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Master's Thesis

Academic Year 2014

Social Video Content From A Group Perspective: Reevaluating How To Organize And Socially Interact With Relatable Social Video Content

Graduate School of Media Design

Keio University

Carlos A Cidre

A Master's Thesis

submitted to Graduate School of Media Design, Keio University

in partial fulfillment of the requirements for the degree of

MASTER of Media Design

Carlos A Cidre

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Summary of Master's Thesis of Academic Year 2014

Social Video Content From A Group Perspective Reevaluating: How To Organize And Socially Interact With Relatable Social Video Content

Category: Design Research

Summary

This research aims to provide an alternative for the organization of relatable social video contents by exploring these relationships from a time and location perspective. It proposes that organizing contents under these parameters and presenting them accordingly, would not only create a far more accurate tool for experiencing these relatable social video contents as groups but also allow for a deeper level of socialization. Allowing people the opportunity to share content from a group mentality. Creating a new motivation for sharing video contents. With the advent of mobile and social technology, people are quickly creating social video content and sharing it with the world. As more and more people join in and the number of videos drastically increases, we begin to see how these contents relate to one another. Currently we are seeing an emergence in tendencies to present these contents more as a unified whole. The importance of these contents then is not necessarily their power as individual instances but what they represent when they come together. Hashtags and curation, allow a quick way for videos to be roughly categorized. However, when multiple videos come to represent a larger concept, explained by the proverbial "the whole is greater than the sum of its parts", the current methods fall short in defining what these groups of videos are and what they represent when they are shown together. Hindering in the process, socialization from this perspective.

Keywords:

Social Video, Relatable Video Contents, Hashtags, Curation, Participatory Web

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1. Introduction

1.1. Aim of Research

The aim of this research is divided into two parts stemming from the same issue concerning how we experience social video content today and how it can be improved in relation to the tendencies being observed on the matter.

The first part of the research aims to propose a new standard for organizing multiple, related social user generated video content that would allow for a clear way of defining groups of video content. As people take to create video contents that are social in nature, meaning they are created in the moment of being social, using video focused web and mobile applications such as Vine or Instagram, relationships between these contents begin to emerge. Not only that, we are seeing initiatives aiming to present these contents as groups rather than individual instances. The way they set about to organize these contents rely on one hand on *hashtags*[1]. If it is understood that relatable social video content needs and wants to be portrayed as groups, referential to one another, then hashtags are not enough to define what these groups of contents are or why they need to be presented as such. The organizational method of hashtags is too arbitrary and does not define a group of contents as belonging to one another when videos are created from a group perspective, or a group of people generating relatable content. Focusing on social video contents, rather than all types of user generated video contents for example, this research proposes a new organizational method based on time and location factors. These contents, created in the moment of being social, more often than not have a direct connection to the time and location upon which they were created. Taking advantage of this, the first part of this research explores the viability of organizing contents from this perspective.

The second part of the research aims to explore a new way of socialization that stems from creating and sharing video content from a group or "community" perspective. The second organizational method currently used to define and present

[1] A form of metadata tagged used in social websites

groups of relatable social video content is that of curation by human interference. Someone scans the web for content that he or she designates as worthy to be featured and presents the content accordingly as contents that are related to one another. Contents organized by one person hinder the sociability that the videos are striving to achieve and denies the content, and the people who create it, a great opportunity to engage in socialization from a group perspective. In short, if one is going to present videos in group, created from contents that show a certain relationship to one another, then a way to socialize in this manner is needed as well. The fact that human interference is needed to organize what is unequivocally social content, a product of our interactive and expansive Web 2.0, is rather limiting. Taking a cue from the first part of this research, the second part argues that in many cases, time and location cues are actually referenced within the visual information of the content. If time and location become the basis of why and how people share content, then it is argued that a new motivation for sharing video content emerges. If people were given the opportunity to share this content conscious of the fact that they are creating and sharing content that is relatable to one another, a community mentality rather than an individual mentality, then a new motivation of for socializing with video emerges. One that we have not seen before and that in light of how social video contents behave today is arguably necessary.

1.2. Background

1.2.1. User Generated Content

With the birth and subsequent explosion in use of Web 2.0 some time in the early to mid 2000's, the web as we know it has endured a monumental change in the way its users connect and interact with one another. From its inception and the dot.com boom of the 1990's, what is now retrospectively regarded as Web 1.0 was a system simply for consumption by viewing. Users logged onto a particular website in search of information about a certain topic and logged out without any sort of interaction or impact from the user/consumer of the information taking place (Figure 1.1). As Tim O'Reilly described it, web content attributed to Web 1.0 consisted of "ineffective content". Ineffective by his definition is content that does not provide the user with enough of an engaging experience to merit a return to the website.

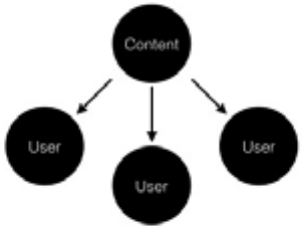

Figure 1.1
Interactions between user and content in a Web 1.0 architecture

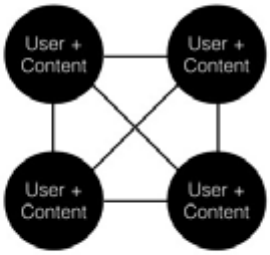

Figure 1.2
Interactions between user and content in a Web 2.0 architecture

The web was static. And more importantly to this research, interactivity with the user, the impact or contribution that a user might provide to a website was by all accounts non-existent. In a world of Wikipedia's and Facebook's where information is constantly updated, rearranged, and restructured by its users, it might be difficult to imagine such

absence of interactivity. Enter this shift in focus in the early to mid 2000's and as Wired Magazine noted, with Web 2.0 "the idea of a new, more collaborative internet is creating a buzz reminiscent of the go-go days of the late 1990's"[2]. As described by the aforementioned Tim O'Reilly during the Web 2.0 Conference of that year, Web 2.0 is an "architecture of participation". Leaving the desktop platform behind and embracing the web as the dominant platform, Web 2.0 allowed for the Internet to become the dominating playground in which true interactivity could take place. This new architecture based itself on social software, where rather than simply consuming, the user impacts and affects the system by becoming one with the content (Figure 1.2). Both users and consumers became able to quickly create and publish content through with the use of social software. Web 2.0 heralded in what has come to be know as the fuel of this new participative web, user generated contents.

In this new web architecture, user generated contents (from here on written as UGC unless otherwise noted) can take many different shapes and forms relating to the system or web service in which they exists. UGC can consist of text, audio, video, mobile content, blog content, customer reviews, and commentary spread across different web services such as Amazon, Twitter, Facebook, YouTube, Instagram, and Wikipedia but to name a select few. However, even as of now, UGC as a concept remains difficult to define. The Organization for Economic Cooperation and Development[3] defines what UGC is, based on the following criteria:

- Publication Requirement
    - UGC needs to be published in some context where the content is readily available to a community (i.e.. social media site)
- Creative Effort
    - UGC needs to be contented made with a certain amount of creative effort in which the user values the work that they have put in

[2] http://archive.wired.com/science/discoveries/news/2005/10/69114

[3] WEB, PARTICIPATIVE, and USER-CREATED CONTENT. "DSTI/ICCP/IE (2006) 7/FINAL Un classified." (2007).

- Creation Outside of Professional Routines and Practices
    - UGC is content created outside of the realm of institutions and in most extreme cases without the expectation of remuneration

By this definition, UGC is media created by consumers or end-users of an online system or service made available to other consumers or end-users. No longer consuming web content merely as spectators as they were in the past, users are the ones redefining, by creating, the core of what web contents is. The users, the consumer, the people, become the creator and the publisher of the content. Creating in turn, a more complex structure of what online content is and redefining how we approach and engage this content.

Much of the interactivity that arises from UGC comes from the way in which people interact with the content, that is its social aspects. The sociality of UGC comes from allowing people the opportunity to either rate, comment, and share, in other words engage, with the content that they are consuming. While different from application to application, users have these basic tools at hand when interacting with content. Socializing, or socialization is a natural byproduct of a Web 2.0 architecture. Where Web 1.0 concerned itself with the simple act publishing and consuming, Web 2.0 allows a new level of engagement with the content. For example, consumers of a particular piece of content are allowed the opportunity to rate the content by providing votes in the form of "likes" or "dislikes". Based on their own feelings and reflections on the content, they criticize the content by providing a "like". A video with many "likes" for example, has a greater of opportunity to be viewed by more people as it would often get featured in some way within the application and most likely be shared to other applications. Ensuring that this number of consumers for that piece of content grows. Furthermore, the consumer is allowed the opportunity to comment on the content by writing down his or her feelings and thoughts for all the other viewers to see. Generating a conversation, a discussion, of the content. While there are variations for how we interact socially with content, concerning this research, this is the basic structure that web applications that deal with video content follow.

1.2.2. User Generated Video Contents

One of the most popular, prominent, and often discussed types of UGC is user generated video contents (from here on written as UGVC unless otherwise noted). The moving image is without question one of the most powerful mediums in existence. Starting with film movies, later television, and finally video web content, sight and sound put together create a powerful vehicle with which to carry out a message. As the French filmmaker Jean-Luc Gordard expressed, "Cinema is truth 24 frames-per-second", referencing the structure of film, which is still images played back at enough of a high speed that creates the illusion of movement.

Parallel to the emergence of Web 2.0, advances in film and video technology allowed everyday people the opportunity to purchase high quality video production equipment. Equipment that rivaled that which is intended for professional content creation and when put in the hands of people, allowed everyone to become a filmmaker or video content creator. Putting often into question the viability of film studios or television stations. Much like the Web 2.0, a web architecture where the creator is you, these advances in technology allowed everyday people the chance to become filmmakers, television content creators, documentarians and the like. Blurring the line between what is professional and what is amateur. An obvious parallel to the evolution of the Internet from a system where the professionals create the content and publish it for our mere consumption into a system where we are both the creators and the consumers.

As connectivity speeds increased, and we were given the opportunity to quickly upload large amounts of information to the Internet, video began to position itself as a viable and often used form of UGC. Web browser based applications such as YouTube[4] and Vimeo[5] emerged; introducing what is essentially the analogue to the film company, or the television station, the platform from which to broadcast your content. As YouTube cleverly brands its services, "broadcast yourself". UGVC like other types of UGC come in all sorts of different shapes, sizes and colors. That is the nature of a UGC. It is whatever the author wants it to be within the scope of the medium. From the point of view of video, what we have in effect is any sort of visual content that can be

[4] YouTube is a video sharing website which users upload, share, and view content.

[5] Vimeo is a video sharing website. Similar to YouTube but with earlier support for hi-def video.

committed to this medium, for example original long format films, *fan films*[6], music performances, home movies, reviews of objects (films, TV shows, products, and the like), copyrighted material, and simple documentation of daily events. The sheer scope of the different types of videos that emerge is too wide and to varied to try to fully compartmentalize. However, an important key factor that describes UGC and UGVC arises and that is that like all types of contents like these, they are defined mostly by the type of platform from which they emerge. Compare for example, the type of information you get from a single Tweet on Twitter[7] versus a blog entry on Blogger[8]. Tweeter severely limits the amount of information that can be provided in a single Tweet to 140 characters long. While this might be considered a limitation, it allows for a different type of content to emerge, single, succinct, and to the point. Content that the user might create in the moment. A blog post on Blogger however, might not have these limitations and allow for a more involved and extensive narrative. It provides the user the opportunity to create a more structured and organized piece of content. Both examples are text based user generated content. But they type of information that gets conveyed is vastly different as it is molded and shaped by the platform from which it is created. In the same way, video contents gets molded and shaped by the platform from which it emerges. Web based platforms such as YouTube and Vimeo mainly focus on the publishing aspect of UGVC. They do not concern themselves so much with how you create but in allowing you a platform where you can place your content and broadcast it to the world. Explaining why we have all kinds of different UGVC with different aims and motivations. But with the introduction of a certain hands-on device, different alternatives for creating UGVC began to emerge and a new type of motion picture, social video content was created.

1.2.3. Social Video

In correlation with developments from a web software perspective, congruent developments in hardware began to position more and more freedom of this creativity in the hands of the users. As Apple introduces the iPhone in June 2007,

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[6] Fan film is a film or video inspired by a film, comic book, or similar source, created by the fan.

[7] Twitter is a social networking and microblogging site. Users communicate using Tweets.

[8] Blogger is a blog publishing service.

bringing with it the mass of web applications that would define web content consumption from then on, mobile hardware has allowed for a host of high quality functions previously available only in higher end "separate" devices. One of the most basic yet highly developed components introduced was the mobile camera. While not the first mobile phone camera to be introduced into the market, the iPhone provided a higher quality, ease of use alternative that trumped over all its predecessors. Putting this technology in a Web 2.0 system, the world began to see how UGC looked like through the lens of social video.

As more and more people today take a hold of their mobile devices and set out to document their daily lives by committing them to a visual format such as video, we have seen an emergence not only in the popularity of social video content but in the inherent value that these contents posses. They capture a more concrete and arguably real representation of the perspective of a person, the documenter. Naturally, a plethora of web applications that rely in the use of the smartphone camera while integrating it with a network of users that create and share content, began to emerge. Adding to it the sociability aspects mentioned in section 1.2.1 of this chapter. What we have today in applications such as Instagram[9] and Vine[10], are people that create social video content and share it socially with their online peers and interact with each other through this content.

As mentioned above, UGVC and UGC in general are heavily influenced by the application being used to share the content. Different applications, while similar in that they allow users to quickly crate video and publish it, vary drastically in how they approach different features and therefore affect what type of content gets created. As mentioned, a platform like YouTube or Vimeo for example, focuses more on features that facilitate the publishing of contents and not necessarily how they get created (although recently we are seeming more of a move towards a more mobile based creation publishing system). Therefore the variety of contents that we see on YouTube can be drastically different. With the mobile applications we have a more narrow scope of UGVC. In platforms such as Vine and Instagram, arguably the leaders in mobile moving image applications, the types of contents that we get are inherently more social. Contents seen on these applications are created by what Smith et al. describe as

[9] Instagram is a mobile photo and video sharing, social networking service.

[10] Vine is a short form video sharing service and social network.

"what is produced in the moment of being social"[11]. Given the power provided by mobile technology to quickly capture and publish video, these contents then reflect specific experiences of the users. Being social applications at its core, they employ tools that allow the users of such applications to communicate with each other within the application environment. In general, people seek to follow and be followed by other users of the system. This allows users to engage each other by rating, commenting, and in a few cases sharing the content outside of the environment. Your basic social network but seen through video.

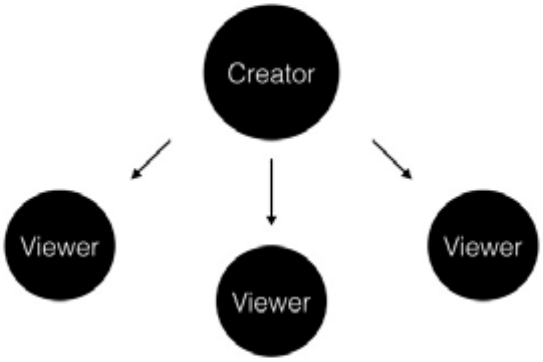

Figure 1.3
Interaction of social videos

This sociality within social video content networks, can be perceived as such (Figure 1.3), where peers of a content creator, while by definition content creators themselves as users of the application, view the content and interact with it by employing the social tools mentioned above.

What is interesting about social video applications and its users, and what pertains to this research, is this social brand of videos that get created by the users of these applications. Shaped by the application from which they are created. These contents are more often than not created within the confines of a mobile device such as an iOS[12] device or and Android[13], meaning that they are profoundly related to the everyday life of the user since of course, they are always carrying their phones. Where

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11 Smith, Andrew N., Eileen Fischer, and Chen Yongjian. "How does brand-related user-generated content differ across YouTube, Facebook, and Twitter?." Journal of Interactive Marketing 26, no. 2 (2012): 102-113.

12 iOS is a mobile operating system developed by Apple Inc. for use in their mobile devices

13 Android is a mobile operating system developed by Google Inc.

some types of UGVC can be classified more as films or pre-produced pieces of content, social video is instantaneous and it presents a more direct connection between the life of the user and the content itself. Therefore, it can be argued that they have a stronger connection to the real world, or at least to the creators individual existence or that which he or she wants to portray, and therefore have a strong grounding to concepts such as time and location. Where a person seeing Star Wars or some YouTube program might not necessarily be concerned with when and where a scene was shot as related to reality, social videos show strong connections to the time and place when they were created. This is why as we will now see, they get used for all sorts of different things. And what is important, is that they get used not as individual instances, but as groups of contents that relate to one another. Seen from the right perspective, these contents posses a unique power that allow them to communicate and relate to one another.

1.2.4. Social Video and Relatable Content

As stated before, social video contents arguably reflect the personal day to day life of its creators more than any other type of UGVC. As more and more people create and share content through these social video platforms, a common thread between these contents begins to be discerned and relationships that tie this contents to one another begin to emerge. Research and initiatives that explore the power that UGVC posses are widely discussed and talk about. But what concerns this research is those instances were not the individual piece of content is selected or featured, but instances were multiple pieces of content are presented and experienced as one. Instances that the connections and relationships between the contents are taken advantage of and the contents in turn get presented as a unified whole. The individual contents, having been determined relevant to a greater concept than themselves, become part of that large concept that is "the sum is greater than the whole of its parts".

The author of this thesis first began taking note of this new way of displaying social video contents in news websites from around the world. In short, a story occurred and as people at that place and time took to capturing the story from their own personal angles and sharing it on social video platforms, portraying again that relationship between social video platforms and the lives of the creators, news outlets

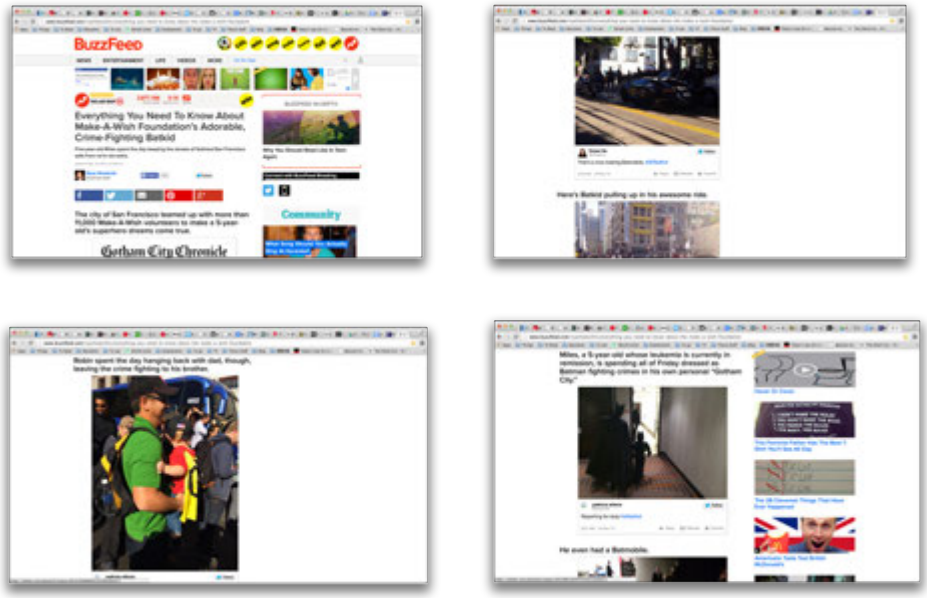

Figure 1.4
Buzzfeed article that gathered UGVC to present a story

began to take notice of the unique points of view that these user contents offered and set about to collect them and present them as an alternative to perhaps a more professionally documented story (Figure 1.4)[14]. The point of view of the people if you will. While this did not mean that only video was used, as other forms of user content such as Tweets and still images often get used, it did allow this researcher to realize that video content is not necessarily independent of one another. And that like Tweets, which are created in that "moment of being social", being limited by the characteristics of the Twitter ecosystem, social video contents behave similarly.

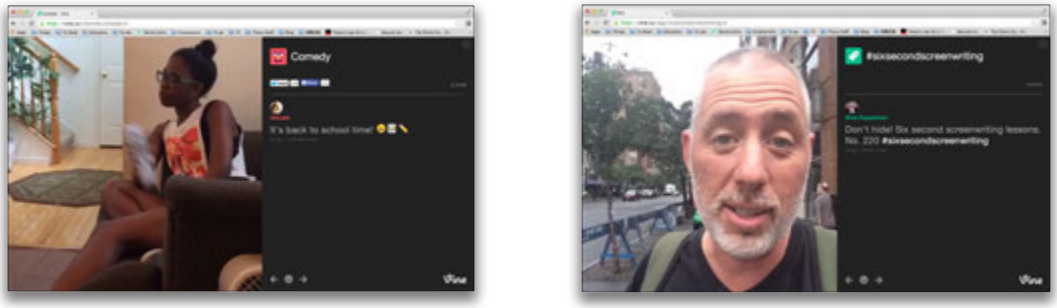

Figure 1.5
Vine's TV Mode feature presenting groups of social video

[14] http://www.buzzfeed.com/ryanhatesthis/everything-you-need-to-know-about-the-make-a-wish-foundation

If there is a common thread between the contents, defined by a set or set of parameters, then motion picture video content can also be presented in this way.

One of the biggest influences on this research is Vine's TV Mode feature in the browser based end of their service (Figure 1.5)[15]. Vine, while primarily a mobile application, began to take more notice of how their user's contents began to relate to one another. Millions of people are creating content and uploading it to their site. When there are similar topics where a lot of people are creating content based around it, people begin to seek out this content themselves and like the previous example, they become important to different interests. These contents as group represent different interpretations of a common concept. What is interesting, is that people do not necessarily search for an individual piece if social video content. They in fact are looking for a concept which the contents only serve to inform on. Vine's browser based services take advantage of this. When an event such as the World Cup is taking place, millions of people by nature are creating content related to this topic. So when people seek out social content related to this what is important is the concept and not necessarily a singular video. Therefore, it is no surprise that we are seeing more of a movement to portray contents in this manner. In the Vine TV Mode example, content that is related to one another gets displayed in sequence, one after the other. Much like as its namesake states, a television. A channel, or series of different contents assembled and portrayed as one. How these contents get organized so that they can be viewed as one is an important point to argue for this research. There are two main alternatives for the viewer. Search by hashtags or humanly curated and featured lists of contents.

The way in which these contents get organized in order to be portrayed in group manner lies at the core of what this research aims to do. If people are creating content that by nature is related to one another, and furthermore, we are seeing how these contents get presented as such, then there needs to be a more appropriate tool to organizing these contents. In that they are social video contents, with attributes that render the contents closer to real life experiences, then this research argues that time and location parameters would more accurately define what these groups of video contents are. In addition to this, when we acknowledge the tendencies that social video

[15] https://vine.co/channels/comedy/tv and https://vine.co/tags/sixsecondscreenwriting/tv

contents are taking in how they are experienced and consumed, then there needs to be a way to motivate people to create and share content from this point of view.

1.3. Motivation

As motivation for this thesis research, the author drew upon his experiences working in the filmmaking field and participating in film and digital distribution related projects for the Power of Motion Pictures research project at the Graduate School of Media Design, Keio University. By explaining the author's work history and participation in these projects, a thorough outline of the reasons for choosing and expanding on this area of research are presented here.

Following a lifelong passion for music and film, in July of 2007, the author began working in a New York post-production house for film and television content. Primarily, serving as in an internship role in the beginning, the author was able to gain experience working with tape based media in what was probably the last wave of the physical format before the digital file media became the industry standard. Having to adhere to the strict guidelines that *destructive media*[16] requires, instilled in the author a sense of respect for the content as a physical and finite entity. In a world where the computer file is the driving storage media for content, realizing that a physical object might be the last remaining *master*[17] of a particular piece of content might sound archaic and cumbersome. However, appreciating content from the perspective of a physical object, it is the opinion of the author that not only it allows the viewer or listener to connect more closely with the content, but it also deepens the connection between the receiver and the creator of the content. Moving on to become senior video editor and audio engineer for the studio, by fulfilling these roles the author was able to gain first hand experience as a filmmaker, working on content that would be used for different types of medium such as film, television and online web content. Working in a high paced environment such as post-production house that daily produces nationally syndicated content, allows a filmmaker to grasp a more professional

[16] Media that physically exists and permanently changes according to edits.

[17] The principal copy of a piece of content. A master is usually kept untouched and is used for preservation where as the working copy is used for edits. This is done to ensure preservation

understanding of such processes. From an editing perspective, understanding how particular shots align well together or understanding different types of storage media, file formats, or compression settings, grants the filmmaker a profound understanding of how the moving picture works in a digital realm and how it can be applied in different situations. From a sound perspective, a topic sadly yet increasingly discarded from many filmmaking conversations, the understanding of how human beings process sound and experience it in correlation with motion picture content is at the core of what filmmaking is as an visual auditory experience. Taking in these experiences and combining them with an interest in social media, specifically user generated media, the author decided to contribute research in this field.

Conducting research at the Power of Motion Pictures Project at the Graduate School of Media Design, Keio University, the author began exploring ways in which to expand on his knowledge of filmmaking into new directions. Fulfilling a role of technical supervisor for video and sound content, research for this thesis began as a member of the S.I.M.S[18] project for Power of Motion Pictures project. S.I.M.S consists of bringing more interactivity to motion picture content. Taking advantage of the location where a piece of film is shown, the people involved in the viewing, and the implementation of interactive devices to carry along the story and providing the viewer with a sense of ownership and control. In this research, the ideas for film as a collaborative and communal experience began to take shape. Parting from the traditional ways of experiencing motion picture content and embracing easy of use technology and *maker*[19] ideologies, exploring new ways in which to interact with motion picture content became the focus of this author's research.

Moving on from this project, research more closely related to UGC was carried out as part of the Poligatari[20] project and the UGTV Project[21] for Power of Motion Pictures. Having experience in professional filmmaking as well as on a personal level being a content creator for social media platforms, the author of this thesis began developing an interest in non-professional forms of video content creation

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[18] Surreal Interactive Movie System. A sub-project under the Power of Motion Pictures umbrella

[19] A resurgence of values which foment human beings becoming a part of their daily endeavors as opposed to being mere consumers.

[20] Another sub-project within the PMP umbrella. Deals with user generated video contents.

[21] Another project under the PMP umbrella. Deals with creating a user generated television.

and their possible implementations. Taking note of how UGVC's are being used in different capacities, ideation began by proposing potential platforms that would amass these UGVC and presented in a way that information pertaining to different interests could be gathered. One early idea in the development consisted of gathering UGVC related for tourism information. Using the power of motion images, video shot and shared by people traveling around a certain location could present a precise and even dramatic retelling of events that took place in a way that text information or reporting could not do. Bringing the viewer closer to the subject and the experience. This concept was tested by gathering UGVC from a tour bus experience through Yokohama in conjunction with the UGTV Project. With the Poligatari project, the author served the role of "professional editor". This project presented a collaboration platform that would take advantage of both professional and UGC by distributing the roles in the filmmaking process among these two groups. Coming from a professional filmmaking background and having been given the opportunity to work with non traditional filmmaking content, the author began thinking of new ways in which UGVC could be presented. Parting from the idea that UGC is in its very essence a communal experience and something that only sustains itself by the community and the involvement of many people into one endeavors, the author became interested in applying these ideas to motion picture content and explore the relationships that exist between video content created and experienced by a group of people.

1.4. Goal

1.4.1. Thesis Goal

The goal of this thesis research will be divided into two parts. The first of these consists in arguing that a new method of organizing related social video contents is needed as well as presenting and exploring these alternatives. The current trends being observed in how social video behaves and how people today want to experience them, require a new standard for organizing and presenting contents that justify them as being part of a group of contents that relate to one another. Exploring the nature of social videos and how they reference the lives of its creators who contribute content "in the moment", this research argues that the parameters of time and location serve as better tools for defining what groups of relatable social video contents are. Cementing

their relationships as parts of a greater whole. From this aspect, the goal is to prove that time and location are able to do this better than the current standard of hashtags.

The second part of this thesis takes the ideas presented in the first part further by arguing that the connection between the contents and the time and location would allow for a new type of motivation for creating and sharing content emerges. Arguing against the use of human curation as severely limiting the way in which we can interact with these contents given their nature as motion picture information and as social content. Curation is often employed to gather and present groups of video contents that are related to one another. However, human curation in this sense, prevents people to socially create video content from that group perspective. Focusing on the time and location information presented and exploring how this affects the way in which people could socialize with video contents, the second part of the research is to prove that a second motivation for creating and sharing social video content emerges. A motivation that does not come from the an individual frame of mind were one shares content and simply expects people to like, comment, or share, but a "community" minded motivation for sharing. One were people are aware that others are creating content related content to your own and how users react when aware of this sort of interaction.

As a short term goal, this research aims to argue the ideas proposed by arguing the following hypotheses pertaining to the two different parts of the research. For each hypothesis an explanation as to why they were explored will be presented followed by a detailed explanation of the fieldwork, prototyping, and evaluation phases of the research. This can be found in the 3rd and 4th chapters of this thesis.

- Hypothesis # 1
    - A group of videos related only by when and where they were created, when presented in compilation, would yield a discernible narrative from the group and provide a more cohesive experience of the contents as opposed to the group of contents provided by a hashtag feature.

- Hypothesis #2
    - The use of time and location parameters as a way to discern groups of related video content, and the presentation of this information to the user, create a new type of motivation for sharing these contents were the user shares content communally, aware of their involvement within the group.

Long terms goals for this research hope to see this type of technology implemented into social video applications. While not explicitly aiming to introduce a new type system or application, it is in the hope of this author that the ideas put forth here will serve as inspiration to conduct further research into how we engage with groups of relatable video content and what new "communally" minded interactions can arise from approaching them in this manner. Long term goals not explicitly explored within this thesis will be presented in the 5th and final chapter.

1.4.2. Thesis Structure

It is important to note at this point the type of research undertaken. This research follows the guidelines for design research as proposed by Zimmerman et al, in the paper "Research Through Design and Method for Interaction Design Research in HCI". Given the nature of the research conducted and in consideration of the different directions it undertook over time, this method of organizing and presenting the information was selected as the best possible. Zimmerman's approach to organizing design thinking information from a Human Computer Interaction perspective, was at the core of this research's author's determination to present a new system for UGVC and as Zimmerman expresses, "stress design artifacts as outcomes that can transform the world from its current state to a preferred state"[22].

[22] Zimmerman, John, Jodi Forlizzi, and Shelley Evenson. "Research through design as a method for interaction design research in HCI." In Proceedings of the SIGCHI conference on Human factors in computing systems, pp. 493-502. ACM, 2007.

1.5. Thesis Overview

This thesis follows a design research approach and is organized in the following structure:

- Chapter 1: Introduction
    - Aim and goal of research will be presented as well as the background and motivation for its inception. A general outline of the thesis structure is presented.
- Chapter 2: Theoretical Research
    - This chapter will cover the theoretical aspects including the literary review and source material for the research. It begins by describing a more general definition of video as UGC, followed by a analysis of crowd collaboration and crowdsourcing from a UGVC aspects, and finally present past works that have used this methods to achieve a unique viewer experience related to UGC. Additional works that served as foundation for this research will also be presented.
- Chapter 3: Methodology
    - Chapter 3 concerns itself with presenting the methodology used for this research by presenting the hypotheses to be argued for each part of the research and presenting a thorough explanation of the fieldwork and prototyping carried out.
- Chapter 4: Findings
    - Chapter 4 analyzes the user studies conducted to argue the hypotheses presented and corroborate them as approved or disproved.
- Chapter 5: Conclusion and Further Works
    - Chapter 5 will present a critical analysis of the research undertaken from the point of view of a thesis for Master's of Media Design. Further more, future applications as part of the long term goals described on this research will be presented and discussed.

Chapter 2

2. Theoretical Research

2.1. Theoretical Background and Related Works

This segment will present a detailed analysis of past works and literary works that served as reference to this thesis by exploring three related domains. In light of this thesis being conducted from a design research approach, it is important to note the implausibility of presenting related works which bear a significant enough resemblance to this research's aim and focus. In place of this, works that support the ideas here presented and the theoretical foundation upon which to carry out the research will be presented and discussed.

2.1.1. Participatory Web and Video as UGC

As explained in the introductory part of this thesis research, the Web 2.0 phenomenon has brought in the proliferation of UGC as the fundamental aspect upon much Internet content is based on. An Internet that consists of content that is enjoyed, participated in, and produced by the end users is a revolutionary step in how we experience media content in general. Research into how this new user media is competing with professionals and professionally created content is well known. While there certainly is an equal number of supporters and detractors to this argument, an interesting point of how we consume this type of media arises. The terms "participatory web" and to a certain extent UGC, only emerge out of a renewed outlook on the solitary perception of the media consumer that emerged in the latter half of the 20th century. From listening to music on headphones, staring silently and the television, or reading information on a text-based HTML website, it is hard to argue that the public perception of a media consumer during this time centered around the idea of human beings becoming more and more encouraged to be passive consumers of media and relinquishing the role of the creator to corporations. Enter Web 2.0 and as people retake their role of media creators rather than passive consumers, we find ourselves with a new set of words and terms to describe the types of interactions we

carry out as members of a community, or in this case an online community. We live in a participatory culture, and the Internet is made up of our content, the user.

The interesting thing about this definition of a digitized 21st century human being is that it describes the way we have always shared "content" since the dawn of man. Whether it be sharing stories around a campfire, or writing them down in walls so generations of descendants could take part in the story, humans have always searched for a community in which to interact and share their individual perceptions with other people. We have always been creating content to share with the world. Shirky's *Cognitive Surplus* states that, "Before the 20th century, a significant part of the culture was participatory - local gathering, events, performances"[23], humans created culture by participating. Much of the activities that today we associate with the community aspects of the Web 2.0 come directly from long standing traditions that we as humans engage in in order to make ourselves "feel connected, engaged, and just less lonely"[24]. Needless to say it is only natural that even online we still find ourselves consuming, participating in, and creating content with each other. UGC and the level of participation from said users can be divided into three different stages of involvement. Users engage content by either consuming it, (i.e. viewing, reading), participating with it or user-to-user/user-to-content interaction, (i.e. ranking content, commenting, sharing), and producing content which encompasses creation and publication, (i.e. producing videos, writing reviews)[25]. However, media that we had known up until that point relegated the user to the status of consumer and fomented the idea that it was their rightful place. Professionals created the content and you consumed it.

We can also see this relationship between the human condition and traditional forms of communication and the emergence of UGC from the point of view of video and filmmaking. In an interesting insight into the process of editing, renowned film editor Walter Murch compares the filmmaking and the film viewing

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[23] Shirky, Clay. Cognitive surplus: creativity and generosity in a connected age. New York: Penguin Press, 2010. Pg. 19.

[24] Ibid

[25] Shao, Guosong. "Understanding the appeal of user-generated media: a uses and gratification perspective." Internet Research 19, no. 1 (2009): 7-25.

experience with that of dreams[26]. Comparing the jarring cuts and changes in situation we often experience in dreams to sudden cuts in film, the argument is made that film content reaches at us at a deeper level than just entertainment. In other words, experiencing information as film engages humans at a deeper level and cements the content with emotions. Coupled with technology that allows us to create moving picture content in ways that were not previously possible, it can be argued that humans, or users in this case, have gravitated to and have been motivated by the above mentioned reasons to create video content and share it with their peers.

UGVC constitute a substantial part of the UGC spectrum, belonging to a category of "content community" as defined by Kaplan and Haenlein[27]. By this definition, "the main objective of these communities is the sharing of media between users". Therefore, social video platforms such as YouTube are about sharing, or reaching out to our communities, rather than a focus on self-presentation that relates more to UGC such as blogs or Facebook pages. This correlates with the findings proposed in Smith et al., that while most viewed videos on YouTube are professionally created content in nature, the most commented, or participated in, videos are of a user generated content nature[28]. As people seek out UGC mainly for information seeking and entertainment[29], coupled with ever increasing ease-of-use technology at our hands, motion picture content has become a staple of UGC interaction and one of the principal ways in which we engage each other socially online. We want to tell stories and we want to share them with our communities. What better way to do this than with video content.

At this point, it can be argued that there needs to be an alternative for which humans can fulfill these basic needs to share their experiences with a community through creation. The reasons for which we seek out other members of a community is

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[26] Murch, Walter. In the blink of an eye: a perspective on film editing. 2nd ed. Los Angeles: Silman-James Press, 2001.

[27] Kaplan, Andreas M., and Michael Haenlein. "Users of the world, unite! The challenges and opportunities of Social Media." Business horizons 53, no. 1 (2010): 59-68.

[28] Smith, Andrew N., Eileen Fischer, and Chen Yongjian. "How does brand-related user-generated content differ across YouTube, Facebook, and Twitter?." Journal of Interactive Marketing 26, no. 2 (2012): 102-113.

[29] Shao, Guosong. "Understanding the appeal of user-generated media: a uses and gratification perspective." Internet Research 19, no. 1 (2009): 7-25.

deeply embedded in our DNA and is at the core of our humanity and how we behave within a culture or a community. Couple this with how we experience motion picture content akin to a dreamlike experience, it makes for an interesting argument exploring how we can harness technology that is readily available to us and express our experiences and share them in a communal manner. Furthermore, what do this experiences signify to the people involved, either by contributing or by watching, when they are presented as communal motion picture content? By enhancing the communal aspects of social video media, exploring the perception of the crowd rather than the individual, as it is the current standard concerning social video platforms (see the following section for this chapter), and combining it with the storytelling capacities of video, this research aims to solidify what groups of contents are and how can we socialize with them more communally.

2.1.2. Video Crowdsourcing and Collaboration

Following the proliferation of social media associated with the emergence of Web 2.0, crowdsourcing systems also began to appear. According to the Doan et al., crowdsourcing by definition is a "system that enlists a crowd of users to explicitly collaborate to build a long lasting artifact that is beneficial to the whole community"[30]. Owner's of services enlist the help of human beings in order to achieve a desired objective such as providing information to a community (i.e.. Wikipedia) or analyzing vast amounts of data that neither a small group of people nor a machine could do. The concepts of crowdsourcing and UGC overlap in many ways due to the fact that crowdsourcing systems are generated almost exclusively by content provided by the end-users. As masses of people gather together to join in a single objective, what they produce is in effect UGC that supports that given objective. Therefore a distinction must be made in order to understand what constitutes a crowdsourcing system.

Taking this into consideration, using crowdsourcing techniques when dealing with UGVC poses interesting questions that have not been clearly addressed up to this point. From a crowdsourcing perspective, motion video user contents can

[30] Doan, Anhai, Raghu Ramakrishnan, and Alon Y. Halevy. "Crowdsourcing systems on the world-wide web." Communications of the ACM 54, no. 4 (2011): 86-96.

take many different forms. The most common examples include social platforms dealing exclusively with video content such as YouTube, Instagram, and Vine. The latter two consist of simple interfaces in which users can share their video creations with their friends or followers. These contents get displayed automatically to whoever is following the author of the content and they can interact socially with it by way of socialization tools such as liking, commenting, and sharing. While differences exist for both of these system, the premise is the same. Show your contents to those around you and engage each other through the standard social media methods, for example, likes and comments. On top of those traditional social functions such as sharing, liking, and commenting, YouTube offers a few more features such as playlists, where multiple videos are assembled together in a playlist by a user, editing, and live broadcasting. This simplicity is a key element of user generated social video. Simplicity is a key factor in the popularity of these platforms and the root of the measurable impact that they have on many different aspects of our society[31]. They have become more standardized and intuitive to the point where little or no training is required to use them[32]. Collaboration systems in general need to be simple and allow for a natural interaction with the human. As previous systems either did not posses collaboration features or severely hinder such collaboration, designing a system with such level of simplicity, while difficult, is a necessary goal for any type of collaborative user generated content platform. Especially one concerning added technologies such as video and image capturing.

Moving away from social media such as these, we are also seeing crowdsourcing initiatives that aim to amass talent from crowds in order to produce more traditional forms of motion picture content such as commercials. Tongal[33] is a crowdsourcing platform that aims to this very thing. Connect brands who want to crowdsource talent for producing these types of contents with people who have the skill set, whether they are professional or not, to create them. While this lies dead center at the definition of what crowdsourcing is, gathering the power of the crowd to achieve a common goal of creating a lasting object, it strays away too drastically from

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[31] http://adage.com/article/guest-columnists/collaborative-video-creation-coolest-thing/244569/

[32] Coleman, David, and Stewart Levine. Collaboration 2.0: technology and best practices for successful collaboration in a web 2.0 world. Cupertino, Calif.: Happy About, 2008.Pg. 26

[33] www.tongal.com

the perspective of the user concentrating, by default, in a more professional mindset. Since money is a clear incentive for people to promote their talents in hopes of landing an opportunity to work with a big brand, the nature of the system inherently denies the voice of the average user and favors that of the professional, going against the UGC aesthetic. Systems like this however, are a natural result of an Internet which allows for an even playing field and promotes a participatory approach to media production and consumption[34]. By referencing the Tongal platform, the argument is being put forth that current video centered community, collaborative tools do not necessarily follow the strict pattern of crowdsourcing UGC. Taking into consideration the ways in which different platforms deviate from this to achieve different goals, it poses the question, how can we create a truly collaborative, even, crowdsourcing infrastructure that allows for true interaction from everyone involved through the use of motion picture technology.

While just a few examples of how Web 2.0 behaves when analyzed from a social media and video perspective, this research explores questions as to how can we combine more collaborative tools with video technology in order to allow people to engage each other more explicitly than ever before. Take the example of Instagram as a tool for people to capture their social moment and share it with their friends and followers. The simplicity of use coupled with the ability to instantly share that content, albeit with a select group of individuals, is an exciting way to communicate. However, if we brought this a step further and introduce ways in which by collaboration more people could join in the conversation, a new way of interaction emerges. What D. Colman et al., refers to as "on-demand collaboration" could pose an interesting example of such a platform. Tools that while simple "support both *ad-hoc*[35] and planned events"[36] are emerging. As multiple users share content related to parameters such as time and location, and interaction between these contents is allowed and encouraged, more people that are united by these parameters can not only interact but connect with the content more profoundly. Connections between people are a natural result of collaboration and interaction. If content is first, and people connecting and

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[34] Howe, Jeff. "Crowdsourcing: A definition." Crowdsourcing: Tracking the rise of the amateur (2006).

[35] A solution designed for a specific task

[36] Coleman, David, and Stewart Levine. Collaboration 2.0: technology and best practices for successful collaboration in a web 2.0 world. Cupertino, Calif.: Happy About, 2008. Pg. 28.

talking about the content is second, the third tier in this pyramid is therefore people communicating with people[37]. Combining these types of interactions through the lens of motion picture, a format that tells a story and presents a photographic recording of real events that took place in real physical space[38], it is an interesting proposition to see how these interactions and communications can be established between users.

2.1.3. Collaborative UGC as Entertainment

In the previous examples, the argument was made for the proposal of a more collaborative user experience through the use of motion picture that adheres more closely to a crowd focused mentality. It is no new statement that video, and more importantly user created video, has been used extensively to present a more unique point of view, that of the user, in relation to a great number of things or events. After all, motion picture provides a unique perspective in that it recreates actual events that took place in real time from the perspective of the creator. When all of these points of view are combined into a unified whole that compasses many different interpretations, based on different variables such as time and place, what we get is a more robust, 360 degree representation of reality as experienced by many people. The power that these images posses to convey a story or represent a point in time have been used in a number of instances to provide that unique perspective. Going back to the ideas presented in section 2.1.1 of this chapter, as Shirky explains in *Cognitive Surplus*, "the simple act of creating something with others in mind and then sharing it with them represents, at the very least, an echo of that older model of culture"[39]. This simple act that traces its roots back to human engagement before the Internet was ever in existence is a standard form of interaction between human beings. Only now experienced through the power that technology provides. Furthermore, the content that these interaction render has a different kind of potential when compared to content that was created by people payed to entertain us[40]. So if people want to

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[37] Ibid. Pg. 76

[38] Manovich, Lev. The language of new media. Cambridge, Mass.: MIT Press, 2002. Pg. 294.

[39] Shirky, Clay. Cognitive surplus: creativity and generosity in a connected age. New York: Penguin Press, 2010. Pg. 19.

[40] Ibid. Pg. 20.

naturally engage each other by entertaining each other, then surely whatever arises from this creativity and interactivity has the power to convey ideas and emotions that can only be achieved by the collaborative, communal nature with which these contents are being created. A number of different initiatives have been undertaken in order to use the perspective of the people in order to present a unique point of view of a certain idea that wants to be conveyed. As far as motive for the use of these contents, the ideas range drastically from concert footage, reinterpretation of existing content, and branding for companies.

To this author, the first significant piece of such type of multiple UGVC as entertainment to emerge was a 2006 concert footage film produced by the hip-hop band Beastie Boys titled, *Awesome; I Fuckin' Shot That!*[41]. The concept consisted of lending camcorders to 50 audience members at a concert of the band and instructing them to constantly roll footage of the events. With no specific instruction as to what to shoot, attendees that were given the opportunity to shoot decided on what and how to document their time at the show in effect imprinting in each of the 50 videos a unique perspective of the events that are relatable to each other by topic, time, and space. When the cameras were returned for a fee, the footage was then compiled and edited into a concert film made up solely of the content shot from the perspective of the attendees[42]. The final film was a unique experience in that it allowed the viewer a more relatable experience to the concert since they were able to see it from their potential point of view. As opposed to the traditional way of documenting concert footage were professionals document according to predefined standards of film production and high quality technology, a film composed of the attendees perspective allowed for a more real experience of the events. Production values for a more traditional, professionally produced concert film and what is essentially a more organic, viewer-perspective driven concept are fundamentally very different. Going back to section 2.1.1 of this chapter, while changes in quality and production values are decidedly different, the level of engagement that the latter posses pales in comparison to the professionally produced piece. When we see a film shot from the point of view of the user we are in sense experiencing an alternate reality of ourselves being there at the moment. While we can appreciate the high definition qualities of the professional piece, the user piece

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[41] http://www.timeout.com/newyork/film/new-york-movies-awesome-i-fuckin-shot-that-video

[42] Ibid

aims to go beyond quality and engages us at a more personal level. Creating in turn a more profound sense of property and correlation with what we are seeing.

Dealing more with the social media end of the spectrum, in 2013 Lexus initiated a campaign in which they crowdsourced the power of tech-savvy social media users in order to create a collaborative film in one short afternoon[43]. By allowing people to shoot photos of a new automobile model they wanted to promote, Lexus provided a crowd of users with the opportunity of serving as small components of a larger whole with the goal of creating what is in fact a communal artifact, in this case a promotional video. Users only needed to bring themselves and their mobile devices and from predefined locations they were assigned as specific hashtag and asked to shoot an image of the centerpiece of the film, the automobile Lexus wanted to promote. Later amassing the multiple photos and organizing them chronologically by assigned hashtags, the film became a collaboration effort between the users and the owners of Lexus. Referencing again the level of engagement that these contents posses, Lexus understood that by allowing people to create something together and blurring the line between the company and its consumers, that they could attain a deeper level connection with them. The company, more than allowing, expected there consumers or possible consumers, to be active members of a community and not merely be passive viewers or spectators. Creating a deeper connection between the brand and the people and further fostering that relationship. How UGVC are being used to influence consumer's buying opinions is a topic currently being discussed at large. In a 2013 article, Forbes magazine describes how companies today are harnessing the power that these contents have in order to affect how users see their products. In 2012, it states, 40% of Generation Y (the largest group of consumers in US history) revealed that UGC influence their buying decisions[44]. As previously stated in section 2.1.1 of this chapter, one of the reasons people seek out UGC is for information. The Lexus campaign is interesting because it justifies the power that these contents have not only to influence people but to bring them together. To make them feel like a part of something bigger than themselves.

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[43] http://digiday.com/brands/the-2014-lexus-filtered-through-instagram/

[44] http://www.forbes.com/sites/seanrosensteel/2013/08/14/what-is-user-generated-video/

Lastly, when dealing with the concept of collaborative user generated video as a form of entertainment, it is necessary to describe recent initiatives that have taken place in cinema as well. As we begin to realize the power that UGC have, projects that are geared to amassing the power of these unique perspectives and commit them to a long-format cinematic experience have emerged. While there have been a number of these projects in the works, this research will focus on one; Ridley Scott and Kevin Macdonald's *Life in a Day*[45]. In theory, the concept of the film was simple. In collaboration with and in commemoration of YouTube's 5th anniversary, the filmmakers set out to represent the world through the point of the of the everyday person by having them shoot and share content related to a specific day and share it with them on YouTube. Forgoing the traditional way of creating a film, even with a theme similar to such as *Baraka* and *Koyaanisqatsi*[46], the filmmakers understood the power that only the unique perspective that we all have possess and as the director puts it, takes the humble YouTube video and elevating it to art[47]. But in this aspect, how does this constitute art? Or perhaps more difficulty, concerning the every day user, how does this constitute entertainment? It is easy to understand how all of the videos that were contributed to this film represent a sort of unique beauty, especially when compared to one another and presented in a chronological time frame. But what was so special in experiencing, at least from a film production standpoint, these seemingly brute, amateurish home movies put together as one? How does a story like this, if any, entertains us and makes us connect with what we are seeing? In order to extract a story and in effect entertainment from al these contents, the director began by determining which were the best videos from a quality perspective. Since the film was composed under the concept of "life around the world in a day", time reference was an important aspect. A sort of anchor that allows us to relate to the content more personally, time is important because it is a constant for everybody, it does not change or fluctuate for anyone. Interestingly, the director mentioned that in order to discern the story that he believed was inherent to the combination of all these videos, he began

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[45] Life in a day. Film. Directed by Ridley Scott. New York, N.Y.: Virgil Films ;, 2011.

[46] Baraka and Koyaanisqatsi are two similar motion pictures who's theme is to capture humanity around the world through artistic photography

[47] http://blogs.wsj.com/speakeasy/2011/07/22/life-in-a-day-director-kevin-macdonald-aims-to-elevate-youtube-videos-into-art/?mod=google_news_blog

to see them as a *Rorschach*[48] test[49]. To the author of this thesis, this became an interesting revelation which correlates to the ideas of the research, we often see these UGC videos independently and for what they are in and of themselves. However, if we begin to see them together, and begin to think about about what is in between them or, read in between the lines of them, a unifying thread begins to emerge. Couple this with constants such as time and location, these relationships become even more strong and allow for a unique experience of these contents.

2.1.4. Other Related Works

Lastly, the author wishes to briefly mention other past works that while not directly linked to the theoretical research presented in sections 2.1.1, 2.1.2, and 2.1.3, they nevertheless still served as important inspiration for the development of the research and offer insight into how we experience UGC today and how they can be applied to video.

Two of the most important of these references are the social platform Twitter and the web content platform Buzzfeed[50]. Starting with the former, Twitter is a platform that allows its user to simply communicate with their followers through brief "Tweets" that convey a short message no longer than 140 characters long. This simplicity of use has allowed Twitter to become a major form of communications between people and has become one of the de-facto ways for people to swiftly exchange information with each other. But unlike platforms like Facebook, what is most important about Twitter is not "the individual Tweet but the mosaic of impressions that get generated around a single Tweet"[51]. People do not share information on a Tweet and then wait for people to simply like or comment. Instead a single Tweet takes on a life of its own. Other people who take notice of this one Tweet might then "Re-Tweet" it or ad their own opinion or content in relation to it. In a sense the original Tweet becomes in itself not a content proprietary to the original author, but

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[48] A psychological test were patients perceptions are analyzed by psychological interpretation

[49] http://www.wired.com/2011/07/life-in-a-day-interviews/all/1

[50] www.buzzfeed.com

[51] http://adage.com/article/guest-columnists/collaborative-video-creation-coolest-thing/244569/

a commodity of the community. A social entity that people make their own. In a sense, a component of something bigger than itself. Furthermore, a parallel emerges between these Tweets and social video. If applications, by its limitations, structure and affect the type of content created, Tweets and social video from applications such as Vine or Instagram, are shaped to be more spontaneous. Being created in the moment of being social.

Buzzfeed is a web content platform born out of the highly reputed American news blog Huffington Post. Buzzfeed is interesting in that it presents a new approach into creating traffic for web content that is awarding them a considerable amount of praise and is even being heralded as the first content website to take advantage of the social nature of Web 2.0 in the way it presents news articles and motivates people to share the content with their peers. The creator of Buzzfeed, Jonah Peretti, described some of the keys to the success of their website in a Wired Magazine article[52]. Keep it short, ensure the story has a human aspect, give people a chance to engage, let them react, it must feel authentic, and images and lists works, to name a few examples, inspired the author to apply these same characterizes to social video. In seeing the current landscape of social media video platforms and how the creating, sharing, and viewing experience are too streamlined and allow little room for interaction and conversation through the visual medium, the question was proposed as to what would happen when video is presented in a similar manner. The fact that lists are becoming a quick and easy way to present and experience multiple piece of content, it is interesting to note the parallels between this and the linear aspects of the motion picture. Taking this into consideration, the Buzzfeed website, while not directly dealing with user video contents, served as a reference as to how the medium could be expanded more socially.

[52] http://www.wired.co.uk/magazine/archive/2014/02/features/buzzfeed

Chapter 3

3. Methodology

3.1. Research Background

Starting in September 2013 with ideation intended for a different yet similarly focused project under the Power of Motion Pictures project umbrella, the first steps into this research were taken. With no particular approach established, other than the structure presented in Chapter 1, and compensating for all the changes undertaken during development, the two parts composing this research will now be thoroughly presented.

It is necessary to stress at this point the level of involvement undertaken by the different participants of this research. The author was the only constant member throughout the research period. However, due to the nature of the environment were it was conducted, this research worked in collaboration with other members of the PMP project and therefore their involvement and contributions to it will be presented as such. For example, members that were present in the ideation stages of development do not correspond with members that contributed to the experimentation and evaluation stages. Furthermore, at times progress of the research was presented within academic circles and the received feedback would be evaluated and implemented into the research when necessary. Considering fluctuations like this in the development of this research, a change or readjustment in methodology was at times necessary. In order to preserve the academic integrity of the research, all this factors will be presented and discussed.

Chronologically, the research went from the first part to the second one with each part consisting of a research cycle where that constituted of development; ideation and research, prototyping and field work, and evaluation of findings phases. The first phase consisted of developing and nurturing the ideas by researching, consulting with academics and experts, and ideation. The second phase undertook is made up of the prototyping and fieldwork periods that tackled the ideas put forth by the research. Lastly, the third phase (which will be expanded during Chapter 4) was the analysis of

said research and fieldwork; conducting a user study and evaluating the information and feedback received.

The ideas presented in this research emerged from the author contributing in different sub-projects within the PMP project. As stated in the first chapter of this thesis, bringing in a professional background into the project, the author was impressed about the new shapes and forms that motion picture content could undertake with the advent of new technologies readily available to many people. Starting with S.I.M.S and soon followed by Poligatari and the UGTV Project, the author contributed in different respects in each. Taking on the inspiration and understanding of what was learned by this, the author conducted research into social video contents in parallel with his contributions to these projects and in times overlapping with them. Realizing how easy it has become to create high quality motion picture content and to share that content with the world all at the proverbial one click of the button, the author began to explore how these concept could be improved on. As the importance of the social media platform Twitter is described as "not the individual Tweet, but the mosaic of impressions that get generated around and event or conversation topic", when looked from this crowd/communal standpoint, what constitute these crowds or groups of video and what can video do to describe a conversation, a communal experience. Due to the lack of such systems or research into this topic, the author took it upon himself to present such a system and explore what it could offer.

3.2. Ideation and Preliminary Research

3.2.1. Previous Research Conducted

Bring in advancements in communications such as Web 2.0 or a culture that clamors for innovation and creation, the era of the maker, and it is no wonder that cinema and the motion picture is fertile ground for development. With this in mind, the S.I.M.S project set out to reimagine how we experience cinematic content. Starting from a simple premise of bringing real life spaces to life, the project explored ways in which the world with in the screen and the world outside can be connected for interactivity and entertainment. At the most basic level, the system developed by the project consisted of a screen, a projector, and an interactive device. The projector would

display images that were shot at the same location were they would eventually be displayed. Through interactivity with the viewer, different scenes and themes would play on the screen depending on the variable of "number of viewers". From one screen, the set up was then expanded to multiple screen that could tell a more complete story across time and space. This alteration in reality of what were once mundane spaces into something that while visually entertaining could also be physically stimulating allowed the author insight into what else could be done with motion picture content. While not related to UGC in particular, the S.I.M.S project was a view into a more interactive large scale world. Before this, the author thought film was a single perspective experience. And while in many cases it should remain so, what happens when the perspective is multiplied, and different stories flow through the viewer? Furthermore, what happens when the user is the actual creator and spectator of these stories? These questions served as the foundation of thought for the research here presented.

Moving on from this project, the author began collaboration with the Poligatari project in September 2013 effectively beginning the research into the concept of redefining how we organized multiple UGVC and the ideas here presented. Decidedly focused on UGC, Poligatari concerns itself with exploring production practices for documentaries that involve the power of both amateurs and professionals. The project made its argument by presenting a platform where the roles of film production can be democratically assigned to a group of both amateur and professional creators. Poligatari also produced a trailer and short format documentary film focusing on the Tenno Matsuri festival in Tsushima, Aichi, Japan. The documentary aimed to present people's experiences in the festival and their connection to it. The project asked visitors of the festival to document their experiences by any means possible and to share them with the filmmakers. Simultaneously, professional filmmakers shot and gathered the necessary footage to create the documentary. Once production was complete and the project went into post-production, this author joined in the role of editor. One of the main tasks of the process constituted in combining the footage shot by the professional cameramen with that of content shot by amateurs. What first became an interesting prospect was how comparable the user generated footage was to the professional one. As seen in Figures 3.1 and 3.2, the difference in quality, while evident, take away nothing from what thematically conveys the same perception of

Figure 3.1
Poligatari project. Professional shot.

Figure 3.2
Poligatari project. UGC shot.

this particular event. The motivation for both the professional and the amateur to capture this moment in time is essentially the same. Upon realizing this, author began to see UGVC in a new light. What was one once something vastly different from professionally produced content, it became evident how contents of this type could not only coexists with more "high quality" formats but also compete with them. From the footage that emerged. This differences in quality that generally get referenced as a determent to user generated video almost become nonexistent with that the author realizes was a great way for people to connect with each other

Dealing for the first time with such a wide variety of contents (let alone formats, frame rates, and frame sizes), the author began to see a potential in how these contents could be used in ways that would take advantage of the community and group aspects of the content. Exploring in turn, the relationships between the contents rather that the contents in and of themselves. In combining different people's content into one, the ideas presented in this thesis began to take form. By allowing users and their contents to play in an even field with traditionally produced contents made by professionals, the power that these UGVC posses when seen from a group perspective became immediately apparent to the author. In fulfilling different roles with in these projects, the author began to reflect on his ideas in relation to how UGVC could be applied in more collaborative ways.

When a crowd of people begin to generate content around a specific topic, place, or simply a specific point in time, we begin to see the relationships that exist between these contents. Referencing section 2.1.3 of this thesis, in holding this to be true, it became of great interest to the author what value could these collective images hold. If as stated before, one of the main incentives for interacting with UGC is to seek

information, what sort of information would a mass of user generated videos posses? In correlation with the Poligatari project, this research began exploring ways in which to harness the power of the video creating crowd by developing a location-based, video compilation system with the aim of presenting it to tourism companies. The concept consisted in providing a way for people to share and combine the content that they create when they travel abroad into a platform that would feature it in a way that reflects all the different points of view. As tourists frequent specific sites and videos centered around these sites are created, presenting these contents in a way that would reference both location and time would could yield valuable information for companies looking to attract visitors to a certain location for example.

With this, early research focused on creating a social platform that would approach social video content differently. As people took different videos throughout their trip they would share this content to a predetermined website. Originally, it was thought to use Instagram video uploads and later through some sort of API application amass all this footage based on criteria such as hashtag, time, and GPS information. By then organizing the content according to the aforementioned parameters, and presenting the information accordingly, viewers of this content would have a better opportunity to witness this "travel content" from the same point of view that they would have if they went there themselves. In seeking UGC to gain information for, in this case, potential travel destinations, the viewer would be able to have a clearer more defined picture of the place and potentially peek their interest in visiting it themselves. If there was a possibility to experience a location at a given point in time and to experience both direct and indirect content relating to said location, then a way of documenting and portraying all these experiences as once would yield a more complete representation of the focus which the contents are seeking to represent. From this, the system took different shapes and forms. If people could share their video contents to a platform that could gather and organize them according to certain criteria, the idea evolved into the concept for news and community reporting. As events occur in real time, people that are present at the time document it on platforms such as Twitter or Instagram. As explained in Chapter 1 Section 1.2.4 of this thesis, when these events or "news stories" get reported by news outlets, they often turn to this user content to represent the viewer perspective and explore different points of view. For example, the website Buzzfeed collected comments, images, and videos

shared by the people who witnessed a particular event. Presenting it in a linear form, this became an interesting revelation to the author. The user contents displayed in this news article, while shot by individual people and shared accordingly, detail a story that occurred in real time and space, and while vague as there is no intended organization of the content, a narrative emerged. Upon realizing this, the author envisioned streams of UGC that would flow similar to how the content was displayed on a Buzzfeed article, a list. It is at this point that the research began exploring the organization of user content according to the parameters of time and location. As people shared the content they created, "streams" of video content would get organized around a time and place and present a more interesting representation of the events. Imagining a sudden incident occurring, as people take notice and take to reporting it through social media, the prospect of combining all these points of view into a narrative that reflected the actual events became an interesting are of research and development began on a prototype that could present these ideas.

In spite of this initial direction the research was undertaking, it became apparent to the author that systems similar to this were already in existence. Rather than being forced to move into a different direction, the author took this as a sign that UGVC displayed in this manner had a purpose and that people wanted to experience them in a sort of group manner were as explained before, the importance is not the individual instances but the concept which they represent when they come together. Bringing again the example of Vine's TV Mode feature, it was evident that the early part of this research was strikingly similar to this. Related content being displayed in sequence as one. The original aim of this research was to develop a social platform that was able to organize UGVC from a time and location parameter perspective and display the contents sequentially according to these parameters. While Vine's TV Mode uses hashtags and human curation to organize groups of contents and display them as such, it nevertheless bore striking resemblances to the early part of this research. Being instead motivated by the fact that the ideas that the author was trying to expand upon were already in place, and taking this as a sign that the idea of grouped, relatable UGVC was valid, the research moved on to analyze how groups of contents are defined and how a system like Vine's could be improved upon.

As explained previously, Vine uses two main parameters from which to gather related social video contents from its website and present them as one in

sequence. The problem with these methods is that they are too arbitrary and that they do not effectively represent the social aspects of the contents. In the case of hashtags, it was observed that they were too arbitrary as a method to define groups of contents effectively. Hashtags in a sense can be anything that you want them to be and they allow for too many unrelated videos to be included within the group to be displayed. Bringing up again the example of the World Cup, simply looking for contents based around a hashtag *#worldcup*, yielded an alarming amount of unrelated videos to be included in the group. Videos unrelated to the main concept at hand. The problem with hashtags, it can be argued, is that users can include a specific hashtag to a video they create even if that piece of content has nothing to do with the hashtag itself. This practice is often observed in social content sites of this nature. Because the World Cup is a current topic being discussed while it is occurring, users conscious of this and looking to attract more people to their content, include these irrelevant hashtags in order to increase the possibilities that the content will be seen by more people. While this is not essentially a problem with how we interact with social video contents, it poses a problem for the entity trying to gather this content together and present it as a unified whole. Taking this into consideration, the concepts of time and location being observed during the early part of the researched seemed to apply very well as an alternative to define groups of relatable video contents into one. These topics will be discussed in the upcoming sections of this chapter.

Furthermore, Vine's method of using human curation to gather content together and present it to people for their enjoyment became a topic of discussion. The fact that a single human being from the side of the entity providing the web application service had to sit down and manually sift through content and gather it together to be presented as such seemed, to this author, to be an oxymoron when you analyze these content as being social video contents. Therefore it was argued, that if social video contents could be defined by time and location parameters, then this would create a new incentive or motivation for people to share content communally. Human curators at Vine for example, feature groups of content on their website related to trending topics or to popular categories that people might often create content about, for example the very famous *cats*. The people who's video contents get featured on often have now knowledge that these contents are **a)** being featured, and that **b)** they form part of a larger group of videos. Taken a cue from the first part of this research, if this

relationship to time and location that a lot of this videos posses as social content gets featured and presented to potential users, then it can be argued that people would create more communally minded content.

With this, it soon became apparent to the author that a new way of defining what groups of video contents are and how we can better socialize with them needed to be explored. Taking a cue from the preliminary research, the time and location parameters that were being explored to categorize UGVC as relatable contents were applied to both parts of the research. In order to carry out the necessary ideation, fieldwork, and user analysis, this research conceptualized a testing environment that would allow for the ideas discussed to be tested and evaluated. While this concept was never realized in a full, stand-alone working capacity, nor was it ever intended to be, it does serve as a model in which to base the easily research and create prototypes used to present the research's ideas and to evaluate them.

3.3. Methodology of the Research

3.3.1. Testing Environment Concept

In order to test, experiment, and analyze the ideas presented in this research, the author created and developed a testing environment as a social video platform from which to carry out the research.

Figure 3.3
Author's notes on testing environment

This is not fully developed as a standalone prototype but simply creating different parts that would be necessitated for the specific tasks at hand (Figure 3.3). This research tackles two different goals which required a different set of functions and features to meet the needs of the research to be done for each. While inherently similar, the differences between these two prototypes will be fully explained for each part of the research. However, in order to present a more complete image of what the environment looks like conceptually, a description is presented here.

In summary, the system was developed to work as follows. As people document an event or focus, contents are generated (Figure 3.4). Each of these contents can be embedded with information referencing the time and place where they were taken. Take for example an important tourist attraction such as the Statue of Liberty in New York City.

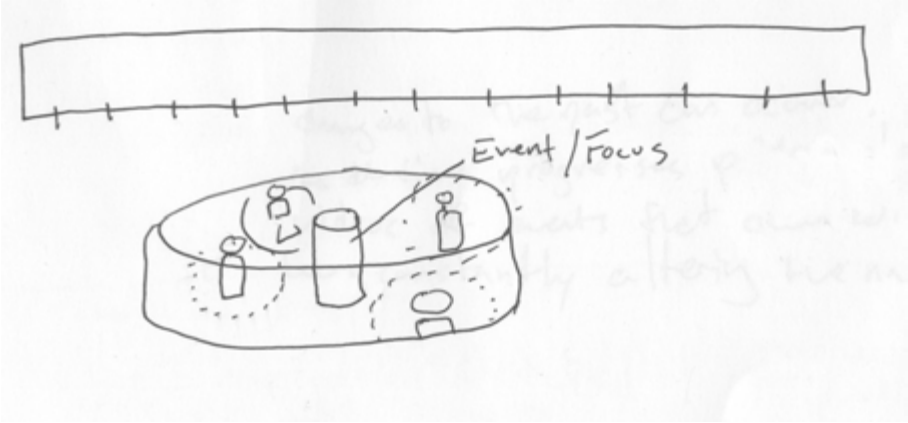

Figure 3.4
Author's notes. People documenting and event from different angles.

As visitors come to the site and document their experiences in and around the grounds of the attraction, videos that are related to one one another, in location and space, emerge. Some people might document the actual structure from different points of view or time. Others might create content that while indirectly related to the main edifice, document the visitor's individual experiences at the location. A funny incident, a special, event, or an unexpected accident to name few. Regardless, much like the user generated content acquired for the Poligatari project, different unique perspectives and experiences become related by the simple fact that they were shot at a relative distance

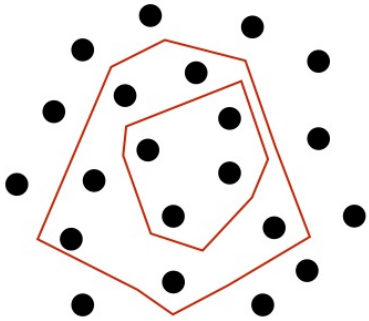

Figure 3.5
A group of contents being defined by time and location parameters.

from each other and at a relative time interval. In this capacity, time and location factors serve to define what a group of related video contents are from the random mass of millions of contents uploaded at any given time from any given place (Figure 3.5). These contents get uploaded to predetermined "streams" of video related around a single location, for example Statue of Liberty and the current date (Figure 3.6). As people share their contents with the system, these contents get organized according to their GPS and time information. For example, videos taken at the Statue of Liberty site

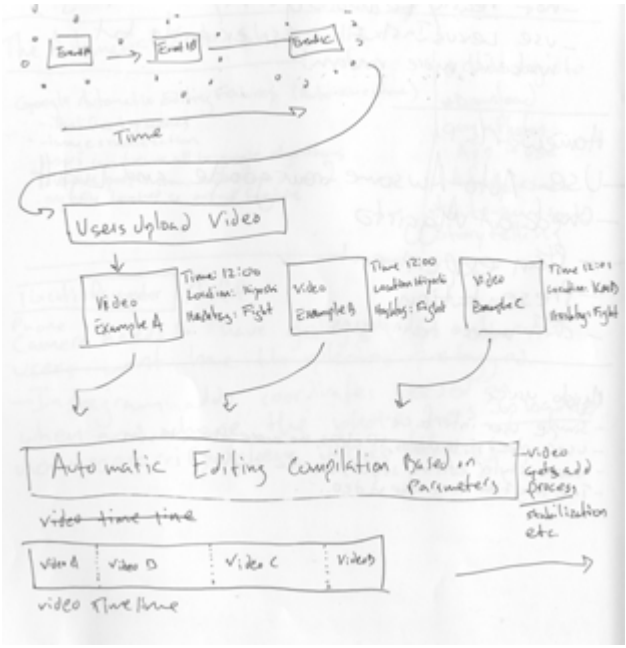

Figure 3.6
Author's notes. Assembly of contents into system.

at a specific date get uploaded to that stream and are organized chronologically according to their time stamps. In a sense creating a visual documentation of the events in and around that specific place which also flows accordingly in time.

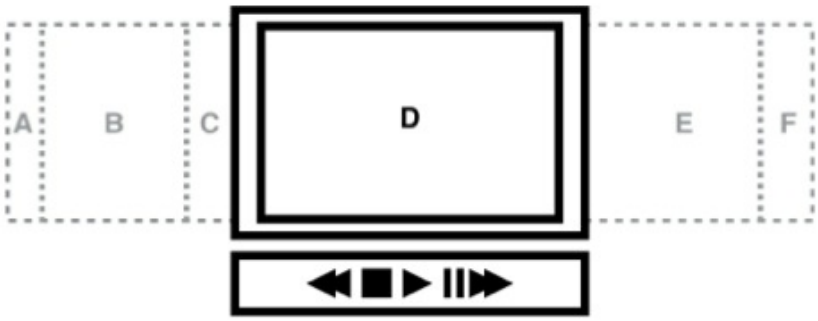

Figure 3.7
Conceptual player.

From a viewer perspective, what we see is a simple interface much like a YouTube page. Social media tools such as comments and likes would be available for interaction with the content. The content you are seeing belongs to a bigger picture, an ecosystem, of different videos that are related to one another. Using the analogy of the "stream", at a specific point in time, the viewer is seeing just one piece of the bigger picture. However, there is content that is not directly presented to the viewer and exists in the outside frame of the video player. Since the video that is being currently observed belongs to a group or relatable contents, as it plays through other contents would "flow" into the picture. Observing this concept in Figure 3.7, we can see how content "D" is currently being viewed, while the other videos forming part of the same group are either waiting to be viewed or have already been viewed. Where as we might be accustomed to viewing contents like these individually, in this respect they form part of a larger picture and cannot physically exist at the same point in time without creating confusion for the viewer. Drawing from the inspiration of motion pictures such as films and they way in which web content is organized linearly for easier consumption, the system presents these groups of video contents in a linear manner.

3.3.2. Time and Location Parameters

Although presented numerous times in the preceding sections of this thesis, the time and location parameters used to define groups of social video content are an integral part of this research and a through explanation as to the logic behind the decision to focus on them must be presented. The first sections of this chapter present a chronological description of the preliminary research and the causes which led the author to focus on these areas. By taking part in researched with dealt with UGVC, the author had the chance to explore how social video contents work when viewed from a group perspective. During the preliminary research in the Poligatari project, people attending a summer festival were asked to documents their experiences with video and share them with the research team. By analyzing content that was shot at the same relative interval of time and at the same relative location to one another, it was theorized that if contents were to be organized within these parameters and shown accordingly, then this would render these contents as relatable to one another and allow them to coexist with each other as a group. In other words, the idea to define groups of videos based on these parameters came from actually experiencing contents being created in this manner. In addition to this, given the author's film making background and other factors related to the research conducted, social video contents on this nature began to be compared more to film. An analogy that has often been referenced throughout the course of this research is that of film and the filmmaking process and how we experience social video contents today.

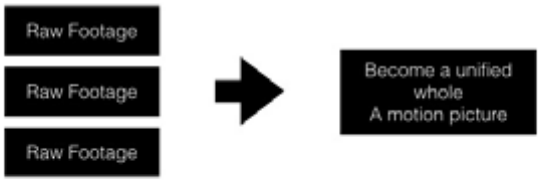

Figure 3.8
Raw footage becomes a film. A unified whole.

Films for example, are made of various different pieces of footage that in and of themselves possess no value to the actual whole of the film. Raw footage, as they are called, are only valuable when they are combined with other pieces of raw footage to create something bigger than themselves, the finished film (Figure 3.8). When seen from this perspective, social video contents observe some of the same characteristics.

While in and of themselves they posses value to the creator and to a select group of users that socially interact with the creator, they do not necessarily posses the same value to other people. They are individual instances of something. But if as explained above, more and more people create content that begins to relate to one another and we can find a thread that connects all these contents together, then like the film, the contents become part of something greater than that of themselves alone. Going back to the filmmaking analogy, films are essentially a representation of time and space in motion picture. Film is a linear medium were you have to experience the passage of time in order to enjoy the content. Not only this, films document a specific location in time, a space. Social video content encompass these characteristics as well.

In seeing social video contents from this angle, employing time and location parameters to define what a group of related social video contents are became a natural choice for this research to explore. Think of a concert, or a famous landmark in a big city. All the contents which are presumably created and shared at that specific location and at that specific point in time form part of a group of contents. Furthermore, in dealing with the second part of the research, time and space parameters would hypothetically allow people to explore a different type of socialization with their content. One that motivates the user to share content based on their relationship with other users creating relatable content and in effect creating and sharing content from a communal perspective rather than an individual one.

3.3.3. Target Users

It is important at this point to expand upon the target users selected as a focus for this research. As mentioned in the preceding chapters, this research focuses on dealing with a certain kind of UGVC which are more social in nature. They are created in the moment of spontaneity due to a number of factors, one of them being the proliferation of smart phone devices which allow people the power to quickly create and publish these types of contents. The spontaneity provided by these devices greatly shape what type of contents emerge. With this technology in their hands, people are able to quickly capture different instances from their daily lives, documenting daily occurrences, sharing content which motivates their interest, providing insight into their daily existences.

When we analyze it from a mobile application point of view, applications that provide this type of spontaneity, Vine and Instagram for example, generate social video content that greatly resembles peoples everyday lives and what they see. They provide a focused insight into the lives of the users that might get lost in other sorts of social web applications. They shape the content to be more of a social nature. Therefore, when more and more of these contents begin to show relationships from, as argued in this research, a time and location point of view, we begin to see the importance that these contents posses as a group. Take for example the content creators that were asked to participate in the Poligatari project. All these different people documented their experience at the festival from their own point of view. However, because the contents are inherently related by the time and the location then they posses a value when they are considered as a group.

With this in mind, the target user for this research is that of the social video content creator. Not any sort of UGVC creator but that which creates content based on sociality. Where the content they create, more often than not, references the time and location in which the content was created. A social video content creator would normally be part of social network dealing with video content such as Vine or Instagram. Creating content more spontaneously and creating content which reflects their every day life.

3.4. Hypothesis #1

3.4.1. Description

As explained in the first chapter of this thesis, the research tackles two separate hypothesis that relate to organizing relatable social video contents. The first part, explained in this section, aims to argue for the necessity of time and location parameters as a tool for defining these groups of content. In effect, finding an alternative to the hashtag option as it is currently being observed in the aforementioned Vine feature of TV Mode where these groups are being vaguely defined by the tags people attach to them.

The reason for exploring this hypothesis as a way to justify groups of social video contents being defined by time and location parameters comes from observing

these contents for what they are, moving picture contents. In their most basic form, video contents, like all kinds of video, are movies which employ the same characteristics of the medium. In thinking of contents like this for what they are, and in following with the logic behind the implementation of the time and location parameters as a way to define groups of content, then it is argued that groups of relatable content shown in this nature would posses some of the same characteristics of films or movies such as a story or narrative. From looking at contents like this in a manner more akin to film, then it could be argued that time and location parameters, when applied to social video content, could allow them, however ambiguously or randomly, to present a narrative or a story. In a sense extrapolating a narrative from contents that have been organized according to their time and location characteristics. The analogy presented in the previous section speaks of a comparison between social video contents today and filmmaking. With this, the research proposed its first hypothesis by arguing that time and location parameters would allow a discernible narrative or story to be extrapolated from them and in turn define a group of related contents and give them a far better reason for being shown together than hashtags for example could ever provide. With this the first hypothesis was established as the following:

- A group of videos related only by when and where they were created, when presented in compilation, would yield a discernible narrative from the group and provide a more cohesive experience of the contents as opposed to the group of contents provided by a hashtag feature.

In proving this hypothesis to be correct, the point is made that groups of relatable social video content require more parameters that more strictly define what a group of video is and in turn justify their presentation as a unified whole. In order to argue this hypothesis a prototype environment constructed within the confines of the concept presented in Section 3.3.1 of this thesis was constructed. By mimicking an environment were people might normally create social video content footage to supply the prototype was generated. From this footage two separate groups of videos were created in order to conduct testing into the viability of the time and location

parameters to define groups of content by allowing a narrative to be extrapolated from them while at the same time comparing the prototype to Vine's TV Mode feature. One group of videos, while created from the videos generated during the fieldwork, provide no reference to time or location and are in a sense structured randomly. The second group of videos follow a time and location structure pertaining to the location and the events of the day in which the contents were created (a detailed explanation of

the prototype and the tests will be expanded upon in the following sections). The hypothesis argues that if a narrative can be extrapolated from contents positively organized along time and location parameters, then these parameters would serve as a means to organize groups of social video content and justify them to be presented together.

The expectancy would first be that compared with a system that employs hashtags to organize social video contents, this prototype better defines groups of contents. The main focus however, is that the research expects that users who observe content that is organized along these parameters will be able to discern a narrative emerging from the contents, justifying their necessity to be shown together, and naturally gravitate to this groups of contents. The contents which are not organized according to these parameters would then provide a less of a positive experience for the viewer and would not be able to justify contents, that while related are not presented accordingly, to be shown together. The analysis of the user study is expanded upon on the fourth chapter of this thesis.

3.4.2. Field Work

In order to present and discuss the ideas explored during this research, fieldwork was carried out in order to generate content to create a functional prototype which was later used in the prototype and user study segments. Done in collaboration with the UGTV project under the Power of Motion Pictures project umbrella, the aim of the fieldwork concerning the research here presented was to generate social video content while keeping track of the location and time information related to the contents. Once this content was generated, it was used with the prototype and the in the subsequent user study (discussed in Chapter 4).

Figure 3.9
Map of PARCO and Shibuya where the contents were generated during fieldwork.

This fieldwork consisted of having users create content as naturally as possible within a relative location and a relative amount of time. In this case, the location was chosen to be the PARCO department store located in Shibuya, Tokyo, Japan and its surrounding areas (Figure 3.9). The reasons for choosing this location where mainly related the collaboration project who carried out the fieldwork in conjunction with this research. However, the fact that content would be generated revolving around a specific location and time served as a great advantage for this research. A group of four participants were used. These four individuals were then divided in groups of two and tasked with documenting their experiences throughout the day as they would do so normally. Focusing on things that caught their attention, surprising occurrences, and the like. With no clear direction, the participants went about documenting their experiences with their mobile devices which they supplied themselves. From the content generate on this day a clear delineation between time and location could be expressed from the contents (Table 3.1). In following with the hypothesis proposed in this part of the research, the expectation for the fieldwork was that contents assembled under these parameters would yield a narrative and thus justify their presentation as grouped contents as opposed to contents that were not organized under these parameters. This content was then implemented into the

prototype which would later be used for the user study aiming to prove the hypothesis to be correct.

Time	2:00	3:00	4:00	5:00	6:00	7:00
Location	PARCO	PARCO	Yoyogi	Miyashita	Station	Hikarie

Table 3.1

Video contents selected from a relevant location at a specific interval of time.

3.4.3. Prototype

For the purposes of this research and in complying with its time requirements, it was decided to use the existing capabilities of YouTube to present a mock up of the ideas to be explored. This prototype divided the labor between human interaction and YouTube's capabilities, allowing for sufficient in capabilities that would facilitate a user study for research purposes. It was designed to work with a manageable number of users (content creators and sharers) who at this point have no interaction with the system. A description of how the prototype was constructed and at what points human involvement took place will now be presented.

Once a group of relatable contents had been gathered by the participants of the fieldwork (see the previous section), those contents were gathered and organized according to their time and location information. Since this is a lo-fidelity prototype, no accurate time or GPS measurements were used for organizing the content and instead the file naming structure used by each device was used. In other words, a naming scheme such as IMG_01.jpeg, IMG_02.jpg, and so forth, would represent the chronological order in which the videos were taken. These videos are then renamed in order to keep track of who took the video, the location, and the chronological number given to it. For example, IMG_01.jpeg becomes (username)_(location)_01.jpeg. As mentioned above, the prototype here presented is not able to receive and organize the content by itself. In order to assemble the videos into their respective groups, a human operator with prior knowledge of who took the videos and where they were taken must then organize the contents accordingly. It is important to note here the difference between the two parts of this research. While the first part does employ human involvement in organizing the contents, it only does so to prove the hypothesis

pertaining to it. These contents were organized according to the people involved in shooting the video while following the naming scheme which would represent the time variable for the content. When organizing these contents as such, even if done by a human operator, an actual representation of what took place during these times at these locations emerges.

On the YouTube front, a unique email and user account was created to serve the prototype and this research. With the channel name defined as "LSProto", the channel was launched and made open to the public. The videos are then manually

uploaded one by one to the channel. This is an important point to the research in that any type of contents can be shared to the platform and there is no prerequisite for or specification of what can be used. In short, if YouTube can play it, it works with the prototype.

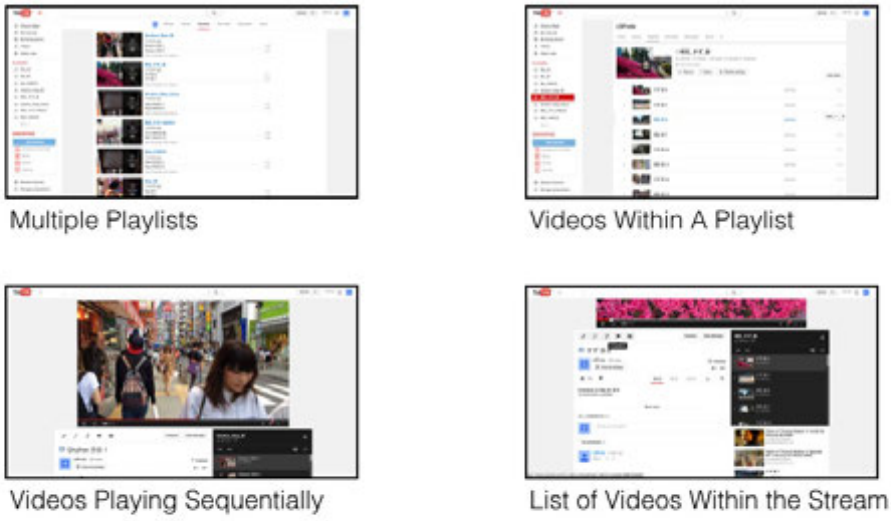

Figure 3.10
Still from YouTube Based Prototype.

Figure 3.10 is a visual representation of how the videos were organized within the prototype. From the viewer side, as seen in the above figure, a traditional YouTube screen is presented. On the lower right hand side, the list of videos belonging to the group are listed with transport functionalities for forwarding and backtracking. Furthermore, social media functionality is present and usable. As the viewer watches the content, what is seen is a constant flow of user generated video contents that are related to each other by time and place. While this is a finite list with a clear beginning

and and end, it does a job of combining and presenting a group of videos as a singular experience. At this point, most of the functionalities of the prototype are relegated to human operation. One of the most important is how the video was organized. As mentioned before, the purpose of the prototype is to present relatable video based on location and time properties. Following the naming scheme and the with a clear understanding of where the videos were taken, the videos were arranged accordingly by human operation. It is important to note here that this type of prototype followed a Wizard-of-Oz type research experiment in that participants were not aware of the fact that the a substantial portion of the prototype was operated by a human. In trying to prove how time and location parameters are able to define a group of contents and thus justify their presentation as a group, the human interaction portions are irrelevant to this part of the research. From this the two groups of contents were created as explained in Figure 3.11.

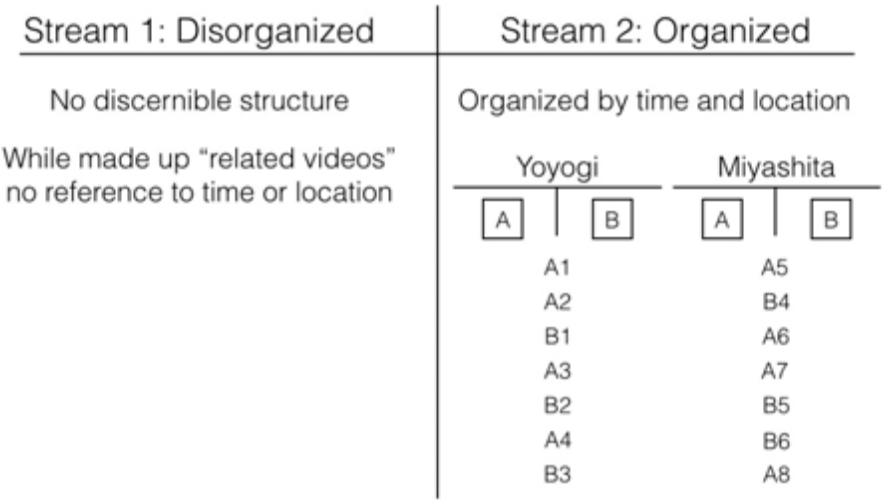

Figure 3.11
Groups of video defined by time and location created for user study.

3.5. Hypothesis #2

3.5.1. Description

The second part of the research as explained, concerns itself with developing a new incentive for sharing social video content from a group or communal mentality rather than an individual motivation which is the current general situation. Having

examined in this research how social video contents are behaving today, and how more and more we are experiencing contents in a group manner rather than as individual instances, then it is justifiable to try to explore a way in which we can create and share content from this point of view. Hashtags offer a quick, albeit highly arbitrary, way of defining contents into certain categories to be experienced more as unified whole. On the other hand, Vine's web browser end platform provides categories which are curated lists of content created by a human. This of course allows for a more refined form of organizing contents that are related to one another. However, it negates the fundamental aspect upon which this contents exists in the first place. It takes away the power of socialization from the users and denies them the possibility of engaging with each other not only on one to one relationships of content and viewer, but socializing in from a community mentality, where the user is conscious of the fact that the content they create is part of a larger group and they engage each other accordingly. In order to provide users with this sort of engagement, the way in which we engage and socialize with social video contents needs to be reimagined and a new type of social norm needs to be created. If, as we have observed, more and more contents like these are being enjoyed in group, and if there would be a more restrictive way of organizing this contents into groups that live off the relationships that exists between the contents then it can be argued that a new motivation for sharing content emerges.

This however, would not necessarily happen instantaneously or by chance, as explained in the Hypothesis #1 part of this research. Users need to be aware that they are creating content from this point of view, each fulfilling their role as documenters of a certain experience, for example. Taking this into consideration, combining the time and location parameters explored in Hypothesis #1, an evaluation of how people would potentially behave under this circumstances was decided upon.

- The use of time and location parameters as a way to define groups of related video content, and the presentation of this information to the user, create a new type of motivation for sharing these contents were the user shares content communally, aware of their involvement within the group.

In proving this hypothesis to be true, this research would justify that a new motivation for creating and sharing social video contents arises. In light of how we experience these contents today, the fact that people would be motivated to create video content in relation to others would be an important move into redefining how interact and socialize with one another. Motivating people to create and share content in relation to location and time and how that affects the content that they create. The expectancy for this hypothesis is that users would understand the concept based on viewing the prototype created and that they could imagine themselves creating content based on the situation proposed.

3.5.2. Field Work

The fieldwork carried out for this second part of the research was organized out by the author independent of any other projects related to the Power of Motion Pictures project. Similar to the fieldwork carried out for the first part of the research, this second part ask a group of participants to generate content with their mobile phones at a specific location and at a specific interval of time, in this case a live concert show (Figure 3.12). This content was then used with a low-fidelity prototype that was subsequently used for the user study. In the same way as the fieldwork carried in the first part, participants were asked to generate content as naturally as possible. Reflecting upon what they would normally contribute and to share their experiences at the event. The fieldwork in this case was not intended to affect the research in any major way. What was important in order to argue Hypothesis #2 was how participants of the user study reacted to the prototype.

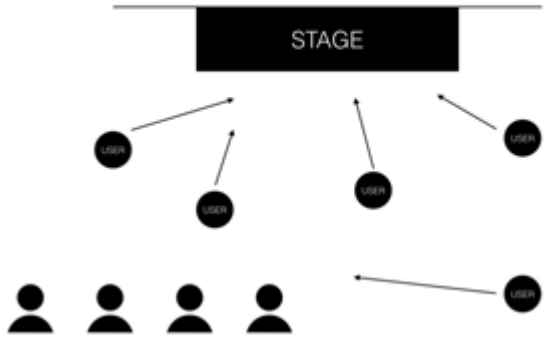

Figure 3.12
Representation of different people's point of view when shooting content.

3.5.3. Prototype Development

The prototype created for the second part of the research consisted of presenting an environment in which people would be motivated to create and share social content from a group perspective. When presenting content that is defined as group based on time and location parameters, coupled with a visual representation to this information as well as a visual reference to the different contributors of the content, it is argued in this part of the research than a new motivation or incentive to share this content arises. One that we have not seen before and that in light of how these contents behave today, needs to be explored.

Based on the information gathered during the evaluation stages of the first part of the research, key elements were introduced into the second prototype created. However, what these elements were and how they affected the second part will be expanded upon in the subsequent chapter. In summary, in keeping with the mentality that these social video contents, in being shaped by the types of applications that generate them, are inherently attached to the time and location in which they were created, the author of this thesis still believed that there was room to conduct research using using these parameters to define groups of videos. It was then argued that if people were aware of these parameters defining their content, that they would identify as being part of a group of people that at that place and moment in time is creating relatable content then it would provide a new and interesting motivation from which to share contents.

Figure 3.13
Second prototype. Note the visual references to time, location and contributor.

With this, a low fidelity prototype was created on the presentation software Keynote. While simple, it featured the necessary elements to tackle the hypothesis proposed. Contents generated during the fieldwork were assembled chronologically. Again with no way of automating this sort of procedure, this was manually organized by the author. Due to the fact that this was shot during a live show, it was easy to organize the contents based on the songs. Since different people took different types of videos from different points of views these contents were then assembled chronologically using the music from the show as an anchor for time.

Figure 3.14
A different video within the group of contents

What the viewer sees is a "stream" of contents organized chronologically, a reference to the testing environment explained in section 3.3.2 of this chapter, where different points of views of the event were documented by different people. On the right hand side we see time and location references for each video. The location parameter would almost always be a constant since the contents were shot and the venue were the event was held and thus this is defined as the location. The time parameter displays the time at which each of the videos in the sequence was shot. Reinforcing the idea of time flowing and people contributing at different points. On the bottom left hand side of the screen what we see is an conceptualized representation of the different contributors to this "stream" of social video contents. For each video contributed, the member who contributed the content would be presented. Reinforcing with this the community aspect of everybody sharing content from a group perspective. This comparison can be made between Figures 3.13 and 3.14.

An important pint to bring up at this time, is the reference this makes to the theoretical research conducted on crowdsourcing systems. Where crowdsourcing is people coming together to create and artifact, this prototype employs these ideas in order to explore the idea of creating and sharing social video content from a group perspective.

Chapter 4

4. Evaluation

4.1. Evaluation Approach

The user evaluation for the research was conducted at different points in relation to the different parts of the research as explained in Chapter 1 and are presented in this chapter accordingly. Starting with the first part of the research which concerns itself with arguing Hypothesis #1 as stipulated in Chapter 3 and the moving on the later part which deals with Hypothesis #2 as stipulated in Chapter 3. Once the prototype environments and the experiments were carried out for each of the two hypotheses, the research set about organizing the user studies for each. These consisted of open ended interviews with potential users (in accordance with the guidelines for target users presented in section 3.3.3) as well as academics and content creators. All these encounters were documented in order to correctly analyze and cross examine all the information gained from the studies. While Chapter 3 concerns itself with describing the prototyping environments and the field experimentation aspects of the research, Chapter 4 will fill in the blanks as to how this information was gathered and presented to the participants of the user studies. From this an analysis of the discussions will be presented with the intent of approving or disproving of the respective hypothesis.

It must also be noted that the two different parts of the research were not conducted simultaneously. Chronologically, the first part of the research was conducted first. With the information accrued from this part, the second part was then enacted. It is only natural that part two has a considerable influence from the findings accrued in the first part. This relationship will be discussed within the two respective parts a seen necessary.

4.2. Hypothesis #1

4.2.1. User Study

As explained in section 3.4. of Chapter 3, the first part of this research concerned itself with exploring a new alternative for defining social video contents in relation to the current trends observed in how we experience these contents today. Hashtags for example, are currently being used to define what groups of related social video contents are and why they should be viewed together. However, as explained in the preceding chapters, hashtags are too arbitrary in this task and cannot properly define what these groups of contents are. In experiencing these social video contents as what they are, motion picture content, a parallel was drawn between contents such as these and filmmaking. Where films are composed of pieces of raw footage that in and of themselves posses not great value, when assembled and viewed together, they become something bigger than the sum of its parts, a film. Therefore, is we are experiencing video contents as groups, where the contents themselves are related to one another, and if there was a method to properly organize this content together, then this method would justify the contents being show as a unified whole. Going back to the filmmaking analogy, and recognizing film as medium which deals with time and location, this hypothesis argues that when social video contents are organized based on these parameters a narrative or story can be extrapolated and thus justifying their presentation as a group.

In order to prove this hypothesis to be correct, a prototype was created that allowed two groups of relatable social video content to be assembled. One of these groups was not organized according to time and location parameters. The other was organized according to these parameters (Table 4.1). The expectancy for this user study was the viewers would naturally gravitate more towards the structured content as it provided a better viewing experience as opposed to the disorganized content.

Group Name	# of Participants	Theme	Structure
A	2	Shibuya / Outside	Random
B	2	Shibuya / Outside	Structured

Table 4.1

Summary of groups of content created

4.2.2. Evaluation of User Study

The three different participants interviewed contributed a varied range or perspectives. They were asked to take part in this research based on two key points, their personal involvement as a social video creator and/or their background in relation to what the research represents (Table 4.2).

Participant 1	**Male**
Media Design Researcher, Filmmaker, Musician, Avid Social Media Content Producer	
Participant 2	**Male**
Artist, Filmmaker, Graduate School Professor, Avid Social Media Content Creator	
Participant 3	**Female**
Student, Media Design Researcher, Content Producer, Occasional Social Media Content Creator	

Table 4.2
Participants and general description

The interview process with the participants aimed to be a free flowing conversation of ideas and opinions between the researcher and the participant. The author's aim was to entice the participant to share his or her opinions in relation to the two groups of contents and to discuss the ideas conveyed by the research while at the same time gaging the participant's reactions and body language. These interviews were recorded either by video or in the absence of that, sound recording. After a brief explanation of the research being conducted, the participants were presented the Vine TV Mode example as to show how hashtags behave. From this the prototype was presented in order to create a comparison. While not having them directly interact with the prototype, the two groups of videos were played for them. Upon seeing these two groups of video and allowing the participants time two dwell on their experience watching them, the author and the user engaged in a discussion regarding how they compared to each other.

4.2.3. Findings

From the user study conducted a series of findings were gathered pertaining to the individuals comments and reactions during the interviews (Table 4.3). These findings were analyzed with the intent of proving Hypothesis #1 to be true as explained in the beginning of this section.

Group # 1 (Disorganized)	Group # 2 (Organized)
“It would be more engaging if it had variety of shots”	“A bit more dynamic. More like a journey”
“Seemed flat”	“Story elements, but disconnected”
“Like watching b-roll”	“A portrait of a specific place, personal but not intimate. Because they are doing something”
“Very photographic, poetic. All these snippets into different moments”	“Documenting what they are doing”
	“It was just a day… there is no story to it really”

General Comments on Both Groups
“Its cool that it flows”
“Both seemed very similar”
“Unless you are familiar with the location its hard to tell”
“Would be cool to boost certain videos”
“It just keeps coming, like all these different snippets”
“User needs to be aware of time and location references. Video doesn't evoke this. I would pay attention in a different way”
“Even they have hashtag, some contents are really weird. Not really what i would be looking if i was looking for this hashtag”

Table 4.3

User evaluation findings

First off, in comparison between a system that used hashtags to organize contents and one what did not, participants understood that hashtags are too arbitrary to define what groups of video contents are. Further analyzing these findings, a series

of observations were made that contradicted the expectancy of the first hypothesis as explained above. The most important of these observations centered around the fact that the participants concerned themselves too much with the individual videos rather than their composition as a unified whole. In reference to Group #1, a comment received was "Like watching a b-roll from a movie". This comment gets highlighted because it reference the analogy between groups of social video content and filmmaking. The term b-roll is synonymous with the aforementioned "raw footage" The footage for film before it is edited or assembled. The fact that one of the users made this comparison was interesting in the fact that social video contents were seen from this point of view but also expressed a failure in the content being perceived as a unified whole and therefore not providing a narrative or story to the viewer. Furthermore, the same user expressed his appreciation for the lyricism perceived from seemingly random unstructured contents being presented in this manner. This comment is interesting due to the fact that the user was able to enjoy the content even if it was disorganized and without any adherence to time and location structures. In reference to Group #2, another user commented on the dynamic elements of the group and by comparing it to a sort of a journey, by saying this he reveals that he was entertained by it as opposed to Group #1. With this, when we observe some of the general comments made in relation to both groups, we are not able to see a definitive inclination to either one of the groups. This contradicting the expectancy for the study. From the participants interviewed, some gravitated more towards the disorganized Group #1 while others found the organized Group #2 more interesting.

From these observations in general, it is plain to see that time and location parameters failed to concisely define a group of contents and merit their presentation as a unified whole. While it could be argued that the participants who seemed to enjoy Group #2 more than Group #2 could discern some narrative from the contents, the results were too inconclusive. The fact that both groups seemed to be equally enjoy goes agains what this hypothesis is trying to prove. Therefore, this Hypothesis #1 was not able to prove its foundation and based on this information it has been declared disproved.

Hypothesis #1	
Veredict	Disproved

4.3. Hypothesis #2

4.3.1. User Study

Taking what was learned during the first part of the thesis research, the second part began to take shape. The ideas that were discussed and researched in the first section served as a jumping off point from which to begin the send aspect of the research which deals not so much with how to better organize groups of social video contents but with how to socialize with them from this perspective. In light of how we experience these contents to today, more and more in group, contents forming relationships with each other, then it was only natural to carry the research on in this direction. As explained before, another alternative for organizing contents which will be presented in a group is that of human curation. While this is arguably somewhat of a better alternative to organizing groups of contents as a human is in charge of the process and there is a conscious assembly of the contents, this denies a fundamental aspect of what these contents are and that is that they are social. As stated in the preceding section, participants were asked to compare a system that used hashtags and this research prototype which did not. When users searched for content in Vine's TV Mode, while some of the content that came up matched what they wanted to see, a lot of it seemed random and unrelated to the main topic. One of the problems with the use of hashtags for this purpose as described in Chapter 3 of this thesis. If video contents need and want be shown in groups then a way for creating and sharing social video contents from this perspective needs to be created. Human curation in this respect denies these contents a potential to exercise a socialization that stems from a communal point of view where theoretically people create and share content aware of their involvement within a group of videos and in relation to other people's content within said group. From this perspective, the research argues that time and location parameters, when explicitly proposed as bases upon which to create and share social video content, would be able to not only serve as a means to define groups of relatable video content, but that these parameters would create this new motivation from which to interact visually. Taking into account other observations made during the first user study where the participants expressed a change in appreciation of the contents once they were aware of how it was organized, steps were made to accommodate this. Then it is with this that the second part of the research aims to prove how time and location

parameters would serve this benefit and also motivate people to socialize with social video contents from a communal, group perspective rather than an individual one.

In order to prove Hypothesis #2 as correct, a prototype was created that portrayed a situation in which groups defined by location and time, with visual references to this parameters, as applied from the findings made during the first part of the research, and a focus in portraying the contributions made by the people with in the group and how these contents, when put together, relate to one another. The prototype was presented to the second group of participants that were asked to take part in this second user study. The expectancy then for this user study relied more on what sort of reactions and commentary could be obtained from the participants. Focusing on what sort of inspiration they were able to get if they positioned themselves as creators and sharers of content from the perspective presented in the prototype.

4.3.2. Evaluation of User Study

For the second user study conducted in this research a group of four participants were asked to take part in the interview process. The choice of people was based upon the requirements for target user as stipulated in Chapter 3 and the same prerequisites expressed for the first user study.

Participant 1	**Female**
Media Design Researcher, Occasional Content Creator	
Participant 2	**Male**
Programmer, Developer	
Participant 3	**Female**
Researcher, Occasional Content Creator	
Participant 4	**Female**
Avid Content Creator	

Table 4.4
Participants and general description

The interview process carried out in the second part was organized much like the one carried out in the first part. Users were asked to express their opinions and insights upon viewing the prototype created. Once the users had done this, a discussion between the author and the participant took place were these comments and reactions provided as well as the research being conducted were expanded upon and discussed.

4.3.3. Findings

From the user study conducted a series of findings were gathered pertaining to the individuals comments and reactions during the interviews (Table 4.5). These findings were analyzed with the intent of proving Hypothesis #2 to be true as explained in the beginning of this section.

General Comments
"Changes how I view video content. It creates a different relationship"
"Theres two types of motivation. This created motivation not in an individual sense"
"I can imagine myself contributing what I am seeing knowing that other people are doing the same"
"I want to see how other people's videos are different from mine"
"You need both time and location. One can't exists without the other."
"I'd rather see multiple content like this rather than a simple, one person, kind of shot"

Table 4.5

User evaluation findings

Upon analyzing these findings, it was apparent to the author that people were enjoying what they were seeing and actually expressing their potential involvement in sharing content from this perspective. One of the most powerful comments observed during the interviews came from Participant #2. In explaining how time and location parameters would be used to define groups of contents, the participant imagined being at an arena concert show were he compared his own position within the space of the content and the position of someone closer to the stage.

while recognizing that other people might be contributing content from a location closer to the stage, he imagined sharing his own perspective which might be nowhere near the stage. What is interesting about this comment is that if people are made aware that they could form part of a group of social video content creators that they would share content accordingly. Referencing their own position or experience within that group of contents defined by time and space.

Another interesting insight came from similar comments made by Participants #1 and #4. As being social video content creators themselves, albeit in different capacities, when imagining themselves creating content aware of their involvement in the group, they expressed an interest in exploring what other contents were related to their own. Most people share content on social video applications for other to see. Returning to the content only to engage with socialization tools such as likes and comments. However, when the participants imagined themselves contributing content they expressed an interest in following up what other people had contributed to the content and in a sense experiencing a group of related social video contents. Moving away from the traditional socialization tools we used today, experiencing contents in this manner created an alternative motivation for them to engage people on these types of applications. The fact that the content that they shared was accurately defined as related to the one they shared themselves not only renders the time and location parameters as en excellent tool for defining what these contents are but it also instilled a new type of motivation in these users.

From the studies carried out in the second part of this research, it can be easily recognized that the second hypothesis proposed has been rendered approved. Having initiated research into this new type of socialization with social video contents, it is the hope of the author that further research be carried out. There is an interest to experience contents in this manner. And we must respond to the demands.

Hypothesis #2	
Veredict	Approved

Chapter 5

5. Conclusion

It is clear that user generated contents are redefining the way we experience content on the internet. Moving away from the passive spectator and consumer roles of the past into a system that is created and enjoyed by the users themselves, these contents are upending the status quo and allowing humans a level of engagement that while reminiscent of the past, becomes even more expansive by the communication capabilities of the Internet. As we begin to see how are content is more and more referential to one another, millions and millions of people creating all sorts of contents that by nature begin to relate to one another, we must engage in a research and discussion that takes advantage of these tendencies and reinterpret how we experience and how interact with this content. As proposed in this research, user generated contents, social video contents, and the plethora of other types of these creations, are the product of our culture as human beings. That we are engaging in this type of interaction is only an extension of what we have always being doing as human beings taking part in culture. Exchanging stories, ideas, and experiences with each other. Only this time redefined by out digitized age. Creating new avenues on which we can carry on the conversation. In that contents are being explored in this manner, social video contents as groups for example, is only a natural evolution of what has always been happening since the beginning of humanity. It is imperative that we must put forth and explore the technology that allows us to more quickly and easily attain that satisfaction that we crave as human beings.

This focus on social video contents presented and experienced as a unified whole, aside from actual endeavors focusing on this topic, is rarely seen in academic circles. While this research was able to present and accurately address a set of issues it is in retrospect only the first steps into this topic. It is with this that a conclusion of the research begins where the findings will be reflected upon. The long term goals not exercised within this research will also be presented as well as insight into the sort of future research that will take place in relation to this thesis.

5.1. Summarization of Findings

Divided into two parts with different aims in relation to a single goal, this researched tackled what was a necessary reinterpretation of social video contents in observance of the tendencies for these contents to be shown and experienced as a unified whole where the relationship between the contents provides the power that they posses in expressing different aspects of our lives.

In the first part of the research, a new way of organizing and defining groups social video continent was introduced. Arguing that hashtags, one of the current ways in which these contents get defined as groups, are too arbitrary and not sufficient of a parameter for achieving this task, was introduced. Social video contents, as opposed to other types of UGC and UGVC, have a strong relationship between the time and place where they were created. More often than not, these contents are created in the moment of being social and thus reflect the daily lives and experiences of the users who create and share them. This research argues that time and location posses a greater power in defining what groups of relatable video contents are and thus justifying them as such.

In creating an analogy between filmmaking and social video contents, the hypothesis proposed for this part of the research argued that contents organized according to these parameters would be able to generate a narrative of events evident to the viewer. A number reasons were cited for proposing this hypothesis, most notably the researchers profound understanding of film and film technology as well as trying to understand these contents for what they are, movies. In retrospect, creating this analogy between social video contents and film might not have been the best comparison because it denied completely a fundamental reason for this contents to exist. They are social content created by people who want to share their stories with their friends or in a lot of cases anyone who would listen. While it was interesting to approach social video contents from this angle, it nevertheless focused the research too much on the contents and not enough on the people creating them.

Taking what was learned from the first part, the second part of the research showed a step in the right direction. Arguing that human curation, a method also employed to define and present groups of related social video content, hindered that possibility of interacting with video contents as members of a group. The fact that a

human being had to sift through contents and pick out interesting ones in order to present a cohesive group of videos prevents people from socializing from this perspective. A more communal and interactive one. As Hypothesis #2 argues, is people are aware of the fact that they are sharing content and that that content forms relationships with other contents based on time and location parameters, then a new motivation for using social video emerges. Something that a human curator would never be able to fully accomplish.

The first part of the research allowed for this evolution to take place. In other words, it set up the groundwork for what in the author's opinion is the correct direction for this research to take. When presenting the ideas expressed in the second part to the participants of the user study, it became evident that something new was being explored and that, while still in a development stage, this research was providing a new alternative in how we create and share social video content. UGC and crowdsourcing concepts are very similar in nature and both are at the foundation of how we communicate with each other today. That this research was able to propose something that not only has it never been seen before but that it follows the structures upon which the Web 2.0 is built upon was a great success in the opinion of this researcher. Limited by time restraints however, this part of the research was not able to to fully explore more of this new motivation and leaves it to something to be observed in the future.

5.1. Future Research

5.1.1. Future Research in Relation to this Thesis

As we see more and more of this relationship between contents being used to express ideas, stories, news, events, branding initiatives, feature films, and the like we need to explore how to better approach the creation of these groups of related content. These past examples just mention rely on very inaccurate and cumbersome tools to set about this task while at the same time negating people the opportunity to explore social video content from a group perspective. From this angle, this research hopes to see some of the ideas explored here implemented into systems that would in turn be able to better define what groups of contents are and present them accordingly. From a

corporation/development perspective, this would allow a more clear representation of the ideas, stories, etc., that that they want to convey. It would streamline far more accurately the process of defining this groups of videos, gathering the content, and either informing or entertaining groups of people who seek out this content.

From a social perspective, this research hopes to see people sharing and creating content from this group perspective. By some way of new social media platform where the ideas here expressed are used to create incentive for true collaborative social content creation, it would be a great joy to see how the fruits of this labor have been used to give people a new alternative to come together to create and share. Possible further research in the vein would need to organize a more complete user experience of creating social video content from this perspective were participant's responses could be further analyzed in how aware they are of other people creating content around them based on location and time. This researched explored the motivation aspect by asking viewers of content created and presented in the manner to expand on their potential involvement with technology such as this. While the results of these user studies were positive in nature, in order to better gauge a truly social experience of creating content together as a"community", then participants reactions to how, why, and if they create content need to be explored.

2. Visual Socialization

An interesting topic that was discussed during the research period but not addressed in this thesis document is that of visual socialization. As argued in this thesis, social video contents posses a undeniable relationship between itself and the time and location where the content was created. If people were to create content from this perspective, then it is argued that a new way of socializing with this contents emerges. One that does not rely on conventional socializing tools such as the "like" button, but a socialization that relies on visual information were the connections between people emerge within the video. This is definitely something that has not been seen before and it would be an interesting follow to this research thesis. This again would depend on research and fieldwork conducted into how groups of people creating content , connected only by time and location, would react to such technology.

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