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New Social Practices of Audiences: Community Engagement in Filmmaking

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Abstract

Cinema has gone through various stages in becoming a locus for collective production throughout its existence. Due to new technologies and changes in users' social practices, that cinema is the product of the film director is no longer the main conviction about cinema. The opportunity to participate in production processes, has shifted the focus from the director to the audience. This has brought up the opportunity for self-expression across various communities in different parts of the world. In terms of users' engagement with the media of their choice, individuals have gradually achieved more control on the production and marketing processes in film industry. With the concept of "Community Filmmaking," a burgeoning common practice, means, as communities now have direct or indirect access to mass participation in filmmaking. This article traces the changing social practices of audiences and new audience patterns due to their involvement in the filmmaking process in terms of digitalization through the term "crowdsourcing" by focusing on the collaborative process of this method. Descriptive content analysis and literature review about the terminology are used to present the concept of community engagement in filmmaking. In this article, the concepts of connectivity and collectivity will be analyzed by two specific examples: "Life in a Day", a crowdsourced documentary that has been completed by the participation of 80.000 prosumers from 192 nations and "Transformers Premake," a desktop documentary, discusses the changing form and aesthetic in filmmaking in addition to the production method, all of which relate to users' engagement and crowdsourcing.

Keywords: Community Filmmaking; Engagement; Crowdsourcing



Changes in Society and Environment

“It is not the strongest or the most intelligent who will survive, but those who can best manage change.” Charles Darwin

Many theorists clearly state that culture is shaped according to the way we communicate. Furthermore, whether society creates technology or it is a creation of technology has always been a debated subject. Manuel Castells (2010: xvi) defines the current age as the "information age": a time with its own economy, sociology and culture which has led to technological, textual, conventional and cultural changes.

Besides the basic principles of new media such as numerical representation, modularity, automation, variability and transcoding that Manovich indicates, its hypertextual, virtual, networked, interactive and simulated structure can also create opportunities for individuals to share and express their ideas, create groups and communities through internet. These features are related to community engagement and participation that are essential for collective production. Manovich states that the greatest difference in new media is especially seen in the representation and production of cultural forms such as art, music and cinema (Manovich, 2001:27-29). Hence there are some critical theorists claiming that it is not possible to be really free as long as the conditions shaped by culture and society are created by ideology, for some theorists, "New Media" can be described as the new postmodern version of Jurgen Habermas's "Public Sphere" creating opportunities for the unrepresented and marginalized groups to raise their voices (Poster, 1997: para.9).

In terms of film making, it is possible to say that there have been major changes related to changing social practices, production and new media users' consumption styles. In this new environment, digitalization has become a means of democratization in filmmaking, and new collaborative methods in filmmaking have emerged.

This article uses descriptive content analysis to present the collected data through different sources. It also includes a literature review about community filmmaking from former to up to date sources. In order to understand new audience patterns and the process of community engagement in filmmaking, the terminology related to these concepts are presented and explained by giving examples. The data collected through document analysing and it is listed in charts prepared by the author.

The Changes in Films and in their Production Process

The changes can be classified under three stages of the filmmaking process: production, distribution and consumption. In terms of production, changes tend to occur in cameras, lighting, special effects and storage of the content. In terms of the distribution process, advertising your film and building audiences gain more importance, transforming downloading culture and VOD platforms into major actors in film and TV industry. As a result of such an understanding, audiences are not just regarded as merely passive consumers, but they are also considered as active producers of their own content by remixing, sharing, clipping etc. "Participation" can be regarded as the key term to define this change.

These changes are also connected to another term, "convergence," which is described as "the flow of content across multiple media platforms, the cooperation between multiple media



industries, the migratory behavior of media audiences" by Henry Jenkins. Jenkins states that the term convergence involves industrial, cultural and social changes and consumers' participation (Jenkins, 2006:3).

It is clear that there is a new culture that we all belong to. It is defined as Cyberculture, a set of changes in our communication, trading, production and entertainment models. Cyberculture involves practices such sharing, distributed creation, social networking, streaming, mass collaboration, collaborative assessment, social bookmarking or cloud computing. These practices are closely related to participation and involvement, making us committed to our fellow community members. Cyberspace, which is a non-place with different people from different regions, brings forth a change in our way of thinking and forming communities. This is global culture that we all experience. Hence, it is important to take the digital divide into consideration, where certain genders and nations do not have the luxury of accessing these technologies. It is possible to define cyber culture as the new global culture beyond national and geographical borders, and besides local cultures of nations (Gomez, 2012: 3). Jenkins, in "Interactive Audiences? : The 'Collective Intelligence' of Media Fans"(2006), describes the new participatory culture by referring to three trends. The first one is that the "new tools and technologies enable consumers to archive, annotate, appropriate, and recirculate media content; the second states that "a range of subcultures promote Do-It-Yourself (DIY) media production, a discourse that shapes how consumers have deployed those technologies" and the third one as asserts that "economic trends favoring the horizontally integrated media conglomerates encourage the flow of images, ideas, and narratives across multiple media channels and demand more active modes of spectatorship" (pp.135-136). In terms of active modes of spectatorship, a major emphasis is placed on how audiences decide where and when to watch the desired content. In this manner, the challenge for film makers is not only about making a movie but also making sure that it reaches as many people as possible. As a result, movie distribution is currently experiencing a major technological shift.

David Rosen summarizes the challenges that film makers face in this era: "For makers, the real challenge is how to create a real "movie" – 90 minutes-plus with audio & color and some form of storyline or coherence – for the new video medium of handheld mobile devices, a medium that invites interactive multitasking, social engagement, but also greater emphasis on a new aesthetic with faster cuts and tighter close-ups" (Rosen, 2013: para. 13). Hence, we can conclude that understanding new patterns of audiences gains more and more importance in order to reach these audiences.

New Audience Patterns

As Charles Acland (2003) remarks, watching movies is an act which "consists of a variety of behaviors, actions, moods, and intentions"(p.57). Digital cinema does not only refer to the replacement of film projectors with digital technologies but also entails a change in social practices of going to cinema theatres and watching movies. With the transition to digital projection, filmmakers have the possibility to distribute films digitally as well, both to movie theaters through satellites and to consumers at home through internet, which leads us to rethink the question of making all the production, distribution and screening processes in digital environment by filmmakers (Tryon, 2009: 56-58).



Understanding new audience patterns is important to reach larger audiences. The patterns of new audiences are basically based on fast and short contents. They watch shorter videos instead of movies. They also tend to watch faster content and "fast forward watching" is the term used for this new watching practice. "Binge watching" is also a common practice of these users and it refers to watching a few episodes of a TV Serial one after another (Merriam Webster, 2018). Grant McCracken, a cultural anthropologist who examined watching patterns of audiences, states that "TV has gotten better, making viewers smarter, making TV even more complex, making binge-watching more fun. And because we're living in a world where too many things are constantly competing for our attention, developing a habit of binge-watching is like seeking shelter in the calm eye of that storm" (as cited in Fallon, 2014, para.4). New audiences, especially teenagers, are creating their own videos by remixing, mashing up and "shooting" videos in virtual world. This shows that there is a new form of active consumption as people are now using cultural artifacts like film as an expression of their identities (Boyd, 2007: para.18). A study by Harris Interactive on behalf of Netflix in 2014 revealed that 61% of 1,500 online respondents claimed to binge-watch Netflix regularly. McCracken visited the homes to understand the reason for this habit. 76% of the users agreed that binge-watching a TV show is more enjoyable than watching a single episode. It has turned out that people actually desire to consume long narratives despite their hectic, digitally-driven lifestyles. Being in an entirely fictional and different world is the main instinct behind this action (Lewis, 2014: para.15).

Another key point is the case of distraction. New users can be distracted more easily as the habit of using a second screen is becomes more common. The most common device that we are use consists of mobile phones, which are also used as a second screen while watching content. As Amber Case (2011) illustrates, mobile devices are defined as our second brain and are carried with us as our extension; now people have mental augmentations, allowing them to store memories in their brains and essences in these devices. Though there is a certain amount of criticism toward optimism about technology, we cannot avoid technology as a concept. For the new generation born out of technology, there emerges a new language and communication model. So their perception of the world is different as well. In this environment, film makers, in order to get their attention, have started to produce content full of questions and symbols waiting to be solved. Also transmediatic experiences are becoming common as these users want to take active roles in film making and watching processes. People do not just consume cultural artifacts they also create their own content. New consumer is an active one who receives, interprets and contributes to the content. The audience of tomorrow is online. The technology is not fixed or immutable and it never will be. It is possible to say that successful filmmakers need to pay attention to these dynamics and optimize their strategies accordingly. The New Audience Patterns are classified and listed below on the chart.*



Chart 1: New Audience Patterns

Tend to watch shorter and faster content especially on mobile devices
Fast Forward /Binge / On&Off watching are common
Tend to use second screen
Get distracted easier
Tend to engage with transmediatic narratives
Tend to involve in film making process (mash up videos, fan videos, crowdsourcing, crowdfunding etc.)
Tend to watch films that are made for multiple screen experiences
Tend to watch multilayered narratives
Have a different reality perception

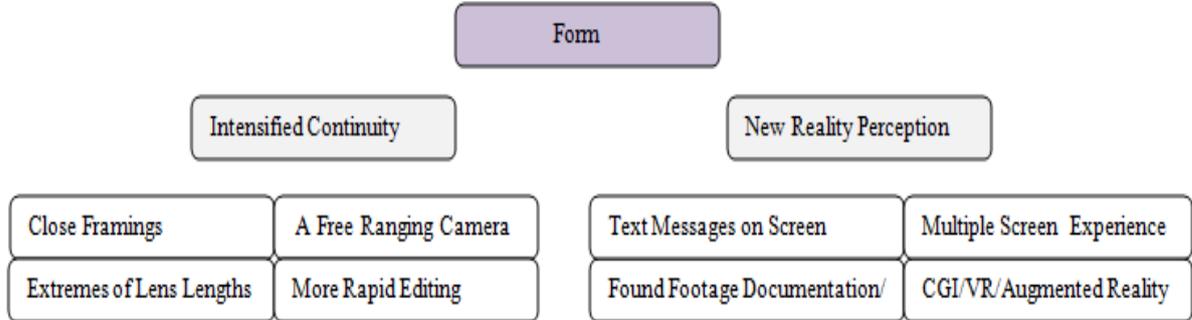
***Classified and Listed by Seda Aktaş**

New Film Aesthetic in Terms of Form and Content

As the audiences' social practices change, films are thought to adopt a new aesthetic according to the changing perception of this new audience. David Bordwell claims that there is a major switch related to films. He uses the term "intensified continuity" to describe the differences regarding camera angles, lenses, framing and editing (Bordwell, 2002: 12). When we analyse the differences in form, it is impossible to ignore the new audiences' changing perception of reality. New media users have an increased audio visual literacy. Becoming more experienced in using technological devices, film makers use videos such as found footages and more amateur videos similar to security camera records since they seem more realistic to this audience (as cited in Grodal, 1997: 36). Films in the digital era do not concern themselves with classical framing and mise-en-scene as the casual informality affects the cinema as it affects our lives. Movies take place on big screen as well as on iPods, computers, cell phones, DVDs. With each interface, multitude of dimensions and varieties becomes available for audiences. The more the technology of film making develops, the more filmmakers feel free from the strict frames and rules that they were forced to use before (Rombles, 2009: 22). As an example, it is natural to see the methods of communication that people use in their daily lives integrated into films vis-à-vis text messages, computer screens staring directly at the audience from the screen. Biedenham claims that "It is becoming second nature for us to live our lives half on-screen, half off". He adds that audiences now have the chance to see both actors' facial expressions and reactions in one frame together with the help of this on-screen display method. (2014).



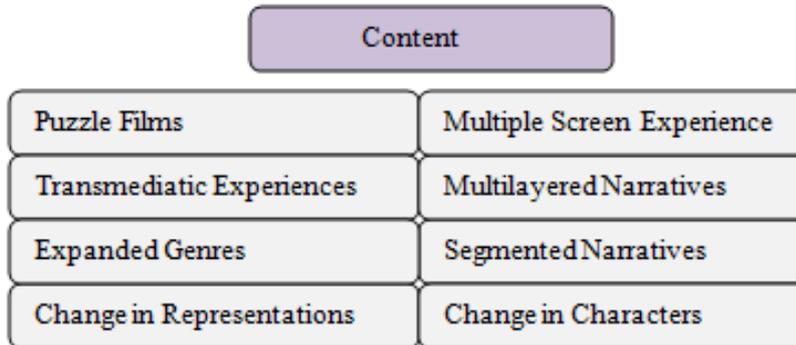
Chart 2: New Film Aesthetic in Terms of Form



* Classified and Listed by SedaAktas

In terms of content, there is a major shift in representations especially with respect to the representations of gender, women and identity. Besides, as the new audience is able to reach information faster and with less effort, they can recognize the intertextual relations more efficiently, which eventually makes the film experience more enjoyable for them. As they can be distracted more easily, films full of symbols and images to be solved are becoming a common model of content. These new movies are described as Mind-Game films (Elsaesser, as cited in Buckland 2009: 14). Moreover, since in our postmodern world, where everything is composed and consists of other things, the genres do not have strict boundaries as before, thus pointing to the possibility of an expansion of genres.

Chart 3: New Film Aesthetic in Terms of Content



* Classified and Listed by SedaAktas

Crowdsourcing and Crowdfunding as Collaborative Film Making

It is possible to classify the changing relation between audiences and films in three categories. There has always been a relation between films and their audiences while they are watching and after watching them. Now, a new relation has started between them: before they watch the movie, they become involved with it through social media such as crowdfunding, crowdsourcing and other methods used for building audiences.



In new media, everyone is regarded as a potential producer of media as well as a consumer; the satisfaction derived from participating and sharing constitute major motives encouraging people to put content on social media. Producers use the consumers' desire for as a marketing tool as well. In such a society where people are spend much of their time on the internet and live physically isolated from each other, one possible way to feel as a community is committing to collective acts. As the web technologies have become revolutionized, access to information and other people has also become easier. Creativity, participation and collectivity are the key terms to explain the new consumers' desire to be a part of production. As all users of new media are claimed to be a part of a big community, participation is the key concept for this new environment which needs users for media content transfer. Pierre Levy (2001) uses the term "collective intelligence" with respect to the idea of community and says "None of us can know everything; each of us knows something and we can put the pieces together and combine our skills" (p.257). This definition of collective intelligence leads us to analyze the concept of "Crowdsourcing".

Jeff Howe (2009), the originator of the term 'crowdsourcing,' is optimistic about crowd models and describes them as a form of social revolution, and emphasizes the importance of the concept by saying "far more important are the human behaviors technology engenders, especially the potential to weave the mass of humanity together into a thriving, infinitely powerful organism" (p. 11). Howe also argues that "crowdsourcing provides people to make meaningful exchanges in each part of the world by using technology" (Ibid., p. 14). The most important part of crowdsourcing and crowdfunding is not the technological innovation but the potential to change people's minds about the organizational possibilities and the traditional organizations of cultural production. Reid (2012) also says that crowdfunding can also provide a jumpstart for projects, hence another source of financial support other than the traditional government funding that involves so much bureaucracy and has various limits due to the legislations (as cited in Bannerman 2013: para 33). Crowdfunding for films can be described as a collaborative film-making activity through a crowdfunding platform in which a group of people co-operate, put their money and resources in order to support a particular film project.

In their research "Collaboration and Crowdfunding in Contemporary Audiovisual Production: The Role of Rewards and Motivations for Collaboration," T. Leibovitz, A. Roig and J. Navarro describe the role of the user of new media as a platform where the user stops being a passive receptor and becomes the active key element of the production. The study also states that "there is a close relationship between the creators and the supporting audience, which becomes a cultural agent itself developing a relation of co-dependence" (Leibovitz and Roig, 2012: 74).

John Trigonis (2013) the author of *Crowdfunding for Filmmakers*, explains the basic idea of crowdfunding: launching a campaign on crowdfunding platforms enables filmmakers to go directly to the crowd for money. In this way, people can contribute to the films with a click of a mouse. In the same book, the system is briefly explained; campaigns should include a video that informs crowds, and a list of perks for the contributors on the crowdfunding platform which serves as an interceder between them. Trigonis presents the development in filmmaking by listing three stages; 'Golden Age of The Studio Films' in which big budget films used their own in-house funds and plenty of profit; 'Silver Age of Indie Films' includes low-budget films that were financed by investors, grants and filmmakers' own savings, 'The



Crowdfunding Age of Do It Yourself Filmmakers' that makes filmmaking easier for everyone by giving the chance of seeking the funding for an independent film from the crowds. (Ibid)

Furthermore, crowdfunding enables filmmakers to connect with their audiences before the production; so it is a way of finding out whether there is a demand for the movie or not. The marketing factor is really important in crowdfunding as some filmmakers clearly state that it is a way of marketing and creating communities and fan groups through the internet. In an interview, Timo Vuorensola explains the importance of marketing and of being a member of a group:

"I believe crowdfunding and -sourcing are, in the bottom, excellent marketing tools, and that's how I use them for. One of the most important things about internet is that, nobody is alone in the internet, you are part of some participatory collective. Finding yourself participating in something that other people are participating, and being part of that journey, it's already a reward of its own. Some people also feel that they want to see how a film industry works from the inside, because it's very hard for someone outside the system to stumble into a production and participate. Being part of this great group of people working on this great production is unique opportunity" (Vuorensola, personal communication, 20.02.2013).

Crowdfunding is not just related to finding money for the projects but rather it is about being a member of a society and being a part of a collaborative act. In the past, Indie filmmakers' used to rely on their friends, family and investors to fund their projects but these new platforms have become a new potential source for them.

Examples of Collaborative Film Making: *Life in a Day* as a Crowdsourced Documentary and *Transformers Premake* as a Desktop Documentary

In the context of crowdsourcing, it is possible to evaluate viewers involved in the production processes as prosumers. Crowdsourcing was first defined by Jeff Howe as "the act of a company or institution taking a function once performed by employees and outsourcing it to an undefined network of people in the form of an open call" (2006). The concept of using the connected crowd has been in-use for much longer than the term crowdsourcing has existed (Bannerman,2013: para 8). Although crowdfunding has been around for a long time, internet based usage of crowdsourcing has recently become popular due to the developments in web technologies and changing social practices of individuals acting as a part of a big community through the internet. In other words, the family unit, organizations and nation-states can be defined as groups of people who use their collective intelligence to work together and survive. As web technologies have undergone major transformations, access to information and other people has become easier. With the help of digital literacy, using and accessing information has gradually increased and with the changes in social practices, people have started to become members of social communities, bringing their ideas together through social media. Users of new media need to be a part of a group; and as users of new media become part of online communities, peer to peer communication in social life decreases.

For this new consumer who wants to contribute to the production of products, Alvin Toffler's term "prosumer" can be used. The term was first used in the book *The Third Wave* by Toffler in 1980s. He defines the prosumer as someone who blurs the distinction between a



“consumer” and a “producer.” Toffler has already foreseen the change from a traditionally passive consumer to a more active consumer, and claims that there will be a demand for more independency from mainstream economy (1980:12).

The documentary *Life in a Day*, through an open call by Ridley Scott and Kevin Macdonald on the YouTube platform in 2010, included individuals in the film production process. The completed film debuted at the Sundance Film Festival on January 27, 2011 and the premiere was streamed live on YouTube on October 31, 2011. YouTube announced that *Life in a Day* would be available for viewing on its website free of charge, and on DVD. *Life in a Day* is an example of a crowdsourced documentary created by editing selected images from 80,000 video clips sent from 192 different regions. This type of production changes many processes in film production, from the director's point of view to the production process of the films, and blurs the distinction between the film viewer and the film producer. This example emphasizes the importance of diversity in the film production community in terms of reflecting the viewpoint of participants from different societies, classes, races and genders, as a reflection of daily life. The series, *Italy in a Day*, produced in 2013 and *India in a Day*, produced in 2015, incorporate communities into the film production process in the same manner. Apart from the communities that are involved in production, online communities on YouTube appear to interact with 59 videos on the Life in a Day video channel, and 116 other videos have been published for those videos. For *Britain in a Day*, 18 videos and 215 comments have been made so far. In this context, it is clear that the community around the film interacts with the film producers in the film production process. The importance of reaching as many participants as possible in the process is emphasized and "this movie was made by you" is written in the introduction of the documentary (*Life in a Day*, 2011).

Morgan Matthews, director of *Britain in a Day*, notes that "this compilation work reflecting all aspects of what it means to be English" is done with the support of different participants. This production process is an important example in terms of diversity in that the submitted videos include diverse shooting devices, represent regional, class-based and ethnic differences, and do not include a designated participant profile (as cited in Ashton, 2017 p.28). The availability of all kinds of videos, be it professional or amateur, in production process reveals the effect of mass welding applications on film production by offering a more democratic production process. With this model, the existing change in film production covers a broader range of funding, as well as indicating a change in film producers. In addition, these series are important for providing the possibility of representing themselves to different groups (Ashton, 2017: 42-44).

It is possible to talk about a new type of society that can involve virtually and actually in various organizations. This will be exemplified in this article through the case of documentary *Transformers Premake* since the images in this documentary are taken by different users in the real world and then collected through an online network. The new production model of this society can be explained by using the concept of "collective intelligence" (Levy, 2001:253). *Transformers Premake* is described as a video article by the documentarist, filmmaker, academic, and critic Kevin B. Lee. The work was shown at the 2015 Berlin International Film Festival. The narrative content of the documentary has been compiled by 350 users, with the exception of the entire narrative brought together on the computer screen.



Image 1:Transformers: The Premake 2 (2014)

During the shooting for the fourth film of the *Transformers* series, images of the filaments were collected by ordinary viewers recording the footage of the film with their electronic devices before the film was completed. Lee describes "premake" films as images of Hollywood's pre-production and in-production activities as a compilation of film images before the film becomes available, rather than a remake of an existing work by fans. Lee questions what would happen if a different version of film was presented as a demonstration before the original work, and explores how these new relationships and changing power balances will affect the relationship between the mass media industry and the audience during this period, when consumers are also producers (cited in Steven Bone, 2014: para.11). Lee has presented the process of combining images and video recordings obtained by screening the search engines and video images taken at hundreds of different venues in the documentary titled *Desktop documentary* on the personal MacBook Pro computer screen. This type of documentary was developed at the School of the Art Institute of Chicago by faculty artists such as Nick Briz, Jon Satrom and Jon Cates, and students, Yuan Zheng and Blair Bogin. (cited in Steven Bone, 2014:para.4).



Image 2: Transformers: The Premake (2014)



It is interesting to see these two different film productions: on the one hand, a film breaking international box office records made by a giant professional production company and on the other hand, a lot of small, amateur devices and short videos taken by ordinary audiences. Lee notes that he decided to analyze the economic, political, and cultural relations of these forms of production, and then to make a documentary of the process. He prefers to name the format it produces "premake" instead of "remake" (ibid:para 5).



Image 3: Transformers: The Premake (2014)

The example shows a different approach to the problematic of "who told" the stories, which is particularly valid for documentaries in cinema. These documents are examples of crowdsourcing resulting in the co-production by multiple users. The documentary, composed of many different regions and by individuals who gathered images through various devices, was also formally adapted to the language of the new media users. The documentary is a new textual experience related to the democratization of art. The model called "desktop documentary" is a structure formed by recording the actions that an amateur internet user performs on the screen.

It is important that existing changes offer production opportunities to creative amateurs as well as professionals in the field of cinema, which is generally defined as a costly art form and therefore requires professionalism. The facilitation of the processes occurring in the transformation of an idea into a production of an artifact as well as the notion of the viewer makes a different kind of production possible in a sense and supports the democratization claims in the field of arts. These types of productions, which are expected to become widespread in the future, contribute to the democratization of the art by changing the production and display processes. In this context, a positive response can be given to the question of whether or not "another documentary" is possible.

These two documentaries under examination here can be described as "i-doc," a term used for "projects starting with the intention to engage with the real and does so but using digital technology" (Winston, 2017: xv). Documentarist Katerina Cizeksays that co-creation is a method for her to make videos with people who are not actually media producers, such as citizens, academicians, professionals, technologists, organizers (as cited in Ashton, Gaudenzi and Rose, 2017: 39). In *Life in a Day* and *Transformers Premake*, people who are not professional media producers engage with the production process and become content



providers, making the content multidisciplinary, multicultural and enriched with various perspectives. Cizek also makes a difference between participation and co-creation by stating that "co-creation is having a broader sense of the co-design and the spirit behind making something. Participation is only one specific methodology that is appropriate for certain contexts." (as cited in Ashton, Gaudenzi and Rose, 2017: 39). These two case studies in this article exemplify co-creation and collaborative film making that is a continuation of participatory culture.

Conclusion

With the increase in visual literacy and social media usage, the relation between films and audiences has started to evolve in different manners. Nicholas Rombes (2009) remarks that the shift from analogue to digital occurs on two levels: symbolic and literal. He also claims that the tendency in digital media is to reassert "imperfections, flaws and aura of human mistakes to counterbalance the logic of perfection" (p.2). By saying this, Rombes clarifies the increasing usage of techniques such as found footage and amateur-like videos in films. New audiences, described as prosumers in terms of their desire to be more active in every stage of film making, want to take part in production or distribution processes of films. They are also content providers who make their own mash up videos, fan videos, and amateur films. These changes are closely related to digitalization. Wheeler Winston Dixon (2007) states that "the digital reinvention of the cinema is every bit as revolutionary as the dawn of cinema itself, and it comes with an entirely new set of rules and expectations". Digital cinema affects not only the traditional financing methods but also the textual models, enabling the film makers to use their creative potentials. As it has become obvious, for film makers the challenge is not only making a movie but also making the films accessible to broader audiences by using different platforms. There are various ways for film makers to make, present and distribute their films. As the social patterns change, the watching preferences also evolves into a more flexible one that includes multiple interfaces and platforms. Digital distribution is one of the major actors in remaking the media landscape. A new viewing experience is determined by interactive and mobile audiences called viewers. Digital technologies provide new watching experiences, new behaviors, practices, and discourses about audiences while they consume movies. Some professionals and theorists worry that these portable players, digital cable and internet may prevent audiences from going to movie theatres and from enjoying the pleasure of big screen experience which also has a cultural role. Nevertheless, it is impossible to ignore that there is a revolutionary shift in movie production practices and consumption habits which compels the films makers to use new distribution and exhibition models so as to reach broader audiences. As Charles Acland (2003) reminds us, the digitalization of cinema does not only refer to the technological changes, and it also "consists of a variety of behaviors, actions, moods, and intentions" (p.57). It is closely related to changing social and cultural practices. For the production process, crowdfunding, namely involving audiences in production and other processes, has become an alternative way of film making among film makers. In terms of the effect of crowdfunding as an alternative way of film production outside cinema industry, the result for relatively low budget films is that crowdfunding really creates opportunities for becoming independent filmmakers and making independent films. As the money collected through crowdfunding campaigns can be sufficient enough for low budget films, it can be an alternative way to produce films. For the distribution process, if the money collected is not enough, other resources, such as digital screening through social platforms, meeting distribution companies to show them number of participants as an evidence for the



demand for that film and special screenings through local and international festivals, can be employed. For the films with greater budgets, it is nearly impossible to collect all the money from crowdfunding. They also need to get funds from other institutions and the government, which again makes them dependent. For big budgets projects, crowdfunding is a way to create communities and fan groups that can be used as evidence of public interest to film distributors and producers. The main significance of crowdsourcing and crowdfunding does not consist of their technological innovation, but rather in the way they change the minds of people about organizational possibilities and the traditional organization of cultural production. For the new platform technologies, the importance lies in the mobility and possibility of choices that they present to audiences. All these developments are the proof of a major change in media industry, related to the production and distribution of TV Shows and films. It is obvious that professionals should not ignore the changes in the industry if they want to reach their audiences.

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