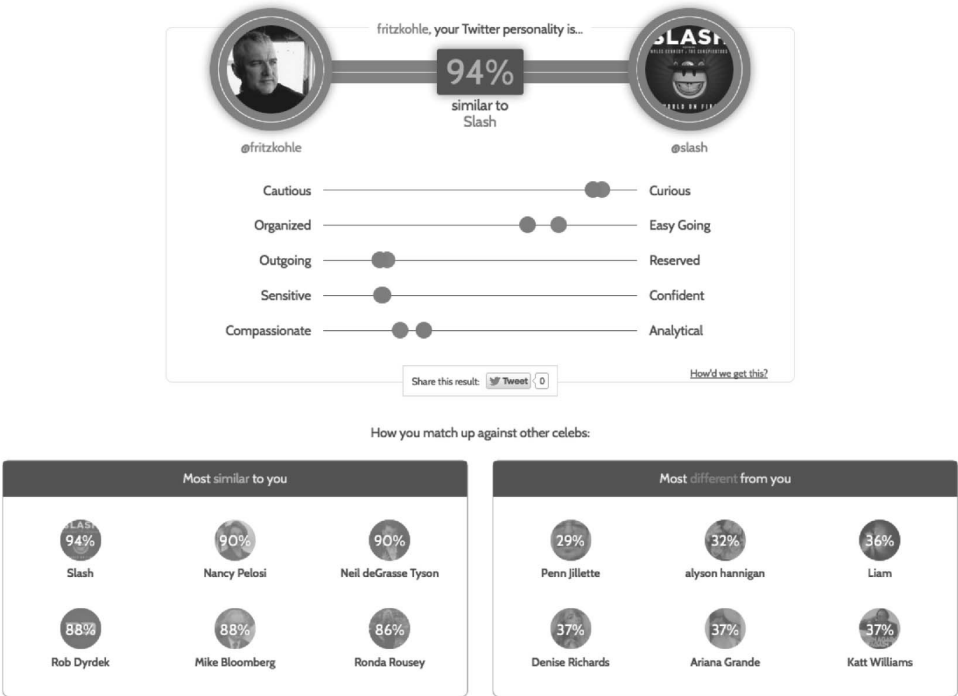
Accuracy of Watson's services is debatable, as the author perceives his analytical skills and sense of humour, despite his nationality, differently. Still, AI's such as Watson are considered accurate enough by Human Resources departments to pre-select and screen potential candidates (Broersma, 2014): the data trail users leave behind in social media is creating a 'digital Persona', open to dataveillance techniques. (Clarke, 1994) Social Media is not and has never been just a marketing and distribution platform providing interactive

services to users and communities, as claimed by Kaplan and Haenlein. It is an extension of a user's Persona; millions of users are testament to this every minute of the day. Documentary Producers need to be aware of that and build a social media strategy and online Persona accordingly. Filmmakers such as Koen Suidgeest (IMDB, 2015) are successful in projecting their own Persona to build and maintain a community surrounding their projects.

A credible and authentic virtual Persona adds significant value to a documentary project. As a result documentary producers need to have awareness of their own 'Persona' if they are considering extending their self into the virtual world. Individuals too adapted to society and the public, or if they identify their ego with the Persona projected, are likely to create an exaggerated presence (Huang, 2014) or even experience psychological difficulties (Schoen, 2009). Readers with an interest in the individuation process described by Jung are advised to further explore the topic of Persona at their own discretion, as this field is beyond the scope of this chapter; nevertheless awareness and insight into one's own Persona and the self, projected via social media, can only be considered beneficial.

Kaplan and Haenlein refer to early weblogs such as Bruce and Susan Abelson's "Open Diary" as part of their social media definition. As Internet speed increased it facilitated the establishment of sites such as MySpace (Goff, 2013) and Facebook (Philips, 2007). Two key elements are identified for social media: Web 2 technologies and user generated content establishing a collaborative and participatory online culture. Social media as a virtual extension of our Persona is not discussed. The unifying and converging character of the binary platform is not addressed, and since Kaplan and Haenlein's definition was published, the Internet of Things has arrived. Big Data is changing the way social media is being applied – not only by human users, but also by automated and increasingly intelligent algorithms, as the AI Watson demonstrates. Manuals and handbooks such as 'Selling your Film outside the US: Digital Distribution in Europe' (Ravid, Winter, Candler, Reiss, & Bernfeld, 2014), advise on how social media can be applied as a marketing and distribution tool. Marketers are swift to explain how social media can be used to exploit, sell and generate revenues, though the rise of social media, its ontology and epistemology is rarely explored.

Neither Haenlein, Kaplan nor Vladica offer a satisfying explanation regarding the non-commercial success of social media. Movements such as Occupy (Occupy Together, 2015), the role of social media during the Arab Spring (Blight, Pulham, & Torpey, 2012), Spain's 15M community (15M Movimiento, 2013), are left in a vacuum, yet social media is successful in establishing and maintaining global communities persistently presenting alternative political views (Kohle F. , Social Media and Documentary Cinema: the Arab Spring, the Wall Street Movement, Challenges and Implications for Documentary Filmmakers, 2014). Documentary producers are challenged to embrace this new technology: the convergence of media in the digital domain provides new opportunities, changing the way documentaries are made.

How do Producers Experience Social Media?

How do producers experience and apply social media? Koen Suidgeest is an independent documentary producer, a graduate of the University of Creative Arts (formerly SIAD), UK, lived and worked for more than 16 years in Spain as a documentary producer. Koen produced and directed documentaries across the world, negotiating their distribution in various territories, using social media to raise funds, creating awareness about his films and making them available online (IMDB, 2015). Koen is a typical SME documentary filmmaker

who embraces social and digital media technology, while taking advantage of the traditional commissioning system. French born Denis Vaslin is the CEO of Volya films based in Rotterdam. In 2004, he established Volya films, producing critically acclaimed documentaries (IMDB, 2015). Volya films is a company operating within the traditional commissioning system; social media is not considered an essential or even necessary part of their daily activities. Joram ten Brink is a documentary Producers whose credits include 'The Act of Killing'. (IMDB, 2015) He is the director of the Centre for Production and Research in Documentary film and Professor at the University of Westminster, UK. (University of Westminster, 2015) Ben Kempas is a Producer for Marketing and Distribution at the SDI and at Film Campaign. (Ben Kempas, 2015). He pioneered the use of social media at the SDI (2015) to promote and market the SDI slate of documentary productions. Based on his experience as a Producer for Marketing and Distribution he created Film & Campaign (2015), a start-up company based in Scotland.

Ben offers insight into pioneering social media community building practices. Jeff Dunne is a service engineer at Nationbuilder, a company that provides software solutions in the field of community building (Nationbuilder, 2015). Jeff helps Nationbuilder users implement custom implementations of their software and can provide insight into what social media means from a community building perspective. Andrew Grieb is the Producer for fan based 'Star Trek New Voyages: Phase II'. (IMDB,, 2015) Though an amateur group, 'Star Trek New Voyages: Phase II' accesses, maintains and grows a significant fan community using various social media tools. Andy Grieb provides insight into the challenges any successful production faces when maintaining a sizable community. 'Star Trek New Voyages: Phase II' regularly raises hundreds of thousands of US Dollars for their fan based Star Trek productions. (Star Trek New Voyages, 2015)

Producers Discuss Social Media, Communities and Crowd Funding

For Koen Suidgeest social media is a major tool to build communities, which is key to a successful social media and crowd-funding campaign. To him it is a platform to interact and engage with his audience. 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 matched funds raised by the campaign. (Koen Suidgeest, Personal Communication, 2014) Social media provides a platform for Koen's audience to comment on and discuss his films with the Koen directly. Raising awareness and getting the crowd-funding campaign going for 'Karla's arrival' would not have been successful without social media. Denis Vaslin on the other hand considers social media as an invitation to users to be superficial. (Denis Vaslin, Personal Communication, 2014) As a medium it contributes towards the fragmentation of knowledge and common references, at the same time he concedes that as a platform it unites people. Joram ten Brink considers social media as a major contributor to the success of documentaries in the last 15 years, such as i-docs (Joram ten Brink, Personal Communication, 2014). It provides an alternative to the traditional commissioning process. To him television was key to documentary production in the past. However, most television broadcasters, i.e. BBC, ZDF and Channel 4, have completely withdrawn from that process or are in the process of doing so. To Jeff Dunn social media is not effective without community building (Jeff Dunn, Personal Communication, 2014). It forms the foundation of a long-term strategy and offers users a sense of belonging.

Grass root activism can be very effective via social media: Wal-Mart changed its branding strategy based on the impact of Robert Greenwald's film (The High Cost of Low Price, 2005). To Jeff social media is about empowerment. Privacy, anonymity and social

media abuse are a problem as the recent NSA revelations highlight (Macaskill & Dance, 2013). Andrew Grieb is tasked with production of fan-based films for 'Star Trek New Voyages: Phase II'. To him social media is a great communication tool (Andrew Grieb, Personal Communication, 2014), helping the fan base to grow. 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. Social media is used to maintain a meaningful dialogue with the fan community and serves as a platform to communicate internally. According to Andrew Grieb, producing fan-based pictures would be very difficult without social media as the group regularly raises hundreds of thousands of dollars via crowd funding campaigns.

Koen Suidgeest successfully ran social media and crowd funding campaigns and defines social media as an 'interactive news service'. His documentary about homeless teenager mothers began with a blog that helped generate 3000 Euros to get the project started. Yet, he does not consider crowd-funding as social media, though without social media crowd-funding would not be as successful. Koen recognizes that the majority of crowd-funding campaigns make extensive use of social media: crowd-funding can be considered a social media spin-off. Volya films experimented with crowd-funding. To Denis Vaslin social media and crowd-funding campaigns are inefficient concerning revenue generation. Social media is unsuitable when it comes to recouping investments. Having a website is part of a social media strategy, it is the online window to Volya films. In addition platforms such as Facebook, LinkedIn and Skype are considered social media as well as mobile devices. Jeff Dunn explains that social media campaigns need to be very specific about user preferences, location and how they connect to each other in order to be effective. Accurate tagging of data and deep data mining are key to accomplish a successful campaign, especially when the goal is to generate revenues. This is time consuming and costly, so producers are challenged regarding funding social media activities. Andrew Grieb's perspective is that crowd funding really took off with the advent of social media so the two cannot be separated. His group regularly raises hundreds of thousands of dollars for fan movie production. To Ben Kempas social media is a tool to reach audiences in an unprecedented, democratic way. To him the Internet is one of the most beautiful things that ever happened, allowing communities to discuss, participate and express their views.

Gossip, Bullying and Spying: or a Meaningful Relation with Audiences?

Measuring success of a campaign is a critical topic. What are the metrics? What criteria should apply? The amount of profit made? The number of likes on a Facebook page? For Koen an important criterion is to raise awareness, as was the case with his film 'Karla's arrival' on the topic of homeless teenager mothers. Volya films make use of infrequent, short and precise email newsletters. At the same time Denis finds social media a distracting, expensive, time consuming and frustrating experience, admitting that Volya films does not know enough about the technology. Typically, tasks relating to Social Media are delegated to an intern, in the hope that the digital-native-intern understands social media better than the company founders, all digital immigrants. According to Denis, chatting on Facebook is not producing a movie and crowd funding is perceived as online-begging. For Andrew Grieb email is not a suitable tool when dealing with 164,000 fans. Accurate data is important and moderation of such a large group is a challenge regarding available resources. It is time consuming and dealing with trolls can be very frustrating. Where and how show a moderator draw the line? Using social media helps to break this down, spread the workload, moderate effectively, communicate with and inform fans regularly. Nevertheless, social

media also has limits. Anonymity is one of those, especially when fans or team-members are being bullied online. Openness and honesty are a good way of dealing with trolls to avoid cast and crew being hurt. One of the key actors stopped playing Captain Kirk simply because of the bullying he had to endure online. Social media can help get people together, via Skype for example, which is more efficient compared to writing lengthy emails. Having a face-to-face meeting is still considered the best way of communication. A strong moral compass and being a little thick skinned when dealing with negativity is key to dealing with these trolls on blogs.

Festival Distribution, Droadcasters, Copyrights, and Censorship

Social media was crucial to get 'Karla's arrival' distributed in film-festivals: the film screened in over 30 festivals worldwide and won numerous awards. Social media is a valuable source regarding the festival circuit but it is a labour intensive element of production. Social media bypasses censorship and extends the life span of a documentary and provides great global exposure. On the other hand Denis Vaslin is of the opinion that this kind of work should be done by distributors. Joram ten Brink's view of social media highlights the use of private community screenings for 'The Act of Killing' in Indonesia. During the production period public social media could not be used because of the sensitive topic of the film. The film was never submitted to the censors in Indonesia because of the strong likelihood that the film would be banned. Instead, private community screenings were organized and since the film was not banned, it is still legal to show it privately.

Social Media is changing how copyright and trademark laws are applied as Star Trek New Voyages demonstrates. For Andrew Grieb it is important to have a strict copyright policy in place to ensure the unwritten agreement with Paramount, accepting the current situation, is not jeopardizing future productions. Another Fan-based group producing Trek-fan-movies is frequently pushing the limits of this agreement and Andrews's team is concerned that eventually rights on the Trek franchise are enforced by Paramount. 'The Act of Killing' was made available on YouTube (Youtube, 2013) after post-production completed and more than 500,000 views were recorded since then. By uploading the film to YouTube, ownership of the film changed giving YouTube permission to host the film and providing opportunities for third parties to download it. (Youtube, 2015) In the case of 'The Act of Killing', the producers intended to make the film available online via YouTube as Joram ten Brink explained. However, producers unaware of the legal issues involved may find that they are no longer the sole owner of their film.

From Idea to Distribution: Revenues and Limitations

Documentary producers expecting to generate revenues and profits are disappointed. Social Media is not generating the revenues they expect, nor does it provide the freedom they hoped for within the old paradigm. There are notable exceptions on crowd funding platforms such as Indiegogo.com. Traditional producers perceive social media and connected crowd-funding campaigns as a 'waste of time', even as begging: 'chatting on Facebook does not produce films'. This perspective very much represents the old paradigm: the media landscape is changing swiftly on a global scale. Traditional power structures in broadcasting have shifted significantly with game changers establishing new distribution platforms such as global OTT-operators Netflix. There is no reason to assume this trend is going to reverse. Traditional broadcasters are developing social media strategies to remain competitive. Joram ten Brink rightly points out that broadcast commissions continue to shrink, budgets are not getting bigger and competition for these funds is increasing.

Producers embracing this technology experience social media as value enhancing, a tool that helps increase awareness on a given topic, a grass-roots platform providing an open discourse between the documentary filmmaker and communities, audiences and stakeholders. Social media provides an opportunity for SME producers to target niche and censored markets as 'The Act of Killing' demonstrates (IMDB, 2013). Social media played a crucial role in developing meaningful online dialog with the community 'Karla's arrival', which then 'snowballed' via social media into additional funding from traditional sources. 'God, Church, Pills & Condoms' (IMDB, 2012) highlights how social media raises awareness on teenage pregnancies and implementation of controversial family planning laws in the Philippines.

Raising awareness via an authentic and credible online Persona adds value to any production, which can lead to additional funding. The SDI's Ben Kempas highlights how effective social media can be regarding Marketing and Distribution. Nevertheless, revenues generated barely cover the running costs for this position and the current trend is to pool resources for a slate of films. There is a niche market for social media marketers to specifically promote documentary production. As a result, Ben Kempas set up a film promotion company specializing in social media campaigning for documentary productions. Andrew Grieb's example highlights the difficulties regarding the management of data and moderation issues for large communities on social media platforms. A year after the initial interviews producers were asked if and how their perception and application of social had changed: though all confirmed that social media is being used, the situation had not changed for most. Andrew Grieb and his volunteers are still dealing with the difficulties a large community presents them with regarding moderation. Traditionalists such as Volya films infrequently attempt to apply social media but are disappointed with the financial return, Koen Suidgeest successfully completed a fund raising campaign for breast cancer and continues to raise awareness for films produced and in production.

Social Media also has a darker side. It can provide transparency and encourage discussion online, but it can also obscure and confuse. Users project their Persona, the acceptable public 'mask' of their personality, via social media. As in real life, individuals also have a darker side, which Jung calls the 'Shadow' (Jung C. , 1928). The 'Shadow' is all that the Persona is not: the Shadow contains repressed items of our ego and is closer to our collective unconscious. The darker side of a users 'Shadow' notably occurs in anonymous or trolling online content. Censorship, propaganda and clandestine online surveillance can be interpreted as the 'Shadow' side of a society or culture; it is difficult to distinguish authentic from propaganda content. Recent revelations regarding secret services spying (Macaskill & Dance, 2013) and involvement of secret services funding Google Earth (Shachtman, 2010) are hindering the development of the true potential of social media. Unless appropriate legislation establishes and enforces better protection of privacy, these issues will continue to hold social media back. Dr. Petra Grimm of the Hochschule der Medien, Stuttgart, even suggested that Facebook has become so important that 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, offering a social media network that is independent, secure and trustworthy. (ZDF, 2015) Educators and parents are often overwhelmed with the challenges social media presents them with and health professionals are concerned about children and teenagers being addicted to online services (Kohle & Raj, Implications of Social Media Use in Personal and Professional Settings, 2015). Despite the downsides, producers and users continue to engage in social media, social networking sites keep growing and digital natives perceive themselves as participants in a worldwide global social media culture, as the following chapter highlights.

How do Users, Digital Natives and Immigrants Perceive Social Media?

Undergraduate media management students at NHTV, University of Applied sciences, Breda, Netherlands and mass communication students NAU, Flagstaff Arizona were asked to form focus groups and then upload their conclusion to Google docs. (Focus Groups - Digital Natives and Immigrants, 2015) NHTV student focus groups consisted of seven groups each made up of five students; NAU students were grouped into 12 teams of three students each. A group of 15 lecturers working in pairs at NHTV was also included to obtain more insight on how digital immigrants perceive social media. Limitations of this survey are that views expressed by digital natives and immigrants can differ because of age, not necessarily because of the way social media is perceived. This in itself could be a topic worth investigating separately. Within the context of this qualitative research, the results are not considered representative regarding the general population, but indicative for future media professionals, professional practitioners and faculty.

Comments of digital natives and immigrants were categorized as follows:
Sample Comment

Global	:	"A platform to connect with the rest of the world and share your thoughts."
Creative	:	"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."
Sharing	:	"The means of sharing information and connecting with others around the world using the Internet."
Promotion	:	"It's a way of sharing information in a fast pace and also means of promotion"
Escape	:	"It connects you to people on the Internet but it disconnects you to people in real life."
Addictive*	:	"Yesterday, we just lost the Internet for 6 hrs. which makes me so anxious and find nothing to do without internet."
Destructive*	:	"Social media is destroying our country, kids so young seeing stuff a lot easier and easier to get into bad stuff"

* Addictive and destructive were not considered a single category, as a distinction was made between the compulsions of being online as being addictive versus anonymous online bullying as being destructive.

Unsurprisingly digital natives felt more comfortable engaging with social media on a wider level (Fig. 1):

29.63 per cent consider social media to be global,

18.52 per cent see it as a creative platform,

33.33 per cent share information via Social Media

3.7 per cent see it as a promotional tool,

3.7 per cent are concerned that social media is a form of escape from the real world,

3.7 per cent find it addictive, and

7.41 per cent see Social Media also as destructive.
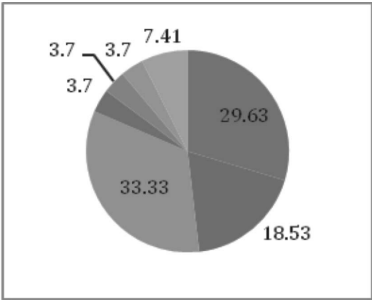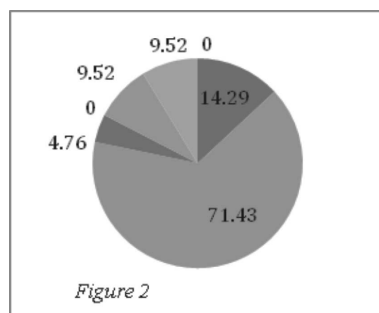

Figure 1

Digital immigrants on the other engage with social media on a more narrow level (Fig. 2):

0 per cent think of social media as a global tool,
14.29 per cent see it as creative,
71.43 per cent share information via social media,
4.76 per cent see it as a promotional tool,
0 per cent consider it a form of escapism or addiction, but 9.52 per cent see it as destructive.

Figure 2

Reviewing the data it is surprising that 0 per cent of faculty considered social media to be a global tool. Though not representative due to the sample size, it provides some insight into how digital immigrants perceive social media. It is not surprising to learn that the percentage of digital immigrants considering social media to be destructive is higher when compared to digital natives. Digital immigrants find social media more challenging compared to digital natives. For the vast majority of digital immigrants social media is a tool to share information. Only 4.76 per cent see it as a promotional tool within the context of the Haenlein & Kaplan's definition of social media, the percentage in this category being a little lower for digital natives. Digital natives are more comfortable using social media, see themselves as part of a global community and they are also aware of its limitations, such as privacy and surveillance issues; despite surveillance digital natives expect social media to be part of future projects they participate in. To digital natives and immigrants those social media is best when sharing information globally, enabling self-expression and providing a platform for creativity.

Social Media Project Applications in Documentary Production

The experiential part of this research involved the production of documentaries to apply new knowledge and explore what it is like to go through the process. Three documentaries were produced; all of them featured social media applications. Limitations were that all three documentaries were produced part-time, outside the authors working hours as a teacher at NHTV: projects needed to fit the authors existing workload. The expected outcome was to describe what it is like to use social media in documentary filmmaking practice, based on knowledge gained via qualitative research methods.

'God, Church, Pills & Condoms' is a documentary about a new controversial health care reform in the Philippines, providing families on low income, young men and women, access to free contraception methods such as condoms and anti-baby pills. The Catholic Church still plays an important role in Philippine culture politics: the church strongly opposes any other form of contraception other than natural methods. This law has been proposed almost 20 years ago and because of lobbying by the Catholic Church and affiliated organizations such as Pro-Life Philippines, passing and implementation of the law was successfully delayed. Social media played a crucial role in the development of this film. It would not have been possible to research the topic without the many leads available via social media. News head lines, blogs, Facebook posts–all helped identify potential participants in the film before production began in Manila. Soon a small community formed around the projects Facebook page 'Tiny Little Doclab' (Kohle F. , Tiny Little Doclab, 2009) which in turn provided new leads to help target specific groups regarding the

distribution of the film. A small crowd funding campaign raised a modest amount of money towards the production and distribution costs of the film, (Tiny Little Doclab, 2011). Social media had a significant influence regarding festival distribution via online platforms (Film Freeway, 2011), (Without a Box, 2011).

In addition to traditional festival submissions, the film was successfully released and accepted into a number of international festivals resulting in formal invitations for the director of the film to Cinemalaya 2012, Manila (Cinemalaya, 2012), and the Hanoi International Film Festival (Hanoi International Film Festival, 2012). The film was made available online via Vimeo (Vimeo, 2012) for festival promotion. Politicians, clerics, medical professionals, educators, young man and women, were made aware of the film via Facebook and YouTube with short trailers and clips. The aim was not to generate profits but to raise awareness about the topic and encourage participants and the audience to form their own opinion based on the arguments presented in the film. Facebook, Vimeo and YouTube statistics show that a sizeable community discussed the film, relevant decision makers such as Elisabeth Angsioco (Democratic Socialist Women of the Philippines, 2010) further enhanced the value of the film by ensuring the film was promoted to relevant target groups in the Philippines. The results speak for themselves, bearing in mind that this film was produced part-time, during holiday breaks and weekends, while teaching at NHTV, the results speak for themselves.

'5 to 12' is a documentary about elderly athletes. The goal was to produce a documentary about aging and sports as well as to explore how the largest growing demographic group in developed countries, namely people above 50 and older, are engaging with social media.'5 to 12' tells the story of two friends, Kees and Rinus, both of whom are in their late 70-ties and active athletes. Learning from Ben Kempas example, i.e. social media applied for 'I am breathing', participants and organisations with an interest in the film were identified via social media. Eventually an online discussion with interested individuals emerged, which then led to our first meetings with the participants of the film during development. Short behind the scene video clips were uploaded regularly, which in turn created interest in this age group to participate via social media. '5 to 12' was submitted to various film festivals via sites such as Freeway and Without-a-box and achieved international releases in festivals such as Docfeed in Eindhoven, the 21st International Sedona Film Festival and the Films-by-the-Sea Festival in Zeeland; a formally 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.

At the time of writing this chapter, the third film, 'Sinterklaas and Piet', has entered post-production. Lessons learned from the two previous films were applied and neither development nor production would have been possible without social media. The 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'. It was possible to tap into an existing online community; initially it was difficult to identify participants for the film as both, Anti- and Pro-Zwarte Piet groups did not understand our motives. The production team succeeded in convincing key participants via online discussions on Facebook and eventually managed to obtain 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.

Social Media and Rise of Global Collective Consciousness: What does this Mean to Documentary Producers?

Haenlein's and Kaplan's definition of social media describes potential business applications and Vladica offers useful insight into social media application in filmmaking from a marketing perspective; but neither ontology, epistemology and role of the online Persona as an extension of the user personality are addressed and discussed in detail. The success of social media in non-commercial applications, such as the Occupy movement, is explored at best in a superficial way. Social Media is not just a collection of interactive blogs, social media networking sites and communities. Research shows that social media has revenue generating potential, but the real strength of social media is the potential to extend the users Persona online and his, her or an AI's contribution towards the formation of a collective global consciousness, which was anticipated by McLuhan. Traditionalist producers working within the current paradigm are disappointed when expecting more financial freedom or additional revenues. Producers embracing this new technology projecting an authentic and credible online persona are more likely to establish and maintain a loyal community. Documentaries produced as part of the experiential research confirm the importance of an effective social media strategy during all stages of a project. Producers are reluctant to fund social media as it drives up costs without a guarantee of a financial return. Social media is a phenomenon that can be used within the existing paradigm for commercial purposes, but the big social media moments are likely to be ahead of us as we move towards the revolutionary moment described by Chris Hedges (Isquith, 2015).

Expectations of what social media can deliver differ between digital natives and immigrants: 33.33% of digital natives considered information sharing on this global platform important compared 71.43% of digital immigrants. 29.63% of digital natives see social media as a global platform. Compared to 14.29% of digital immigrants, 18.52% of digital natives experience social media as an important creative tool. But for both groups, less than 5% of digital natives and immigrants perceive social media as a promotional tool: information sharing, raising awareness on a given topic, creativity and extending an online Persona, i.e. self-expression, take priority over promotion and marketing matters.

Abuse of this technology, for example anonymous online bullying (Juvonen & Gross, 2008) and unauthorized mass surveillance (Macaskill & Dance, 2013), continues to destroy trust in social media. As the nation state will become less important in the future, representatives of the nation state idea are expected to use social media for propaganda and surveillance purposes (Greenwald, 2014). It will become increasingly difficult for those in power to ignore the growing number of voices, spy on or manipulate users. Documentary filmmakers need to be part of that process; they cannot afford to stand on the side-lines, especially if their goal is to contribute towards this new global collective consciousness by raising awareness on a given topic of their choice. Despite these limitations, 'The Act of Killing', 'Karla's arrival', strategies applied by Ben Kempas, and the documentaries produced by the author, demonstrate how documentary producers embracing this new technology can identify participants for their project during development, engage with audiences during production, create or tap into an existing community to raise awareness on a given topic and distribute their films online. Social media use and applications continue to grow and even traditional documentary filmmakers, who view the technology critically and as unprofitable, can no longer escape this virtual reality.

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