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Master's thesis

Academic Year 2013

Apologies in Advance: A 40 Seconds Video
Showing The Private Life of An Artist for Web
Promotion

Graduate School of Media Design,
Keio University

Mayumi Kochi

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

Mayumi Kochi

Thesis Committee:

Professor Naohisa Ohta	(Supervisor)
Professor Masa Inakage	(Co-supervisor)
Professor Adrian Cheok	(Co-supervisor)

Abstract of Master's Thesis of Academic Year 2012

Apologies in Advance: A 40 Seconds Video Showing The Private Life An Artist for Web Promotion

Summary

This thesis presents the creation and evaluation of Apologies in Advance concept, a 40 seconds video showing the private life of an artist for web promotion. With the rapid growth of video platforms, online videos became a powerful tool for promotion. However the huge amount of video uploaded on the web had lead to a chaotic jungle of contents where it has become difficult for viewers to stand out from it. This thesis has the objective to find a solution for helping emerging artists of how to promote themselves through designing and evaluating Apologies in Advance concept; a 40 seconds promotional video of an artist. Three video prototypes were created, based on three artists to represent the concept development. The evaluation focuses on Prototype 1, used to promote the artist Paul Dentini's exhibition, which will be held on the 29th of June 2013. The evaluation brought by interviews and a survey proved us so far that the uniqueness of the video has been recognized, but compared to other styles of promotional videos, the concept still need further support to be effective. Therefore a final interview will be held on the upcoming exhibition to examine Apologies in Advance overall promotional campaign.

Keywords:

Online video marketing, Web promotion, Filmmaking, Creative industries.

Graduate School of Media Design, Keio University

Mayumi Kochi

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1. Introduction

1. 1. Background

In contrast with written and audio-based information, videos have always bring a powerful visual and emotional impact on the viewer. No matter the language and cultural barrier, visual communication has taken a significant role in exchanging ideas globally. [1] Furthermore, since the development of high speed internet connection, new contents platforms have emerged, enabling videos to be uploaded and viewed in a simple and easy way. Internet users have different purposes of uploading a video, some use this medium as pure entertainment, for educational purpose, to express their opinions and ideas about political and social issues, but some use it as a marketing tool to promote their works and talents. Now with 90% of the total internet traffic coming from Youtube¹, Online video marketing is becoming an increasingly effective tool for promotion, especially in the music, fashion and art industry. Online videos can indeed be shared and embedded to other websites, connect people throughout the world, bring a multi directional advertising strategy. One successful example in the Art domain, is *The Selby*, [2] a blog which has started in 2008, introducing various artists through photographs and high quality videos. The author, Todd Selby, is catching now 100, 000 of visitors everyday with his blog. The Selby concept video focuses on showing the artist's home and lifestyle, and not only help the viewer to gain a deeper understanding of the artist by looking at the way each of them live, talk and work, but also sensitize him or her to Arts. For the artists' side, *The Selby* videos enable them to be recognized globally and obtain a wider public attention.

1. 2. Problems

Although online videos have brought a new dimension for young emerging artists and used as a powerful medium of expression, various problems have emerged since the rapid growth of online videos platforms such as Youtube, Vimeo² and Dailymotion³. The problem is that a huge number of content are uploaded, becoming even more difficult for emerging artists to differentiate themselves, to stand out from the massive number of videos uploaded on the web. [3] Various factors have to be considered carefully such as content creativity, length, visual characteristics, in order to be enough catchy and engaging. But as undertaking interviews with emerging artists living in Japan about how they were promoting their works, pictures and text based data were the main resources for them to promote their creation. All could not afford to create the best effective videos due to a lack of financial costs and technical support.

1. 3. Project proposal

As a solution, this thesis will introduce « Apologies in Advance », name given to portray the author's project as a whole. This project will propose and evaluate a web promotional campaign for artists, by creating an evaluating a 40 seconds video showing the private life of an Artist, and its digital distribution process.

Apologies in Advance concept video aims to promote emerging artists through the web, based on three main characteristics:

- 1) 40 seconds length video
- 2) Breaking the artists privacy
- 3) Keep the anonymity of the artist until the last three seconds of the video.

These three main characteristics will be later explained in depth in chapter 3.

1. 4. Motivation

Living for 18 years in France, the author has grown up in a cultural environment where Art takes a fundamental place in French education, a part of the country history. It was therefore natural and evident for young students to take the habit to go to museums, cultural events, exhibitions and movie theatres. Having a father as an artist painter and having experienced and shared his difficulties to live from his passion, when the author joined KMD, she immediately gained interest in art Promotion and how to raise interest from people to Art. As a group project during Introduction to Media Design module, we learned from our fieldwork to Artmania⁴ gallery in Yokohama, that Artists still encountered difficulties to engage clients to come to the galleries and museums. Art has always been considered as a particularly uneasily accessible area. We undertook deeper research and discovered that the limited time access to museums, their locations, and tickets price were inconvenient for the clients to come. The question we came up as a result was how to connect people to the museums, to Art? There are already various web services and applications⁵ that encourage people to experience museums trip and go to exhibitions. However this thesis' objective is to connect people directly to the artists, using video as a medium.

1. 5. Structure of thesis

1. Introduction

2. Related Works:

2.1 The Selby and Freunde Von Freunden blogs: Examining two successful Artists blogs.

2.2 Comparison and difference with AIA concept.

2.3 Past activities with Digital Distribution: how this experience helped to come up with AIA project.

3. Prototype

3.1 Apologies in Advance Concept video:

Introducing the main three characteristics and the reasons of this decision

Introducing the Artists, and collaboration process.

3.2 Prototype 1: Paul Dentini promotional video.

Obtaining feedbacks from interviews to find out about the effectiveness of the three characteristics of the video.

3.3 Prototype 2 Carl promotional video

3.4 Prototype 3 Shirai Yoshihiro promotional video.

4. Evaluation

4.1 Preliminary evaluation

4.2 Overall evaluation of *Apologies in Advance* concept through Paul Dentini (Prototype 1) exhibition's promotional campaign.

Evaluation Preparation:

-Artist persona: Paul Dentini, upcoming exhibition taking place on the 29th of June 2013, at Desing Festa Gallery, Harajuku.

-Creation of three different styles of videos based on the same artist.

-Creation of a Survey evaluating the Promotion effectiveness of the concept and the content with people.

Although the concept might be effective, if the actual content (the artist works and the artist himself) does not appeal the viewer, the concept takes no more importance.

4.3

-Launching the survey and obtaining its results

-Interviews during the live performance and exhibition of the artist.

4.4 Evaluation results

Did the main three characteristics of AIA promotional videos helped to motivate visitors to come to the exhibition?

5. Conclusion

5. 1 Results of AIA promotional campaign

5. 2 Future improvements and work

Thesis structure map



Figure 1.1: Thesis structure

1. 6. Keywords

Promotional video: A promotional video is a marketing and sale tool, which has the purpose to introduce or educate the consumer to a particular product, cause or organization. Generally, in the creative industry, the length and the visual characteristics of promotional video can differ depending the area concerned (fashion, art, music) and the type of the video (interview, documentary, music video). [4]

Online video marketing: Online video marketing is to include video into one's marketing efforts to promote an offer. This can be done via a full motion Video or a screen capture video. [5]

Youtube: is a video sharing website and display a wide variety of

user-generated content, including movie clips, TV clips, music videos, amateur content such as video blogging, short original videos, and educational videos. [6]

Vimeo is a US based video sharing website on which users can upload, share and view videos. Vimeo principally gathers a community of indie filmmakers and their fans. The Vimeo community has adopted the name of « Vimeans » meaning a member of the Vimeo community, usually one who is active and engaged with fellow users on a regular basis. [7]

Notes

1. www.youtube.com
2. <https://vimeo.com>
3. www.dailymotion.com
4. www.tokyoartbeat.com
5. www.artmania.jp

2. Related Works

2.1 Introducing The Selby and F.V.F

Apologies in Advance presents a specific style of promotional video for artists. No matter their professions (photographer, filmmaker, musician, fashion designer...), the video concept is kept the same: 40 seconds length, breaking the artist's privacy and keeping its anonymity. Establishing a specific format of video visual style gives a certain identity and recognition of the concept itself, *Apologies in Advance*. Youtube is known for its short length and wide range of videos content, Vimeo for its artistic related theme and high visual quality videos, therefore *Apologies in Advance* has the purpose to create and evaluate the effectiveness of its video format and how the main three characteristics help to highlight the Artist. This chapter will introduce related works, which inspired and developed *Apologies in Advance* concept by specifically looking at two existing concept videos: *The Selby* (USA) videos and *Freunde von Freunden* (Germany) videos. These blogs which became internationally famous, present two styles of online promotional videos for Artists. Firstly we will analyse in depth the different video characteristics of both *The Selby* and *Freunde von Freunden*, and secondly we will compare and contrast their concepts with *Apologies in Advance*. Then finally, we will discuss how the past activities in Digital Distribution sub project of Power of Motion Pictures lead to the development of *Apologies in Advance* concept.

2.1.1 THE SELBY CONCEPT

Founded in 2008 by Todd Selby, a fashion photographer, journalist and illustrator, The Selby introduces and portrays independent, freelance emerging Artists in their homes based in the United States through photographs and videos. The Selby, attracting 100,000 of visitors everyday,

have started portraying Artists who were firstly friends of the author, and gained a global acknowledgement, foremost due to its specific photographs and video style, illustrating the artists in an interesting catchy way.¹

Video main characteristics

The concept is firstly based on reflecting the artist's personality to his personal space, and in this way make the viewer understand more deeply the relationship between the artist charisma and his works, as Todd Selby confirms during an interview made with the New York Times. [8]

Todd Selby therefore breaks the private space of the artist, and arises a certain curiosity from the viewers of looking at something exclusive. Although the theme of breaking people's private life has been in fact considered as a pejorative, scandalous, voyeuristic attitude in the past, now showing people privacy has become a trend to deliberately catch the viewer's attention. Exposing our personal lives has almost become something natural and evident, with the rise social media platforms. However *The Selby* video use this characteristic in a poetic and beautiful way: the Artists presented in *The Selby* all live in a particular style of houses and bedrooms, full of various furniture, decorations, paintings, which makes the overall video look bright, colourful, and lively. The scenes are beautifully shot, the natural room light well controlled, and the camera angles professional. *The Selby* videos are presented as short movies due to their high visual quality. The logo, which can be easily recognizable by its tricolours gradation and gothic writing font brings a powerful visual impact, and strong signature of the whole concept. Each video starts with the artist name, but also titled as "The Selby Film"².

Length

In terms of the length of the videos, they last from 6 to 10 mins, as they give a full portrayal of the artist's home in a slow, calm and chronological tempo, engaging the viewer progressively and gently to the one-day daily life of the artist.

Lighting

The tone of the image given from the videos is warm and yellowish. The author does not use any special effects, concentrating totally on the authenticity of the reality.

Background music and voice over

Music is not used as the main source of changing the video style, however Todd Selby chooses and uses specific genre of songs which match with the whole atmosphere of the artist world. For instance for Mitch Alfus's promotional video [9], an artist who has a strong personality and has a rock 'n' roll look, Todd Selby used the American surf rock genre of music which emphasizes the atmosphere of the artist's world and adds dynamism to the story. The voice over of the artist himself, gives a "diary" look to the concept video, making it more personal and intimate. The viewer is invited to enter into the intimacy of the artist as if he was very welcomed to share his privacy, rather than intruding into the artist world.

The Selby video, which has inspired and touches the most the author emotionally was in fact Mitch Alfus' video, called as "the leather king", as the subject is a leather supplier and collaborate with famous designers. In this video, we are entirely drown into the Artist's private day, from the moment he wakes up until he goes to work and appear in public. His entire persona, charisma, lifestyle is portrayed as extravagant, unique and original by the way he speaks, he dressed up and his working conditions. If the video was shot through an interview form where we would see the leather artist only talking with a single frame shot, the viewer would not be able to see his real personality and be attracted by him in a way The Selby video did.



Figure 2.1: Mitch Alfus video

Shooting conditions

Todd Selby chooses his own artists, shoot and edit all the videos by himself without collaborating with an assistant. In this way, the video format is standardized in the same way.

The shoot lasts for about two and half an hour, and the director begins with an intimate exchange with the artist, visiting his house and having lunch together. The collaboration between the director and the artist takes therefore an intimate aspect right from the beginning, as the meeting takes place in a casual and friendly way. *The Selby* has also a careful selection of the Artists, chosen by the creator himself, Todd Selby. If we look at *The Selby* website video section list, there are in total 12 videos, which were created and posted over a year ago. Instead on focusing on the rapidity of updates and the quantity of videos, *The Selby* concentrates on selecting the right person, and for that, time does not count. Each video has a its proper story, introducing all independent artists. Todd Selby explains in fact in the New York Times that he has specific two requirements when choosing the Artist: « the person has to be interesting, and the space has to be interesting.

I am not interested in someone who's just as rich and boring or paid some interior designer to make this crazy house. »³ Todd Selby looks at people who therefore attract him, who look to him « interesting », meaning that Artists chosen on the Selby share a common thing: they have all attracted and gained the interest from the director.

The Selby video effectiveness

By implementing his personal taste and style into first his photographs, and later videos, as well as selecting specific artists to be shot, the author has successfully gained worldwide attention within two months. *The Selby* is not just a website but is effectively selling its own brand identity. Appearing on 30 fashion, interior design and news magazines such as *Vogue*, *Brutus Casa*, *The New York Times*, *The Selby* is also collaborating with designers such as Karl Lagerfeld⁴ and fashion brands such as *Louis Vuitton*. The Selby has as a result, become an example of an effective web based advertising campaign as it was the first website and blog introducing Artists through video in a high visual quality and aesthetics, and giving them a brand identity.

2.1.2 FREUNDE VON FREUNDEN CONCEPT

Freunde von Freunden, meaning in German “Friends of Friends”, is an international online magazine website which introduces various range of Artists at their homes and daily working environment. [10] The website, founded in 2009 by Frederik Frede, and started releasing videos in 2010, focuses mainly in connecting artists globally, and offering an international perspective of the artistic world. The concept is supported by contributors working from 25 international cities, and has gained a powerful dynamic worldwide network.

Video main characteristics

We can similarly find a strong brand identity of *Freunde Von Freunden* videos. *Freunde Von Freunden* videos present some similarities with *The Selby* concept, they portray the artists in their daily lives, in their apartments, at their work, and create an intimate relationship between the viewer and the Artists. However the style of editing is different, *The Selby* tries to capture the personality of the artist, and focuses more on the person himself and his private environment through a film look video, while *Freunde Von Freunden* video's structure adopts a documentary style, with various multiple shots and angles which aim to show and inform as much as possible the viewer about the artist's working environment and conditions. Thus, while *The Selby* reflects the the mood of the space where the Artists is living, *Freunde Von Freunden* video tries to portray the artist's working place, and the city he lives in, emphasizing on the subject's public environment⁵.

Length

The average length of *Freunde Von Freunden* videos are approximately 5 min, which is less than *The Selby* videos. As we are confronted with various shots of different places, 5 min runs fast during the video. Although there is a story structure, the rapidity of how scenes are cut makes the portrayal of the artist fragmented, as if we could watch the video from the end to the beginning.

Lighting

The lighting is natural, there are not any additional spotlights similarly as *The Selby*, which emphasizes the authenticity of the place. We can observe however a common colour palette coming from each of the videos, even by looking at the videos list, we could notice a white filtered light. Each video reflects in fact a transparency and enables a pleasant screening.

Background music and Voice over

While *The Selby* video starts often with inputting the actual sound of the place, and then adds the voice over and later the music gradually, *Freunde Von Freunden* videos immediately begins with a background music and the voice over of the Artist, who introduces himself and presents his works. The music used in *Freunde Von Freunden* video is one single song, running all over through the entire video as a background.

Shooting conditions

It is interesting to notice that *Freunde Von Freunden* started introducing the Artists who were firstly friends of the company similarly to *The Selby*. However while *The Selby* video are presented in a more personal point of view, the German website videos are shot and edited by a big team, a large number of people are working globally on this project, all of them having artistic background.

Most of the people presented in this website are artists (artisans, painters, designers) working in the creative industries. *Freunde Von Freunden* team actually choose their artists mainly from their personality, and not from their homes' look. As the concept name indicates us; "Friends of Friends", the team ask every artists they have shot to recommend another friend artist, and that it is how they expand their networks and find more artists, through a "friends" network.

However if we look more carefully at the video editing style, not all of the videos present the similar quality. For example the video portraying Andrea Wilson [11], an interior designer settled in Germany, we can immediately observe the editing style differences with the video of Wendy White [12], artist based in New York.

Andrea Wilson video



Figure 2.2: Andrea Wilson video

Wendy White video



Figure 2.3: Wendy White video

Not only they have been uploaded to different platforms (Andrea Wilson on Vimeo and Wendy White on Youtube), the opening scene, the whole tempo of the video, and the camera angles are presented in different ways.

Wendy White video falls into the *Freunde Von Freunde* traditional style of video that we find in all of other videos, presenting sophisticated chain of cuts and following the subject in different place, Andrea Wilson's video is much more based on one single private moment of her life, preparing a family lunch at her house. Therefore the viewer is faced with only one particular scene shot at the artist's place, which indirectly reflects her sense of style as an interior designer. She only talks at the first 20 seconds of the video, directly to the camera. Therefore different styles of editing can be found among the 28 *Freunde Von Freunden* promotional videos. Although selected artists are all friends of friends of creators, the shooting places are held in different countries and the filmmakers differ for each of the videos. Thus the shooting and editing style takes a distinctive step, and not necessarily bringing strong common visual and emotional characteristics to all of the videos.

Layout of the videos

We have observed with *The Selby* that the creator focused more on the quality of his videos than the quantity, therefore the number of videos updated on *The Selby* were less than 20, while we find 28 videos on the German website.

While *The Selby* layout of videos only introduces the artist's name, *Freunde Von Freunden* lists the videos by the name of each artist, but also the city and country in which they live in, their professions, and the date where the shooting was made.

FVF video effectiveness

Although the German online platform is strongly established and is progressively developing its service, if we look on their Youtube channel how much popularity the their videos have gained, the average number of views for the first two pages is:

The video which had the most number of views: 4,491. Cory Andreen.⁶



Figure 2.4: Cory Andreen video

This video shows Cory Andreen as professional coffee maker and specialist, the viewer is invited in following the artist's one day routine in a very intimate way. The abundant shots of coffee powder, cups, and the voice of the subject repeating the word "coffee" makes you feel almost dizzy, you could smell coffee only from the images, which was an interesting way of highlighting his profession.

As for *The Selby* video, the video which had the most number of views was Lucy Chadwick's video, with 227, 214 views⁷.



Figure 2.5: Lucy Chadwick video

When looking at the number of average number of views of *The Selby* and *Freunde Von Freunden* videos, we can observe that *The Selby* videos attract mostly a larger number of viewers, although Todd Selby has only made 12 videos.

Thus from these two analysis, we can conclude that *The Selby* video focuses more on the intimacy of the artist and the sense of discovery, while *Freunde Von Freunden* videos are obviously based on networking and connecting people.

2.1.3 Comparison and difference with “Apologies in Advance” concept video.

Apologies in Advance concept video presents similarities and differences with these two websites, and this section will examine how the author’s project concept stands out from the previous related works.

Shooting the privacy of Artists (their homes, their daily lives)

Firstly, the main similarity is that both *The Selby* creator Todd Selby and *Freunde Von Freunden* filmmakers team introduce the artist’s personality

through their private places and their works. Showing their privacy enables to understand the work of the artist.

Apologies in Advance video's characteristic is also based on showing the private life of the artist but in a different way; rather than making feel the viewer that he is welcomed to enter into the artist's intimacy, the concept video shows privacy through a voyeuristic point of view. The camera angles are tighter, the lighting darker, in order to make feel the viewer deliberately uncomfortable as if he was intruding into the subject's life. In this way, *Apologies in Advance*'s has the goal to bring an authentic, realistic portrayal of the artists, as if the subject was not conscious and aware of the camera. Although the viewer knows the artist's professions when the video is introduced on any platforms and websites, the artists' names are in fact deliberately hidden, as well as their works right from the beginning. They appear as anonymous people, and the purpose of is to accentuate the voyeuristic style of the concept video.

Artist selection

Apologies in Advance, has now 6 videos in total⁸, created in a 6 month period of time, and similarly to the Selby, each selected artists were friends of the author, who were chosen deliberately because the author was foremost interested into their works, but also because the author felt comfortable working with them, taking the time to know them and first visiting the artist's homes before deciding to shoot them.

The artists of *Apologies in Advance* are also independent visual artists, 3 were students, 1 was working in a company and exerting their passion during their free time and 2 were professional artists, following their passions.

By selecting specific artists who were keen to collaborate with the author, this process enabled to standardize a certain regularity of *Apologies in Advance* video style. If the selection was free and any artists could be shot, this would affect the shooting and the editing process, therefore the whole video concept. For example, if a particular artist had a strong personality

and taste over the making of his promotional video, then the direction would take an altered way than predicted by the director.

In consequence, collaboration played a vital role in affecting the visual look of the video, and in contrast with *Freunde Von Freunden* which rely on “friends” connection selection and *The Selby* on the artist’s environment style, *Apologies in Advance* focuses purely on the person itself, their understanding and interest of this project, in order to bring a deep collaboration.

2.1.4 Uniqueness of Apologies in Advance

To summarize, taking into account the analysis observed from *The Selby* and *Freunde Von Freunden* concept, the major differences which *Apologies in Advance* concept are as follows, and will be examined in depth in chapter 3.

Visual identity

Different from *The Selby* and *Freunde Von Freunden*, *Apologies in Advance* videos tries to portray the artists through a voyeuristic style, with tight camera angles, little lighting, and without the consciousness of the camera from the artist. The emphasis on the voyeuristic style of shooting is a crucial factor in establishing *Apologies in Advance* format uniqueness. Indeed, in order to reach a new, unique promotional video format, it is fundamental to keep a strong visual identity, a unique signature. Another successful reference of unique promotional video format is The Take-Away Shows⁹, which is a series of improvised video sessions with musicians, shot in unexpected locations and broadcast freely on the web. The particularity of The Take-Away Shows is that it is always filmed through a handheld camera, which enables to experience music in a much more intimate way. Rather than falling into the mainstream promotional video format of producing expensive and spectacular live concerts or music videos, this concept has successfully gained the public attention.

Length

The two related websites, *The Selby* and *Freunde Von Freunden*, present videos which last more than 5 min, introducing the artists working environment in details, showing directly to the viewer both the public and private aspect of them. However *Apologies in Advance* concept video has the purpose to introduce the artist without giving too much information to the viewer, to raise a deliberate curiosity, but also to be able to catch the viewer's attention until the end of the video.

Therefore as the video has not the purpose to bombard the viewer with too much information, the length will naturally be short as a commercial video, 40 seconds.

Background music and voice over

In both the previous websites, the use of music and the voice over takes a natural, essential place within the concept as it enables to understand the artist in a more intimate and engaging way. *Apologies in Advance* concept does use a background music, but not a voice over. The artist is not presented through a self portrayal or self reflection video, he or she is pretending to be completely unaware of the camera.

2.2. Digital Distribution Past activities

The Digital Distribution sub project under Power of Motion Pictures, is a group which aims to develop tools and infrastructure, as well as providing support for user generated content. This group therefore focuses on how to create and distribute contents in the digital sphere, and how to enhance the user's experience. After joining Power of Motion Pictures group, the author instantly became a member of the Digital Distribution sub project where the author participated into the emerging project.

This on going project was based on creating a new video platform "Accidental Encounter, a movie content application", where the viewer could watch short videos, mainly music videos, through serendipity, as if he or she was flipping

pages of a magazine and encountering information accidentally. This project enables to gain an interactive attitude of experiencing contents: the viewer does not have the total control over the selection of his content, he is invited to play on his curiosity and be spontaneously engaged with the content. Within the Digital Distribution group, we agreed to separate the members' tasks into two sections, in order to bring a balanced work development where every members could participate based on their best skill abilities and collaborate each other. As the movie content application introduced music videos, the author decided to keep in mind video based on artists, and how to effectively promote their works no matter their professions, personality and genre of works.

2.2.1. Promotional video with Tetsuya Morita

In the Digital Distribution sub project group under PMP, the author immediately started undertaking research about online video marketing and how to communicate and collaborate with emerging Artists in Japan. The author started a collaboration outside KMD¹⁰ by creating a promotional video of a Japanese independent Fashion designer, Tetsuya Morita [13]. The first difficulty encountered was where to find emerging independent artists who were actively exerting their professions, and were keen to collaborate with students. With the help of Social Entertainment members who were working on the museum project, the author attended the Art event held on the 31st of March 2012 in Yokohama called “Yokohama Art Department”¹¹, where 34 various artists exhibited their own works. At this event, the author was particularly attracted by the works of the fashion designer Tetsuya Morita, where she was able to talk to him and introduce her project. Every piece of cloths were exposed as one single piece of art, which yet can be wearable and used by the client. Not only the simplicity of his work materials and concept was attractive, but interest was raised on how the artist transformed fashion as an installation piece of work. Thus, we immediately exchanged our contact addresses and started our collaboration after our first meeting where we proposed our concept: creating a

promotional video for online marketing purpose.

From March 2012 until June 2012, we undertook a long collaboration through undergoing chronologically all the steps necessary for a successful progression of our first promotional video of a Japanese fashion designer.

Step 1: Understanding the Brand concept by holding meetings



Figure 2.6: Tetsuya Morita oil painting sketch

Step 2: Creating the Storyboard of the promotional video



Figure 2.7: Storyboard



Figure 2.8: story concept

Step 3: Managing shooting schedule

スケジュール

撮影スケジュール: [Date] 2012年6月9日

全体の撮影スケジュール:

時間	作業内容	Notes
8:00	集合	渋谷アトリエ集合
8:00~10:00	セットアップ	
10:00	テスト撮影、森田さんグループの撮影	全体のセット撮影、普段道りの職場の雰囲気再現
11:00~12:00	モデルさん1のセット開始	メイクや寸法を測る
12:00~13:30	モデルさん1、撮影開始	
12:30~13:30	森田さんグループのお昼休憩	
12:30~13:30	モデルさん2のセット開始	メイクや寸法を測る
13:30~15:00	モデルさん2、撮影開始	
14:00~15:00	モデルさん3のセット開始	メイクや寸法を測る
15:00~16:30	モデルさん3、撮影開始	
16:00	モデルさん1、2再び集合	モデルさん1、2にも再び集合してもらい、セットアップ
16:30~17:30	木を囲んでボタンを掴むシーン撮影	モデルさん1、2、3を撮影
16:30~17:30	モデルさん4のセット開始	メイクや寸法を測る
17:30~18:30	モデルさん4、撮影開始	
18:30~19:30	モデルさん4、ボタン撮影	ボタンが縫い付けられたブラウスを着用したモデルさん4の撮影
20:30	撮影終了	片付け

集合場所: 東京都渋谷区渋谷2-5-12
青山アジアンマンション104

Figure 2.9: Shooting schedule

Step 4: Shooting (held on the 9th of June 2012)

Step 5: Editing

Step 6: Distributing the video online through Tetsuya Morita website, blog and social networks.

Runway version



Figure 2.10: Tetsuya Morita promotional video 1¹²

Story version



Figure 2.11: Tetsuya Morita promotional video 2¹³

Behind the scene version



Figure 2.12: Tetsuya Morita promotional video 3¹⁴

Story

The story concept involves three stages:

1. Nature: the establishment of the hanging white tree with transparent pearls hanging on, representing life. (The pearls are made in glass where little vegetation has been inserted into it)
2. The fall: The second stage of the story introduces the three models cutting off the hanging white tree's pearls, symbolically representing humans controlling over nature.
3. The renaissance: the final stage presents the pearls as a necklace, we now see the pearls hanging from a human's neck.

The symbolical significance of the story is that Tetsuya Morita tries to convey the importance of nature within our lives.

As we can observe within the video, the models are wearing a white dress, which reflect the toga cloth shape from the Roman Empire period. The white color and the simplicity of the cloth shape convey the notion of nature and

purity. However the white room in which the models are walking through brings a certain sense of emptiness, as well as the music giving a rather cold and lonely tone to the overall atmosphere of the video. The white tree itself is not growing from the ground, but hanging from above. These different contrasts could make the viewer confused about how to relate the symbolism conveyed through the video with reality.

2.2.2. Experiences and results of past activities

Collaborating with real artists for the first time enabled us to understand how to gain control over the shooting and editing direction in order to bring coherence to the final work as well as effective online marketing results. Although both our team and the designer had the same initial vision of the promotional video scenario, our approach and procedure to the making of the video was different, leading to misunderstanding and idea conflict at the beginning of our collaborative stage. On our side, we were constantly thinking of how the scenes will be edited, how the whole structure of the video would look like, and how we would edit in order to make the video comprehensive to the viewer. On the artist side, pressure was put on the shooting location, the models, therefore doubts based on the actual moment of the shooting day. As it was our first promotional video and we wanted to experience the process of creating contents by collaborating with artists, in order to avoid miscommunication and conflict ideas, we let in fact the designer Tetsuya Morita have 70% of control over the video direction. In this way, we hoped the artist's personality would be strongly reflected through the promotional video.

By proceeding in this way, we encountered both advantages and disadvantages.

As the artist felt uncomfortable and did not want to expose himself in front of the camera, the video was based in telling the story of the brand concept. The concept was clearly portrayed through the story, however we encountered several difficulties during the editing process.

As the video was made to be used on the designer's website, blogs, and

promote future events, on our team's side, we aimed to create a short length catchy and engaging video which would target young users. The problem was that we needed to use all the footage in order to understand the story. Therefore we understood the crucial importance of matching our target and our contents.

One year later, we settled an interview with the designer to find out about the effectiveness of making a promotional video to be uploaded on Youtube channel¹⁵.

Tetsuya Morita introduced our collaboration and videos through social networks: twitter and my space. However we had very little results for in marketing effectiveness. By interviewing the designer, we discovered that customers who came to his shop after the release of the videos were still the regular customers who live in the same area and use to come since the shop opening. "Although I have started to promote my works using social networks, it does not affect the customers traffic. This might be due to a lack of my web marketing skills."

Furthermore, according to Tetsuya Morita view of how the fashion industry is dealing with promotional campaign, viewers who watch promotional videos online tend to be fully satisfied by only looking at the cloths, therefore they would unlikely to come physically to the shop. Now web services such as Banana Flame¹⁶ enable the customers to try the cloths on virtually by uploading their body pictures, which as a result, do not incite the customers to come directly to the shop, therefore to experience physically the brand. As a result, what we needed to considerate is how to create a video which does not fulfill in excess the viewer's visual satisfaction but brings a deliberate frustration.

Thus, this first experiment pushed us to a deeper development of Apologies in Advance concept, and enabled us to bring uniqueness of our new concept video.

Notes

1. <http://theselby.com/about/>
2. <http://theselby.com/video/>
3. http://www.nytimes.com/2010/08/01/fashion/01SELBY.html?pagewanted=all&_r=0
4. <http://www.karl.com/>
5. <http://www.freundevonfreunden.com/video/>
6. <http://www.freundevonfreunden.com/interviews/cory-andreen/#video>
7. <http://www.youtube.com/watch?v=s3gDnnTfE2E>
8. <http://apologies-in-advance.urdr.weblife.me/>
9. <http://www.blogotheque.net/serie/concert-a-empporter/>
10. <http://www.kmd.keio.ac.jp/en/>
11. <http://www.yokohama-art-department.com/>
12. <https://www.youtube.com/watch?v=TQpeo6GLyf8> (youtube)
http://www.myspace.com/video/vid/108856411#pm_cmp=vid_OEV_P_P
(myspace)
13. <https://www.youtube.com/watch?v=7PYhL4fw6ZE> (youtube)
<http://www.myspace.com/tetsuya-morita/videos/video/108843509> (myspace)
14. https://www.youtube.com/watch?v=xqHQtb2iWJs&feature=player_embedded (youtube)
15. <http://www.youtube.com/user/thecloudofculture?feature=watch>
16. www.bananaflame.co.uk/

3. Prototype

3.1 Apologies in Advance characteristics

Apologies in Advance concept video consists of three main characteristics, which will be examined and explained in this first following section. Then, we will introduce and examine the first prototype video based on a French photographer called Paul Dentini, and present its feedbacks.

Taking into account the feedbacks, we will introduce the second prototype video based on a different artist: Carl Nenzen Loven, and similarly presents its feedbacks, which will lead to a third prototype video, based on a musician/rapper; Shirai Yoshihiro.

These three prototype videos will present the overall chronological development of Apologies in Advance concept.

3.1.1 40 seconds

Firstly, AIA video is a 40 seconds video, aimed to introduce the artists in a short and catchy way, to make the viewer watch the video until the end, thus to make him or her understand fully the information given.

The decision of this length setting comes from several reasons.

Shorter is better.

According to a research undertaken from 2009 to 2012 by Wistia [14], an internet video hosting and analytics company, the ideal online video length to keep the viewer's attention until the end has been proved as 30 seconds.

WISTIA VIDEO ANALYTICS: LENGTH MATTERS

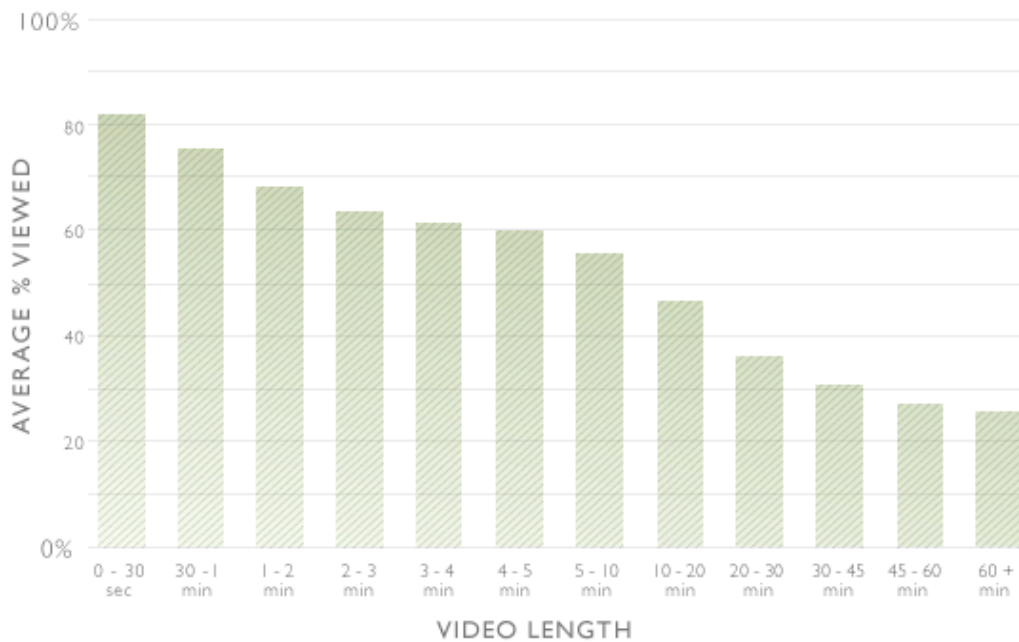


Table 3.1: viewer’s engagement over the video length

Wisitia’s graph summarizes millions of data points from various business videos uploaded on the net.

The x axis shows each video length range, starting form 0 to 30 seconds for the section.

The y axis shows the average percentage viewed for videos of that length on the x axis.

We can observe that the first 30 seconds has more than 80 % of views.

Although we can argue that each video content has its own single length effectiveness depending on the platform it has been uploaded and the viewers’ taste, 30 seconds length video is more likely to keep the viewer’s attention until the end, in terms of general marketing purposes.

In addition, in order to gain a wider understanding of the viewer’s preferences in terms of the perfect video length, we have undertaken our own research by launching a survey.

The survey focuses on Internet Video Viewing behavior based on Youtube, using Google Drive and we have obtained 58 responses, with a majority of

people aged between 20 to 30. We proposed several length sections options for the user to choose which one she or he would be more likely to watch until the end, and why by leaving a comment.

Internet Video Viewing behavior survey results.

This first graph aims to find out about the respondent's video length preferences, by proposing five different length sections from "less than 1min" to "more than 15 min" and "other" as the final option.

The majority of people (67 %) chose "Other".

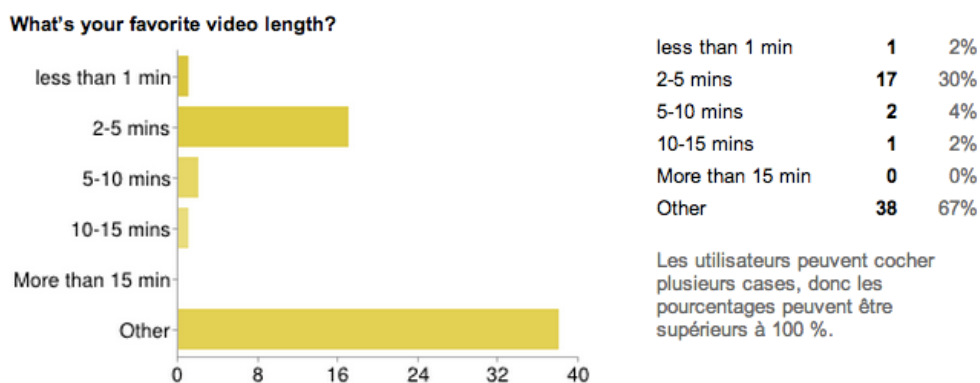


Table 3.2: viewer's preference over the video length

Similarly as the first question, we set the six same options for the respondents to find out about the length of video they would not watch on Youtube. The majority of people chose 74 %.

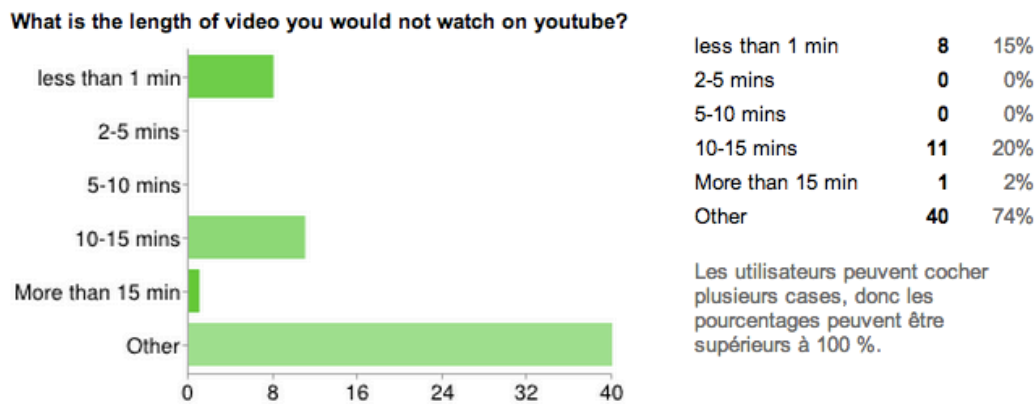


Table 3.3: viewer’s least preference over the video length

What are the top 3 aspects of a video that motivate you to watch it to the end?
 catchy beginning curious to know what would happen, suspense. Music Video Tennis highlights Inspirational talks Inspirational Revealing something Funny No repetition •Training(music, yoga, etc..) •Listening(music) 1. If it is funny video, I want to know the result. 2. If it is cute video, I want to watch every detail. 3. The video is creative, inspiring, or meaningful. fantastic content popular topic (i mean i may watch the video that doesn't really interest me, but everyone seems to have watched it. If i dont want to be out of fashion, i will watch it~~) short length ballet or orchestra.
 Fun ...

Table 3.4: viewer’s comment over the video length

The diversity of the comments made by the respondents and the majority of them who chose the “other” option as the most preferable video length to watch, give us in fact a strong ambiguity of what would be the ideal perfect online video length for the viewer to watch it entirely.

Indeed, each viewer has their own different tastes in terms of the contents they would watch, as well as the platforms on which they would find the contents: either embedded on social networks, or blogs, or posted on video platforms.

Therefore, we came into conclusion that there is no absolute perfect video length, as it depends how the viewer connect to the contents.

When we consider *The Selby* and *Freunde Von Freunden* websites, both of them present different video length, as they introduce the artists in different

ways.

Apologies in Advance concept aims to introduce the artist through a specific form of expression: giving only glimpses of the artist by deliberately not showing every aspect of his works and environment.

Therefore still keeping in mind 30 seconds as the perfect video length to be fully watched online, 10 seconds more has been added as a challenge to keep the viewer's attention until the end. But most importantly, the decision of imposing a precise length contributes as well to the concept identity, in order to bring uniqueness and a visual characteristic style to the video.

40 seconds = *Apologies in Advance*.

40 seconds = *Apologies in Advance* unique characteristic point.

3.1.2 Breaking the Artist privacy

Secondly, *Apologies in Advance* tries to portray the artist through voyeuristic style, as if the artist was not conscious of being filmed.

When it comes to shoot stars, celebrities, or even normal people and publish their pictures illegally, the public and fans have always had an unconscious attraction for what is usually meant to be "prohibited. The "exposure" and "privacy" notion has always implicated different theories and has known a significance evolution in photography history. Human hunger for observing the forbidden has never changed and the new technologies facilities have changed this attitude[15]. Normally voyeurism is associated with the sexually explicit, however nowadays the way of how privacy is shown can take an artistic form of expression. We can observe from *The Selby* and *Freunde Von Freunden*, that showing and sharing our private life has almost become a natural trend for heavy social network users. Exposing our private moment has become an effective way to bring a powerful visual and emotional impact on the viewer; either to entertain, shock, impress or appeal. Furthermore, we undertook our own fieldwork by attending the Elle Girl¹ Party held on the 19th of December 2012, which gathered famous Japanese fashion bloggers. We interviewed 14 people in order to gather more data and support for our concept.

When it came to the question of having any interest in other people's private life in general, all the interviewees replied positively.

Truth vs misleading issue.

Apologies in Advance concept however does not have the purpose to scandalize, shock or attract the viewer's eyes by portraying the artist in his private moments, but tries to reflect the reality as it is.

"Breaking the artist privacy" means in fact to intrude into the artist private life. In contrast with *The Selby*, or *Freunde Von Freunden*, *Apologies in Advance* concept does not seek for the most beautiful moment, for any particular style of the artist's environment, but concentrates on the artist reality. Where he lives does not matter, he could be brushing his teeth, he could be talking, or simply sleeping, what is important is to catch the actual situation spontaneously, to give a fresh and authentic look of the video and thus, portray the Artist as he is in reality.

3.1.3 Anonymity until the last three seconds

Thirdly, the author concept video keeps the works of the artist hidden until the last three seconds of the video. By deliberately hiding the name of the artist and its works right from the beginning of the video, the concept aims to bring an intentional curiosity and frustration from the viewer, in order to lead him more closely to the artist.

As explained in the previous section, keeping the anonymity of the artist name and works contribute also to the overall intrusion of privacy aspect of *Apologies in Advance*. The video will shoot in fact the artist from a spy look, by adding a title at the beginning of the video of the actual time and place through a typewriter effect.

Finally, showing the name (and by name, it implicates the artist nationality) and works directly from the beginning, a like/dislike factor from the viewer can be immediately felt. The viewer will instantly know if he will connect or not to the content, therefore if he does not find any interest in the contents, he will not watch the video until the end.

3.2 Prototype 1

The first prototype of *Apologies in Advance* was based on the French artist painter and photographer Paul Dentini [16], who is currently a master student in Paris (La Sorbonne University²) in Visual Arts and came in Tokyo for an exchange with Keio University for Media and Governance course. Paul Dentini has created various work installations, paintings and photographs exhibition in Paris as a student and aims to fully exert his passion.

Our first encounter therefore started at school, and as we were both originally from the same city and our mutual interest for art enable us to share common thoughts. Paul Dentini was immediately interested in the author's project and the collaboration started in October 2012.

3.2.1 Making of the Video

During our meetings where we took time to know each other and fully understand our own visions, Paul Dentini was particularly keen to represent in *Apologies in Advance* video his cinematographic influences from his favorite French film director Gaspard Noé³ who contributed strongly in his inspirations for work.

In Gaspard Noé films (*I Stand Alone*⁴, *Irreversible*⁵, *Enter the Void*⁶) we can observe a common visual characteristic style: an orange colored light which conveys an obscure, uncomfortable, insecure mood. The director's visual signature in his films mostly portray a scandalous rape scene or drug addicted scene where we see the entire sequence in a stroboscopic light effect in *Irreversible* and *Enter the Void*.

Paul Dentini was keen to incorporate this feeling of insecurity in our concept video as well. As a shy and pessimistic type of personality by nature, the artist wished that the video focused on this dark aspect of his personality which his friends and viewers are unaware of it.

Shooting process

The shooting took place at Paul Dentini's home in Kikuna, Yokohama, and last for 3 hours. The author came accompanied by a member of Power of Motion Pictures. As the concept was based on intruding the Artist privacy, we let in fact roll the camera for one hour, without giving any direction of actions, the artist was free to do anything he wanted in this hour, without being conscious that he was being watched. Paul Dentini was actually feeling much more comfortable in this way and he was not forced to act or to pretend to say something unnaturally.

We turned off the lights and used a stroboscope to create a hallucinatory atmosphere on the demand of the artist, which helped him to melt himself into the mood. The stroboscope effect also reflects implicitly the artist's heart rhythm.

Editing process

The video length has to be 40 seconds, therefore difficulty was found on choosing the most interesting section of the footage. However as the action stayed the same; the artist was sitting on the bed in a depressing mood, the 40 seconds taken from the entire sequence reflected a part of it.

In order to emphasize the obscure and insecurity of the Artist, an orange coloured light filter was added to the image, as well as flash transition effect which made the scene looks shaky and fragmented.

The last three seconds of the video introduces finally the artist's painting in a sudden cut.

Screenshot after 7 seconds of the video



Figure 3.1: prototype video 1 beginning⁷

Screenshot after 37 seconds of the video, showing the artist's works.

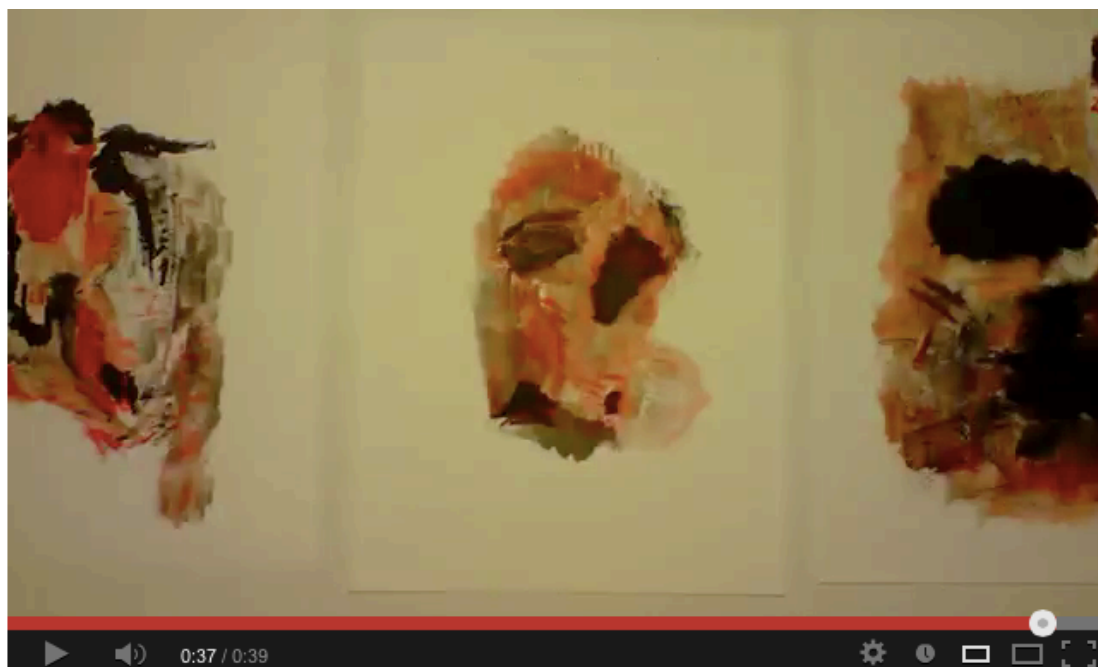


Figure 3.2: prototype video 1 end

3.2.2 Feedbacks

After the creation of the first prototype, we carried out interviews with a Japanese street magazine Tokyo Graffiti [17] and a music record shop Zangyoujuku [18], in order to obtain opinions from real creative industries companies.

The results were as follow:

40 seconds: Long due to a lack story-telling.

There is no particular action which makes the video dynamic and lively, on the contrary even with a short length, it seems to last long and boring.

(Zangyoujuku)

Breaking the Artist privacy: The theme is well established, but not catchy and engaging enough. How the privacy theme can be shown in a more entertaining way. (Tokyo Graffiti)

Thus from the results, we realized that

3.2.3 Experimentation with Tokyo Graffiti

In order to gain a deeper experience and research of how to improve the initial concept video, we decided to collaborate with Tokyo Graffiti magazine. Our aim was to find out about how to create an effective video of a 40 seconds length by posting the videos on Tokyo magazine Facebook page and evaluate the results by checking the increase in the number of views.

Tokyo Graffiti magazine introduces in fact the every day life of people living in Tokyo, their fashion, works, hobbies and trends. One of the section in the magazine is called “一人暮らしギャラリー”⁸, introducing any people who live in Tokyo, in a particular style of apartments or bedrooms. In contrast with the Selby, these people are selected depending on their bedroom styles, and not from their professions. Therefore this section of the magazine focuses in

a way on showing people's private environment.

As Tokyo Graffiti have never created a video version of one of this section, we proposed them to create a video for each of the person selected.

What we kept similar to our video concept:

- Length: approximately 40 seconds
- Privacy: shooting in people's bedroom
- Anonymous people, therefore hiding their identity in the video, without a narration or voice over which introduce their profiles.

After several meetings, with the director of Tokyo Graffiti of how to create a catchy and engaging video, we came into inserting new characteristics different from Apologies in Advance concept:

- A presence of a story: waking in the morning and start preparing to go out.
- Use of an upbeat music (salsa and pop), which makes the video look dynamic.
- Insertion of quick cuts, various actions and gestures from the subject, to bring a fast tempo.
- Played all in reverse. The video therefore starts from when the subject is coming from outside until he or she goes to sleep.

Starting from December 2012 until now, 5 videos were created.

1st video (8th of January 2013)



Figure 3.3: Tokyo graffiti video 1⁹

2nd video (27th of January 2013)



Figure 3.4: Tokyo graffiti video 2¹⁰

3rd video (7th of February 2013)



Figure 3.5: Tokyo graffiti video 3¹¹

4th video (6th of April 2013)



Figure 3.6: Tokyo graffiti video 4¹²

5th video (shooting on the 23rd of April 2013)



Figure 3.7: Tokyo graffiti video 5¹³

Results:

Two videos have been uploaded on Tokyo Graffiti Facebook Page starting with the 3rd video, and then the 1st video¹⁴.

Facebook results	1st video uploaded	2nd video uploaded
Number of Like	449	444
Number of Share	18	41
Number of Comment	1	4

Table 3.5: Tokyo Graffiti x Apologies in Advance effectiveness

We can observe that although the number of Like of the second video has slightly decreased, the number of share and comment has increased. After uploading the two videos on Tokyo Graffiti Facebook Page, we received in fact a positive feedback from Tokyo Graffiti, giving us their consent to keep our collaboration.

3.3 Prototype 2

Considering the previous experimentation with Tokyo Graffiti and the positive results we have gained from inserting new characteristics different from *Apologies in Advance* concept, a second prototype was created; based on the photographer Carl Nenzén Lovén [19], who lives and works in Stockholm as a photographer. The second prototype takes into account feedbacks and incorporates the new characteristics featured in the Tokyo Graffiti videos. The shooting and editing process however took place in a different way. As the concept wanted to emphasize on the authenticity of the artist's privacy, the author in fact let the artist, Carl Nenzén Lovén who lives in Stockholm shoot the entire video by himself.

3.3.1 Making of the video

In order to give the artist a clear understanding of *Apologies in Advance* concept, the artist was given explanation of the main video characteristics by showing the prototype 1 video and the feedbacks it has obtained. Carl Nenzén Lovén immediately agreed to collaborate and to shoot himself, based on his own understanding of the concept. The footage was shared on the Power of Motion Pictures cloud server, and edited by the author.

Shooting process

The artist shot 5 different actions of himself, based on his daily routine¹⁵.

1. Sitting on the sofa



Figure 3.8: Prototype video 2, first scene

2. Washing his face

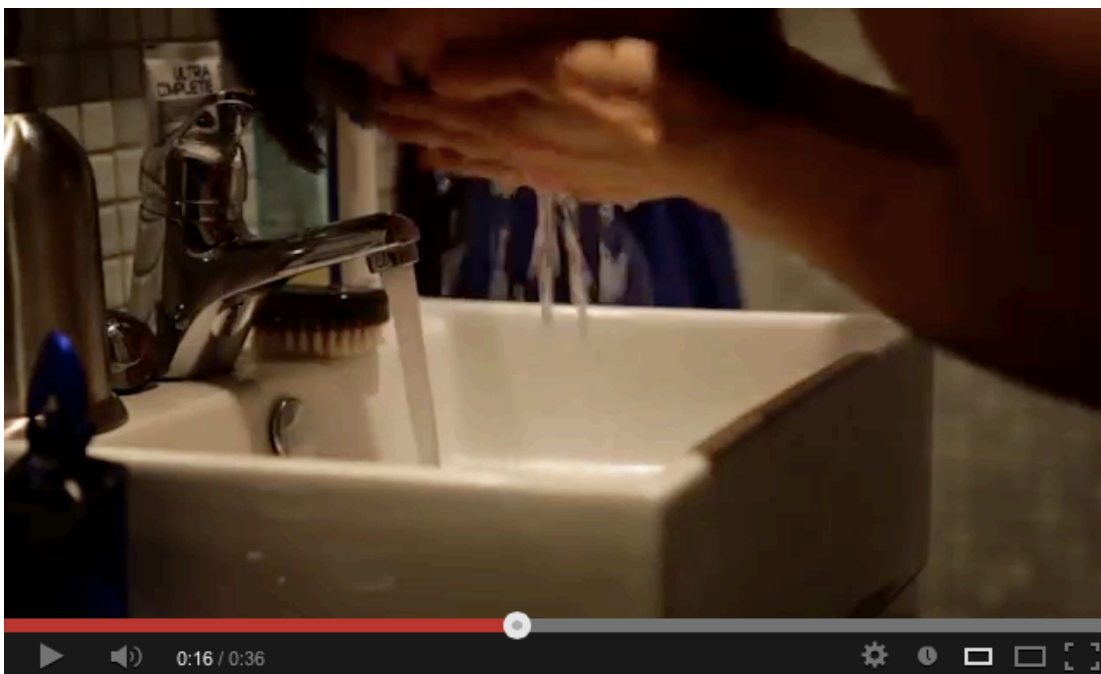


Figure 3.9: Prototype video 2, second scene

3. Making Tea



Figure 3.10: Prototype video 2, third scene

4. Reading a book



Figure 3.11: Prototype video 2, fourth scene

5. Taking a picture



Figure 3.12: Prototype video 2, fifth scene

6. Showing his work



Figure 3.13: Prototype video 2, last scene

The new features added into the second prototype video are:

- Creating a story based on the routine of the artist by showing different moments of his daily life (sitting on the sofa, washing his face, drinking tea, reading a book, and finally taking a picture)
- Use of an upbeat music, which adds dynamism and rhythm to the video.
- Fast cuts: playing on the repetition of the different actions to create an interesting visual superposition, synchronized with an upbeat music.

Editing Process

Keeping the same stylistics features of the first prototype video, the editing focused mainly on how to bring more vivacity and speed to the video. The video can be divided in three stages, each stage portraying one aspect of the artist's life routine. The first stage settles the atmosphere and introduces the artist in a strange, curious way as we observe only his half body with a light cover over his head, hiding his facial traits.

The second stage presents the different actions in the same order, repeating themselves over and over progressively until the end, where we enter into the third stage.

The final stage suddenly shows the artist but still half face hidden by the camera. The artist takes two pictures, facing his camera towards the viewer. His two works are introduced at the last three seconds of the video, similarly to the first Prototype Video.

Concerning additional visual effects, no coloured filter or video transition were added, in order to keep the authenticity of the artist private life as much as possible.

3.3.2 Feedbacks

After the creation of the second Prototype video, a survey was created to analyse the effectiveness of *Apologies in Advance* three main characteristics. The survey has obtained 180 responses, but not the total questions were

completed. Some respondents did not answer to some of the questions, therefore the following graphs will interpret the results according to the number of respondent.

Results are as follow:

Effectiveness of the 40 seconds video length

Question: Did you watch the video until the end?

#	Answer	Response	%
1	Yes	89	86%
2	No	14	14%
	Total	103	100%

Table 3.6: Effectiveness of the 40 seconds vide length

Out of 103 respondents, 89 watched the video until the end.

Effectiveness of the concept uniqueness

Question: Did this video build any curiosity of excitement?

#	Answer	Response	%
1	Yes	58	57%
2	No	44	43%
	Total	102	100%

Table 3.7: Effectiveness of the concept uniqueness

Out of 102 respondents, 58 were engaged.

Effectiveness of concept understanding

Question: How would you describe the video? Choosing from the following adjectives, multiple choices can be selected.

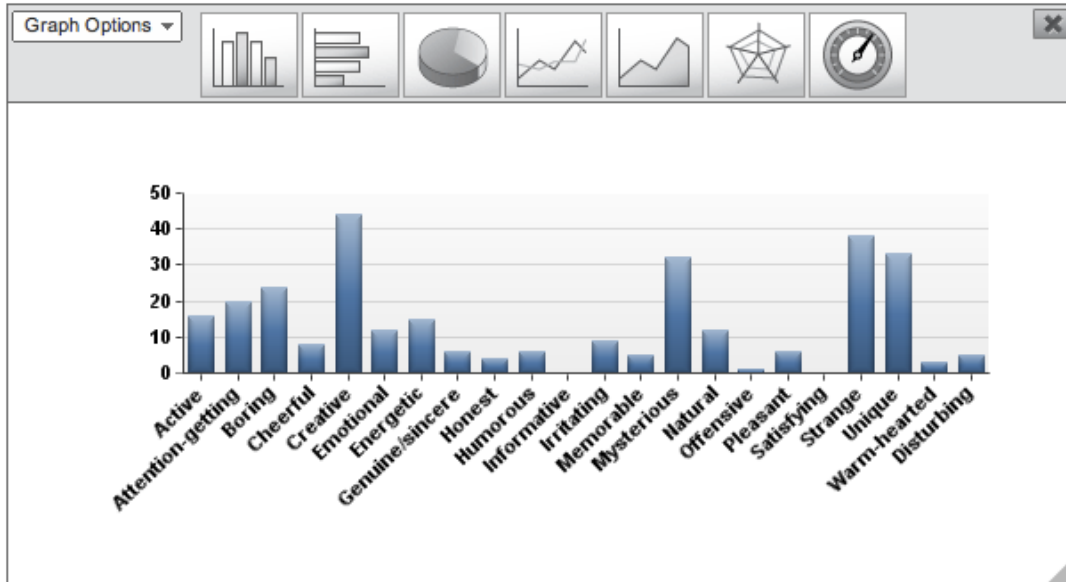


Table 3.8: Effectiveness of the concept understanding

Out of 101 respondents,

44 chose as an adjective to describe the video as CREATIVE

32 chose as an adjective to describe the video as MYSTERIOUS

38 chose as an adjective to describe the video as STRANGE

33 chose as an adjective to describe the video as UNIQUE

Effectiveness of the recognition for the artist.

Question: Would you want to know more about the artist? Or about his works?

#	Answer	Response	%
1	Want to know more about him	14	14%
2	Want to know more about his work	35	35%
3	Both	15	15%
4	None	41	41%

Table 3.9: Effectiveness of the recognition for the artist

Out of 105 respondents, 41 respondents chose “None” for knowing more about both the artist and his works.

We observed that although the length and engagement effectiveness, as well as the concept uniqueness was recognized by the majority of the respondents, choosing adjectives which correspond to *Apologies in Advance* concept to describe the second prototype video, the majority had no interest in knowing more about the artist’s works, as figure ... shows.

Therefore although the concept was understood, the content did not bring any attention for the majority of the respondents.

The additional comments given by several of the respondents on the survey revealed indeed that contents should be further more expressed in the video. Examples of the comments given by the respondents:

Male. 30s. from Japan. Bachelor Degree.

“More content. Less posing”

Male. 20s. from Japan. Bachelor Degree.

“I would prefer watching some of his works instead”

3.4 Prototype 3

Taking into account the lack of information given by the video, a third prototype was finally created to complete the development of *Apologies in Advance* concept. This third prototype incorporates various elements showing explicitly the artist, in order to give enough explanation about his interest, background and environment to the viewer. The third artist concerned was Shirai Yoshihiro, a Japanese rapper living in Yokohama. He has produced an album and works as an independent artist musician, he composed, and write his own songs. His music genre can be described as japanese hip hop. The collaboration started at the beginning of April, and went smoothly from the right beginning. For this video, the author inserted new editing characteristics, which highlight the artist’s profession. Since the

subject was a rapper, the author decided to use the artist's voice to express anything he wished through a rap melody. The artist decided in fact to sing all his favourite objects and hobbies in his life.

3.4.1 Making of the video

Keeping in mind the notion of breaking the artist's privacy, the shooting took place in the artist's apartment, similarly as the previous two prototypes. The rap melody was created as the first step by the artist, introducing a word which would portray one element of the artist's personality. Each word sang by the artist corresponded to one shot. There was in total 27 words, therefore 27 shots, and the last 28th shot, was kept to introduce the artist's original song¹⁶.

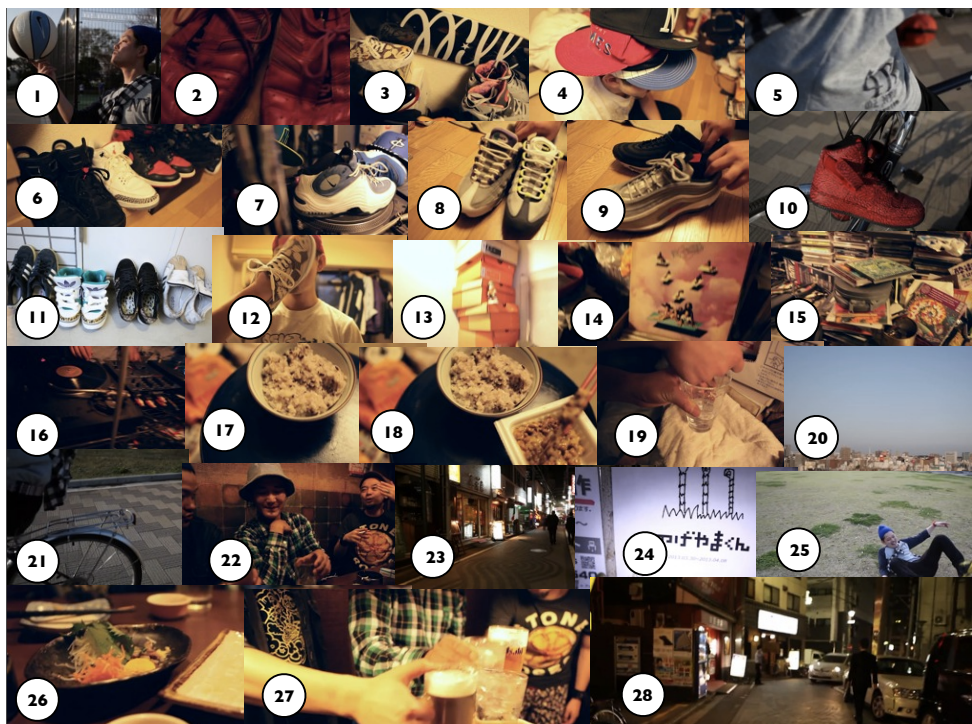
As the following figure shows, 1 word corresponds to 1 shot of one second.

The words sang by the rapper are:

1. Basket
2. Futsal
3. Will (brand name)
4. Snapback (brand name)
5. Lafayette (brand name)
6. Jordan (Brand name)
7. Penny (Brand name)
8. Airmax 95 (Brand name)
9. Airmax 97 (Brand name)
10. Force 1 (Brand name)
11. Addidas (Brand name)
12. Vans (Brand name)
13. その他もろもろ
14. Record.
15. CD
16. 挙げてる Good Music
17. 米

18. 納豆
19. うまい水
20. 透明
21. チャリ
22. Friends
23. Party
24. のげ
25. 公園
26. 居酒屋
27. ビールでok
28. Song « My Baby » by Shirai Yoshihiro taking over the last seconds of the video.

Figure 3.14: Prototype video 3 structure



The order of the words sang by the rapper are put randomly in order on purpose, to highlight the spontaneity of his creative process.

Shooting process

Based on the lyrics of the song (the 27 words quoted), the author took one shot for each word, which mostly referred to the artist passion about snickers music, but also his attachment for his city, Nogeeyama. All the scenes were shot in Nogeeyama and in the artist's room, as we could observe from the environment (the floor, the yellowish room light, the deliberate messiness of objects). The shooting process of this third prototype video went in fact very smoothly compared to the other prototypes' shooting process, as we gained deeper experiences from it; gaining authority over the direction so that the artist would know exactly what to do.

Editing process

As the story had a clear structure from the right beginning, the editing was based on lining up all the 28 shots together, therefore the editing process took no more than one hour. No additional effect or light effect was added. The overall tempo of the video runs very fast in order to bring more dynamism and enough information about the artist and his works, but still without putting him in too much exposure. The viewer could hear the rapper's voice, however the rapper is not appearing explicitly in front of the camera, we only see him lying on the grass on the 25th shot. The original song is introduced at the last seconds of the video, over the city night landscape scene, with an increase of the length speed which aims to increase the viewer's emotional impact. The final scene's length speed has been indeed ne increased to highlight the fast going lifestyle that the artist has.

3.4.2 Feedbacks

An interview was held showing the three prototype videos to evaluate the effectiveness of the development process of *Apologies in Advance*. The interview was held within school, within the members of Power of Motion Pictures, Social Entertainment and Reality Media, in order to obtain

feedbacks of *Apologies in Advance* overall visual concept from students who already have familiarity with audio-visual contents making and filmmaking experiences.

7 interviewees were selected for an interview, which last 15 to 20 minutes each.

1st interviewee: Ryohei Ohki (PMP)

2nd interviewee: Wayne McLemore (PMP)

3rd interviewee: Ali Almahr (PMP)

4th interviewee: Vithaya (PMP)

5th interviewee: Enki Li (Social Entertainment)

6th interviewee: Pan Yupeng (Social Entertainment)

7th interviewee: Kevin Fan (Reality Media)

The interview structure was divided into three parts, the first part let the interviewee watch the three prototypes videos in the following order:

1. Prototype 3 Shirai Yoshihiro
2. Prototype 1 Paul Dentini
3. Prototype 2 Carl Nenzén Lovén

The screening of the three prototype videos was deliberately put in disorder in order to dissipate the development process of *Apologies in Advance*, so that the interviewee opinion would not be affected by the concept development.

The second part of the interview evaluates the length of the video:

The question asked was: Was it short? Was it long?

And finally the third part focused on the interviewee's preference among the three videos, and the effectiveness of showing the artist's privacy and keeping his anonymity until the last seconds of the video.

Results

Length.

The question concerning the video length turned to be in fact a crucial issue as it took into account all the three videos shown to the interviewees. The majority replied as “short”, but all PMP member interviewees made additional comments emphasizing the fact that the length effectiveness depends on the artist and the content.

Ryohei Ohki: “It depends on the category or genre of the artist”.

As the three videos have different styles of editing although they were based on the same concept, the tempo and the overall flow of the video structure takes an importance in engaging the viewer’s attention.

For Social Entertainment member interviewees, the videos appeared as short because of the lack of information or indication given to the viewer about the artist.

Enki Li “For commercial videos they give you the logo or the topic, but if there is no information, I need more time to get the information, I need indications.”

For Reality Media member, Kevin Fan, the 40 seconds short length “is a good length for promotional video, but the contents have to be considered”, meaning that it depends on how the content is expressed.

Therefore it is still difficult to evaluate if the 40 seconds length is effective for all the three artists shot for *Apologies in Advance*, as they have different personalities, works, and lifestyles, which affect strongly mood of the promotional video.

Video Preference and its effectiveness: breaking the privacy and keeping the anonymity until the last seconds.

Out of the 7 interviewees, 6 chose the prototype video 3 (the rapper Shirai Yoshihiro) as the most engaging one.

The reasons of this decision comes from various factors:

-Identification of the viewer to the artist

Ryohei Ohki (PMP) “I am also a snicker fan (...) I listen to Japanese rap, I do have a better feeling for Japanese music rather than painting and photography”

Ali Almahr (PMP) “I own a couple of things like him so in terms of the taste, I would like to know more about him.”

-Understanding of the Artist

Pan Yupeng (Social Entertainment) “The whole video is his music. I know what he is doing.”

Enki Li (Social Entertainment) “You can imagine the rapper’s lifestyle, I can understand what kind of things he wants to interpret.”

-Tempo of the video

Ali Almahr “Faster cuts are much better, faster cuts have advantages to see different things, you can play the video back and forth it doesn’t matter because it’s so short.”

As an exception, For Vithaya (PMP), his favourite video was Prototype 2
“I like the second one the most, it’s really like a hidden story.”

According to him, Prototype 3 has “too much actions”, “I don’t feel these actions were real, I feel these actions were prepared. For that reason, I don’t want to know more about the artist.”

Conclusion of interview results

By incorporating all the feedbacks given from video prototype 1 and 2 as

analysed previously, this interview revealed that the video Prototype 3 has effectively engaged the viewer and rose interest from the viewer to the artist, with the use of fast cuts and giving explicitly more information of the artist's life.

However the three video prototypes showed the concept development of *Apologies in Advance*, therefore the third prototype does not present itself as the final prototype. According to the interviews and survey feedbacks obtained throughout the concept development, we came into conclusion that we cannot establish an absolute, perfect final prototype as each video's effectiveness depends not only on the artist but also on the viewer tastes and its connection to the content. Each video presents itself not as a pure technical product but as a human being portrayal. Therefore, it is impossible to find and set a perfect artist, as every person have different personalities. Thus, *Apologies in Advance* video concept and promotional campaign will be evaluated through one video, which will be Prototype 1, promoting the French photographer Paul Dentini.

Notes

1. <http://ellegirl.jp/>
2. <http://www.paris-sorbonne.fr/>
3. http://fr.wikipedia.org/wiki/Gaspar_No%C3%A9
4. <http://www.imdb.com/title/tt0157016/>
5. <http://www.imdb.com/title/tt0290673/>
6. <http://www.imdb.com/title/tt1191111/>
7. <http://www.youtube.com/watch?v=oWqTAzE86WY>
8. <http://www.a-g.jp>
9. <http://www.youtube.com/watch?v=QFOg2Evr8JE>
10. <http://www.youtube.com/watch?v=p0KoYZ1FGp4>
11. <http://www.youtube.com/watch?v=yoOZgi36diU>
12. <http://www.youtube.com/watch?v=JW7oxFa3N3s>
13. <http://www.youtube.com/watch?v=VsKMD-2HzGU>
14. <http://www.facebook.com/streettokyo?fref=ts>
15. <http://www.youtube.com/watch?v=8Sn5XxOPako>
16. <http://vimeo.com/63649040>

4. Evaluation

The evaluation of the overall effectiveness of a 40 seconds video showing the private life of an artist for web promotion can be divided and analysed into two sections. The first part focuses on a summary of the preliminary evaluation, based on the feedbacks obtained from Prototype 1, 2, and 3. The second part will be based on finding the promotional effectiveness of video Prototype 1, representing the overall *Apologies in Advance* concept. In order to demonstrate and discuss the main objective of this project, which is to transform the viewer into a potential customer by motivating him to come to the artist's exhibition, therefore to make the artist promotional campaign stay not only virtual within the digital world but physical [20], the evaluation process will take several steps. Firstly, we will evaluate the effectiveness of *Apologies in Advance* concept video through a survey, aiming to raise interest from the viewer to go and see the artist's exhibition, which will be held on the 29th of June. Secondly, depending on the survey results, an official video promotion will be post on Facebook introducing the artist's exhibition, and finally, we will undertake a final interview of the visitors who came to the exhibition, how they have learnt about this event, and if *Apologies in Advance* promotional video was the main factor for their decision. In this case, then, the effectiveness of *Apologies in Advance* promotional web campaign will be demonstrated and confirmed.

4.1 Preliminary evaluation

While Prototype 1 incorporates the initial three characteristics of *Apologies in Advance* video format; the 40 seconds length, breaking the privacy and hiding the works of the artist until the last three seconds, the Prototype 2 video was created by taking into account the first prototype feedbacks, and similarly Prototype 3 took into account the previous prototype feedbacks. After the creation of Prototype 1 video, the collaboration made with the magazine Tokyo Graffiti enabled the author to evaluate effective visual characteristics for short videos. Quick cuts, fast tempo and the use of upbeat music turned to be effective and make the video engaging as we have observed from the number of likes on Tokyo Graffiti official Facebook Page. However what need to be considered is that Tokyo Graffiti videos were based on showing general public's bedrooms, rather than their lifestyles. All the videos were shot and edited in the same way, not matter the person's personality and work. *Apologies in Advance* video format aimed to promote artists who are unique and have different worlds. Therefore each video, although following the same format, present itself as unique videos. Prototype 2 and Prototype 3 kept the three main characteristic of the format but took into account the fast cuts and quick tempo. Although the feedbacks obtained revealed that the use of multiple cuts were effective, following the general public opinion might push *Apologies in Advance* video format into a mainstream format and loose its uniqueness. Therefore not all artists videos do not necessarily have to be edited in a fast tempo. The format should carefully be based on the 40 seconds, breaking the privacy and hiding the works. All these three characteristics aim to bring a strong voyeuristic impact.

4.2 Overall evaluation

4.2.1 Artist Persona



Figure 4.1: Paul Dentini picture

The video prototype 1 portrays the French photographer Paul Dentini, born in 1989. Not only our common nationality enabled to get closer to each other but Paul Dentini became in fact the artist who had the strongest belief and interest in our video concept and was keen to dedicate his time availability for us. Therefore our collaboration started to naturally take a deep base.

Throughout the shooting process and afterwards, Paul Dentini revealed us various aspect of his personality and explanation about his background, work concept and inspirations. We held several meetings where he explained the author his passion for art and ambitions of becoming an artist.

For him, promotion takes a crucial importance; “I’m trying to find unique and more original ideas to share my works. Something never done before.”

And his passion for Art, French cinema literature such as Charles Baudelaire, enabled to share common devotion of increasing artistic sensibility in Japan.

Compared to the artist Carl Nenzén Lovén (Prototype 2 artist) who is living abroad and the musician Shirai Yoshihiro (Prototype 3) who currently works and create his works on his free time, Paul Dentini thus became the ideal

collaborative partner to evaluate the overall effectiveness of *Apologies in Advance* web promotional campaign.

4.2.2 Paul Dentini's exhibition at Design Festa



Figure 4.2: Design Festa Gallery¹

As soon as Paul Dentini and the author both agreed to collaborate for the evaluation of *Apologies in Advance* video effectiveness, we took the decision to organize an exhibition at Design Festa Gallery [21], which will be held on the 29th of July from 11am to 8pm. The exhibition will not only have the purpose to express the artist's work publicly but also to verify the visitors' attending decisions. How they have learnt about this event and why they have decided to attend it.

Design Festa Gallery turned to be a good opportunity to held Paul Dentini's exhibition for several factors:

- Freedom of art expression: Design Fest Gallery is an international art gallery and its concept is based on letting any artist express their works as they wish. Therefore no conditions are settled between the artist and the curator, it is the artist who is free to choose 100% how he would like to perform or express his works with the use of any materials.
- Convenient application process: Design Festa gallery is open to any artist regardless of their age, nationality, genre of works, amateurs or professional, which enabled us to easily apply and received an immediate response.
- Flexibility of exhibition dates and room space: as Design Festa Gallery is open everyday and present 21 exhibition places, it was especially convenient to book at anytime regardless to deadlines.
- International dimension: The gallery website can be viewed in 4 languages (English, Japanese, Korean and Chinese) and exhibitions promotion can also be published in both in Japanese and English, giving more chances in this way to let overseas visitors come to the gallery. As Paul Dentini has the French nationality, it was therefore advantageous for both of us in order to promote in different languages, therefore attract a wider nationality range of visitors.

The exhibition will be held in room 201, on the second floor:



Figure 4.3: Design Festa exhibition space²

Exhibition title: Le Japon vu par un français (Japan seen from a French)

Exhibition theme: The theme of this upcoming exhibition is based on presenting photographs of various places and moments seen and felt in Japan from the photographer. The exhibition will explore different themes, such as the contradictory aspect of Japanese society. The idea explored throughout this exhibition according to the artist is to portray Japan from a stranger, and how the photographs would reveal new, unexplored aspects of the country.

4.2.3 Survey settings and its purpose

The promotional process of Paul Dentini's exhibition will start by first evaluating Apologies in Advance concept through a survey, which will present three different kind of videos in order to compare and differentiate Apologies in Advance characteristics with other styles of promotional videos. Thus, in addition to the Prototype video 1, a documentary style and interview style of promotional videos were created, based on the same artist. Both the documentary and interview style of videos last 40 seconds and present the traditional features of their genre.

Documentary style³



Paul Dentini's documentary style characteristics:

- Showing explicitly the artist work process
- Following the artist journey in the streets of Shibuya
- Anticipating the artist personality and work concept

Interview style⁴



Figure 4.5: Paul Dentini Interview style video

Paul Dentini's interview style characteristics:

- Artist talking directly to the viewer by answering a question
- Talking explicitly about his concept and inspirations

The making of the documentary and interview style of videos aim to compare the uniqueness of *Apologies in Advance* video. However when it comes to present the three videos to the viewer and ask the respondent's videos style preferences, the viewing order of the videos can affect significantly their opinions. Depending on which order *Apologies in Advance* video is placed (either first, second or third), the respondent viewing concentration can be changed, as well as their understanding towards the artist.

Thus, the survey was launched into three copies, presenting the exact same questions but introducing the three videos in a different order each.

Survey Structure

1. Basic respondent profile information: gender, age, country in which the respondent lives, education level.

2. Observation of the three videos.

3. Question: After watching the three videos, would you be interested in going to see his upcoming exhibition?

Yes or No options.

If YES: which videos did you find it the most engaging?

What did you particularly like about the video style? (Please leave your comment.)

IF NO what you did not like the video, why?

4. Please state if you have any comments or recommendations.

Survey 1 video order

- A. AIA
- B. Documentary
- C. Interview

Survey 2 video order

- A. Documentary
- B. Interview
- C. AIA

Survey 3 video order

- A. Documentary
- B. AIA
- C. Interview

4.3 Evaluation Process

The final evaluation process will take three steps towards demonstrating the overall effectiveness of *Apologies in Advance* promotional campaign.

The first step will be based on finding the effectiveness of the concept video by comparing with the documentary and interview style of videos based on the same artist.

The result of the overall results of the three surveys will tell us if *Apologies in Advance* video can be effective or not for promoting Paul's upcoming exhibition.

Depending on the result, the second step we will then launch the official promotional video announcing Paul Dentini's exhibition at Design Festa on the 29th of June 2013.

As a third step, the author will interview the visitors at the exhibition and verify if the concept video had a positive or negative influence over them to

come to see the artist's works in real life.

4.3.1 Launching the survey: was *Apologies in Advance* video effective or not?

The three survey introducing *Apologies in Advance* video in a different order was launched on the 10th of June to a group of 15 people living in Japan for each survey.

This table has gathered the results and shows the necessary information about the video concept effectiveness. (AIA meaning Apologies in Advance)

	After watching these three videos, would you be interested in going to see his exhibition? YES/NO	If YES, which video did you find it the most engaging?
Survey 1 1. AIA 2. DOC 3. INTERVIEW	YES: 7 NO: 8	AIA: 0 Doc: 7 Interview: 0
Survey 2 1. DOC 2. INTERVIEW 3. AIA	YES: 11 NO: 4	Doc: 2 Interview: 1 AIA: 8
Survey 3 1. DOC 2. AIA 3. INTERVIEW	YES: 11 NO: 4	Doc: 5 AIA: 5 Interview: 1

Table 4.1: Final evaluation Survey result 1

Interpreting the results through an overall point of view, taking into account the three surveys, the majority of the respondents were keen to see the exhibition after watching the three videos (29 out of 45).

For the respondents who were interested in going to the exhibition, their preferences of the video style diversify, depending on each survey.

Although all the respondents for Survey 1 chose the Documentary style as the most engaging one, the overall results can be interpreted as follow:

Video preference for

Documentary: 14

AIA: 13

Interview: 2

For the respondents who have chosen the documentary style video, their comments mainly highlight its effectiveness to show explicitly the artist preparing his works, and the environment in which he is working. As for our concept, comments made by the respondents highlighted positively the abstractness, the mood conveyed from the video.

As for the interview, it was related to the respondent's preference of seeing the artist talking directly.

Summary of results

The surveys result show us firstly that the majority of the respondent was interested in the artist's exhibition, and secondly, that the Documentary style had the majority of the respondents who chose it as the most engaging one, with a gap of only one respondent with *Apologies in Advance* style video, meaning that the concept was as effective as the documentary style video. What it is interesting to notice, is that when *Apologies in Advance* concept video is put in the survey as the first one to be shown to the viewer, it has obtained none of the viewer's engagement. However when being shown in the last position, the concept obtained the majority of the respondent's preference. In parallel, the documentary style video has obtained the majority of the respondent's preference when being shown in the second position, than when being shown in a first position.

And when the documentary style video is shown as first, and *Apologies in Advance* in the second position, then they have obtained the same number of votes. This result indicates that both documentary and *Apologies in Advance* video styles can be presented in a series, in order to obtain the maximum of the viewer's attention and interest for the artist's exhibition.

4.3.2 Launching the official promotional video

Social Network

The event will be promoted on Design Festa Gallery's website, but the evaluation will be based on the author's own promotional campaign process in order to obtain immediate accurate results. Therefore Paul Dentini's exhibition will be promoted through Facebook by introducing the event through posting the Documentary video in the first position, and *Apologies in Advance* in a second position. While the documentary style video explores the artist in a more traditional based aspect by giving explicit and clear information to the viewer, *Apologies in Advance* video brings originality to the artist's portrayal and enables a more diverse and colourful presentation of the artist. By using Facebook as our major promotional platform, we aim to reach the maximum number of people throughout our friends networks in the shortest amount of time. [22]

Expected posting date: 22nd of June 2013.

Platform: the author, the artist's facebook page.

Paul Dentini promotional sample

(English and Japanese Version)

Paul B. Dentini Photography Exhibition "Le Japon vu par un Français."
Japan seen from a French. フランス人から見た日本。

Date: 2013/06/29

Place: Design festa Gallery.

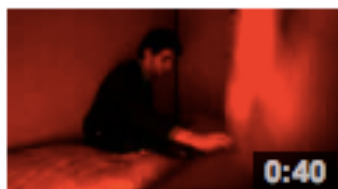
Gallery EAST/3-20-2, Jingumae, Shibuya-ku, Tokyo, 150-0001

Space 201

If anyone is interested, please feel free to come and visit my friend's

exhibition.

フランスの友人がデザインフェスタで写真展を開きますので是非皆様興味があればお越し下さい！



4.3.3 Paul Dentini's exhibition expected results

During the exhibition, the final evaluation will take place through two forms: a creation of another survey and an interview, which will aim to prove the effectiveness of the overall concept promotional campaign.

Survey

The survey purpose is to get the maximum of opinions from the visitors who came to see the exhibition, as the interview will not be able to shoot every single visitors, depending on their numbers.

The survey will be presented in one A4 format and be asked to be filled out and put it back in a small box near the exhibition entrance. The questions will be short and simple.

Survey structure

Paul Dentini Promotional campaign Survey for Keio University, Graduate School of Media Design research paper.

Name:

Email address (optional):

1. How did you learn about today's exhibition?
2. Did the exhibition fulfil your expectations that you had from the promotional campaign?

If yes, how?

Interview

While the survey will try to gather the maximum number of responses to find out about what kind of platforms are effective to promote an art exhibition (smartphone application, gallery website, social networks...etc) in general, the interview will shoot specific visitors who have attended the exhibition by learning from Facebook and will focus in depth the effectiveness of our concept video.

Questions will be specifically based on the video effectiveness:

Did you find the videos engaging?

Which video you have liked in particular? Why?

The author will try to be as neutral as possible and only ask these two questions in order to let the visitor answer and comment freely.

The number of interviews will depend on how many visitor have learned about the event from Facebook and how many will agree to be interviewed.

The results will be analysed in depth of what particular visual characteristics of *Apologies in Advance* have attracted the visitor.

4. 4 Paul Dentini's exhibition results

The results will aim to evaluate if the main three characteristics of our promotional video introducing the French photographer was effective or not to incite visitors to come to the gallery. The results will try to carefully look at the video visual aesthetics impact over the viewer and how much it contributed to the overall promotional campaign.

After Paul Dentini's exhibition held on the 29th of June 2013, the results analysis are as follow:

Visitors

Total Number of visitors who came to the exhibition: 77

The author used a people counter to count every single person who stopped by at least 1 minute to observe the exhibition. Some only watched very quickly and left, some stayed longer to observe each piece of photograph, and some stayed for an hour to talk to the artist himself about his vision or to the author about the videos and art in general. Although the Facebook promotion event enabled to attract the majority of visitors who came to the exhibition, 1/3 of the visitors were people who were already interested in arts, and who discovered our room by accident, as they were walking around the gallery location area.

Survey

The survey was filled by 11 people to whom the author was able to talk to them and get to know more about their motivations. The survey respondents all learnt the exhibition event from the Facebook invitation, and were friends of the artist or friends of the author.

From the 11 respondents, 9 people have watched the video and gave positive feedbacks. One of the respondent showed surprise and excitement about coming to the exhibition. For the second question, which was “Did the exhibition fulfil your expectations that you had from the promotional campaign, his comment was: “I was surprised by how many thoughts Paul puts into taking pictures and his opinion of art in general”. This comment indicates that the Facebook promotional campaign gave motivation, and a deliberate curiosity from the viewer by not giving too much information about the artist.

Interview

Among these 9 visitors who learnt the event from Facebook promotion and have watched the video, three interviews were undertaken in depth, to find out about what characteristics made the *Apologies in Advance* video effective.

The three interviewees were:

Matias Nakanishi, a Japanese photographer. (interview in English)

Brady, a young Australian student currently living in Japan. (interview in English)

Yoshioka Eri, a Japanese woman working and living in Japan. (interview made in Japanese, translated into English).

All three interviewees had different backgrounds, but gave positive comments about what especially motivated them to come and see the exhibition from the video.

The most compelling characteristics from the video format revealed from the interviews was the voyeuristic camera angles and its visual impact.

Eri Yoshioka, one of the interviewee, emphasized on this aspect; “the second video has a strong visual impact which attracted my curiosity and wanting to know more about the artist. Even though I was not sure about what he (Paul Dentini) was doing, there was much more things expressed than the first one. (Documentary style video)

Additional finding from Paul Dentini’s exhibition

One factor which contributed strongly in motivating visitors to come and see the exhibition through *Apologies in Advance* video, was the connection with the type of the artist’s works. Visitors who were motivated to see the exhibition had indeed artistic background or interest in photography, thus meaning that they had already connection with the type of artist, and/or the type of his works.

For instance among the three interviewees mentioned previously, the professional photographer, Matias Nakanishi, particularly appreciated the dark reddish colours used in *Apologies in Advance* video, which aimed to reflect a certain mystery from Paul Dentini; “ I like the colours, it looks like a moving photograph.” Similarly, another visitor, Nigel G., who works for Design Festa Gallery and wrote an article about Paul Dentini’s exhibition showed interest in *Apologies in Advance* format video. Thus, the visitors personas enabled us to improve *Apologies in Advance* videos’ future campaign. When promoting any artist’s exhibition or live performances using the video format, it is in fact crucial to post the video in a context where the viewer might have connection to the type of the artist and his works. For instance, for Prototype 3 artist, Shirai the Jahmal, as his type of work is related to music, promoting his future event on a platform or web community related to music such as My Space might bring a deeper motivation to the viewers.

Notes

1. <http://designfesta.com>
2. http://www.designfestagallery.com/re/space/index_en.html
3. <http://www.youtube.com/watch?v=ckEbq30JpF8>
4. <http://www.youtube.com/watch?v=QV1TruNC4YE>
5. <https://myspace.com>

5. Conclusion

This thesis has examined if a 40 seconds video showing the private life of an artist for web promotion is effective or not, by evaluating the promotional campaign for Paul Dentini's photography exhibition. The evaluation has been divided into several steps in order to evaluate the overall effectiveness of *Apologies in Advance* concept. We aimed to demonstrate through this evaluation that using this video format and setting specific visual characteristics can be effective to contribute to the artist's career success, and the results based on Paul Dentini's showed that the concept succeeded in motivating the viewers to come to see his exhibition physically. Out of the 77 visitors who came to the exhibition, 9 visitors were motivated to come by watching the concept video. The most compelling characteristic was the voyeuristic camera angle, which brought curiosity from the viewer. Although the number of visitors motivated to see the exhibition remains a minority compared to all visitors, this first artist promotional campaign using *Apologies in Advance* video format gave an optimistic result and feedbacks for future promotional campaigns.

5.1 Limitations

The thesis title states "a" video of 40 seconds showing the private life of "an" artist, therefore the evaluation has taken into consideration one the video prototype 1 as representing the overall concept of *Apologies in Advance*. Although the three main characteristics of the concept has been inserted into the prototype 1, limitations can be found in the selection of the artist. Choosing only one artist means that the evaluation concentrates on only one area of the creative industries. In this case, we have chosen a photographer, therefore the evaluation proves whether or not *Apologies in Advance* video is effective for promoting a photography event. However in order to gain a wider perspective of the concept effectiveness, a promotional campaign of several types of artists can be organized and evaluate at the same time. For

example selecting 4 artists with a totally different work profession, such as an artist painter, a musician, a fashion designer and a filmmaker.

Due to the complexity of organising several exhibitions and since the evaluation is essentially based on the video direction itself, the evaluation targeted one prototype in depth and traces one artist promotional campaign.

5.2 Evaluation Improvements

Paul Dentini's video evaluation can be improved in several ways in the future for gaining more objectivity and incontestable effectiveness results by:

- Increasing the number of respondents to 100 for each survey made presenting the three different styles of videos
- Increase in the number of style of videos to highlight the uniqueness of *Apologies in Advance*, depending on the artist profession. (For instance for Paul Dentini's case, *A Freunde Von Freunden* and *The Selby* type of video could have been created to compare and contrast three different concepts.

5.3 Future Works

Firstly, as the video is used as a medium to link the viewer and the artist, the most crucial issue found by the exhibition was how to connect the video to the viewer. Although the use of social networks enable a quick and effective spread of information, it remains difficult to reach a completely anonymous audience. Furthermore, if the content itself does not connect to the viewer, then the concept is difficult to be understood and appreciated. In order to offer the best appropriate conditions for *Apologies in Advance* video to be effective, a target research can be undertaken. Depending on the contents (art, fashion, music, cinema), as well as the type of exhibition (live concert, performance, fashion show, screening) the video could be uploaded on a specific platform related to the viewer's interest for the content. Thus,

the content might obtain more chances to connect to the viewer and as a result, to the artist himself. For Prototype 2 artist, the photographer Carl Nenzén Lovén, his exhibition will need to be promoted through Vimeo, a web video community which establishes and gathers high visual quality videos which have artistic purposes.

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Appendix

Survey 1 Internet Video Viewing Behaviour

Number of responses obtained : 58

Date : 2012/05/11

Questions :

1. Gender/Female
2. Age
3. On a scale of 1-5 (with 1 being the least and 5 being the most), how much do you enjoy watching online videos ?
4. How often do you watch online videos ?
5. How long do you spend watching online videos ?
6. How do you usually find out about an online video ? Check all that apply.
7. Choose three important features you find the most interesting in an online video.
8. What motivates you to share a video on social media ?
9. In your opinion, what do you think makes a particular video become crazy popular and go viral ?
10. Have you ever commented on a video on the Internet ?
11. If you have commented on a video, why, if not, why not ?
12. What's your favourite length ?
13. What is the length of video you would not watch on youtube ?
14. What are the top 3 aspects of a video that motivates you to watch until the end ?

Survey 2 Apologies in Advance overall concept evaluation

Number of responses obtained: 180

Date : 2013/04/24

Questions :

1. Gender
2. Age
3. In which country do you currently live ?
4. What is the highest level of education you have completed ?
5. How often do you usually watch consumer generated content or advertisements at the following websites ?
(Excluding video contents made by professionals : TV commercials, music videos, News report, movie trailers, TV shows, etc)
6. Please watch the following videos
<http://www.youtube.com/watch?v=THfuW8DzKmQ> (Emmanuelle D.)
<http://www.youtube.com/watch?v=oWqTAzE86WY> (Paul D.)
http://www.youtube.com/watch?v=seHpbyOPe_E (Kazuya Ogawa)
7. Out of the 3 video clips you have previously watched, which video clip was the most entertaining ?
8. Please watch the following video
<http://www.youtube.com/watch?v=8Sn5XxOPako>
9. Did you find the video toolong or too short ?
10. Would you want to watch this video clip again ?
11. Do you think this video was catchy ?
12. Did this video build any curiosity or excitement ?
13. If you were describing this video to a friend, would you say this video is...
14. Would you want to know more about this artist ? or about this work ?
15. Please state if you have any comments or recommendations .

Interview of Prototype 1, 2, and 3.

2013/04/10

Observation of Shirai the Jahmal video, Paul's video, and Carl's video.

1st interviewee Ryhoei Ohki M2. PMP

Length of video

Kind of short. Not long for sure.

It depends on the category or genre of the artist.

The first person is a rapper, we can see the taste he has as a rapper, when you see the place he goes « Noge » or the things he has « snickers », when you see that his voice is actually being recorded, and you get the track at the end, which I think is a lot of materials, compared to the painter (just a flash of his painting, not enough materials to understand what kind of painting he does.)

Did you get confused then for the second video?

I wasn't confused, but it wasn't enough to motivate me to see the person's other works.

If I was a person interested in his beat and his rap, i think it's enough material to make the person interested.

Compared to the other two, i think there's just not enough material to go digging into that person.

Catchy?

I guess the first one, because I am also a snicker fan.

Third one also caught my attention in a way that I was curious to know where he is living.

There was a scene where he was watching his face, and the bathroom looks really western, so I was wondering if he was living in japan or not.

The third one, the music caught me. The second one, the effects on it caught me. I was watching the effects, but it didn't make me think or be curious. Only the top layer caught my attention, but I didn't have deep thoughts.

What impression did you get from the rapper?

I listen to Japanese rap, I do have a better feeling for Japanese music rather than painting and photography, so when I listen to this beat, this verse, this music, I can decide from only with those materials, I can see which direction he is going, in his Japanese rap field.

SO my reaction was like « oh ok,, he is doing that kind of funny rap thing, and he is from Noge, so he kind of represents Yokohama. « So I was interested in knowing his name.

Visually, was it smooth to watch?

All were good enough quality.

The third one, how the bathroom looked, I personally would like to see a wider angle of the room in which Carl lives. But that was just for this person, his room might be cool to see.

Do you think the music takes importance?

The music of the video has 80% impact on the content of the video.

So if the music attracts me, then I will be more attracted to the video.

But I didn't like the third music, I'm not saying it doesn't match, or it was a bad music, however if that music was a classic house music that I already love or something similar to it, I can imagine myself be more attracted to the video because I can get the insurance that whoever made that video chose the music that I like, so maybe this person in the video might be also the person that I like too.

2nd interviewee: Wayne McLemore. PMP

Length of video

It's not too long, but does it have to be 40 seconds? Can it be 5 or 10 seconds ?
That's what I think.

I mean it's not because there is 40 seconds limit that you should use the entire 40 seconds length. Like why you can't do something very creative like a video of 5 seconds equally entertaining to a video of 40 seconds?

Catchy?

My least favourite is Paul's video, it's kind of long and boring.

There are no the kind of cuts which make it more interesting.

The other ones are good. It's hard to say, because I was participating in the video.

My favourite one is Shirai, because he is my friend.

But I liked the third video, how you synchronized the cuts with the music.

Emotional impact:

I liked Shirai, lots of different interesting things, personal to him. His video wasn't really voyeuristic, Carl's video you never see his face just part of his face, but Shirai you was seeing his face so it wasn't voyeuristic.

Emotional change?

Hard to ask me, since I worked very closely with you.

But I remember when I first watched Carl's video, i thought you did a really nice job, the timing and the pacing, I was impressed. How the scenes were used over and over and how nicely you put them together. So I wondered what the guy does, and then at the end of the video it was pretty clear that he was a photographer.

Also with shirai, it's not so clear that he is a musician, and that's the thing.

It's hard for me to understand.

How the video made, do you think it was enough catchy ?

I would say yes.

I think the whole point is the contents, what the artist makes, if you're not interested in the contents, you're not going to watch the video.

Process of the artist, it's interesting but if the final product is not interesting, then the whole concept is kind of lost.

Maybe you should think about that, connecting, how people find that they are interested in the contents.

If they are not interested in the contents, then they would not be interested in the concept.

If you find a way to connect people with contents, then the promotional video would work better.

3rd Interviewee: Enki LI M2 social entertainment

Length of video

I feel it's a bit short, because generally the videos I see are longer length.

For commercial videos they give you the logo or the topic, but if there is no info I need more time to get the information, i need indications.

Catchy?

It's very interesting, when the music starts I felt I was leading by it. I think the first and the last are the most interesting and more engaging.

Emotional impact

I think for the first one, the video gives a lot of information, you can imagine the rapper's lifestyle, I can understand what kind of thing he wants to interpret.

The second video is kind of freaky, I guess the artist wants to share his world.

But I didn't understand what he was trying to say.

The third one made me want to know more about him.

The first one it's pretty clear how the artist is, what kind of person he is, and the way you showed was interesting, but the third one was shot in a special angle, so the video was reflecting something special of him, that he is different from other people unlike the rapper who goes to parties and likes to hang out with friends, but here, Carl is doing something alone and I want to know what.

4th interviewee: Kevin M2 reality media

Length of video

I think the first one is just to be right. Many different kind of shots, pretty good.

Less than 40 seconds, good length for promotional video, but the contents have to be considered, for the second video, it's the same.

Catchy?

I liked the first and third video, they have storytelling.

Emotional impact

All the three videos made me want to know what kind of artists they are, after I see all of the videos, I want to see more.

Third video, photographer, I was wondering what kind of works he does.

Overall combination is engaging.

Second video, I know he is a painter, but the first half of video is the same thing over and over, I personally didn't find it very interesting.

5th interviewee: Vithaya M2 PMP

Length of video

It's not that long, it's short enough. It depends of the style, like the first one and the third one they look short. But the second one, it's long for 40 seconds, it needs more storytelling.

Catchy?

I like the first one and the last one because they have style and it's quite catchy.

I like the second one the most, it's really like a hidden story. I like the style of the last one, it's not pushy, I like his lifestyle.

For the last one, I want to know more about the artist, but less than the second one.

For the first one it's too much of actions, I don't even feel that these actions are real, I feel these actions were prepared. For that reason, I don't want to know more about the artist.

6th interviewee: Pan Yupeng M2 PMP

Length of video

The video which has repetitions again and again, it's kind of long, I don't see a change.

The first one, when I think something is going to happen, then it just stopped.

So I thought it was short, I wanted to continue listen to the music.

Catchy?

The first one is quite catchy. I wanted to listen to the whole song, so it really caught my attention. But the second one, I can't see relationship with paintings, I didn't have any feelings.

When I finally saw the third one, I wanted to see photos.

Emotional impact.

I didn't feel anything from the second and third one, I didn't feel it's the video of their privacy, I felt that it was just that kind of video, the concept of the video, the first one I do felt something.

But the 2 and 3 for me they looked like a design video.

Recognition for the artist

The first one. The whole video is his music, I know what he is doing.

But the second and third one, I didn't see what they are doing, so that's why I couldn't get more interested. Maybe if the room has some paintings I would be more interested. Not to shoot the painting explicitly, but to show it in some ways.

7th interviewee: Ali Almahr PMP

Length of video

Depends on the video, the first one didn't seem long, it was entertaining.

The second one it was long, didn't change that much.

The third one, it was interesting but you didn't feel what was the point.

Catchy?

My favourite one is the rapper. You get to see his voice and his life.

I want see both his works and himself. I own a couple of things like him so in terms of the taste, I would like to know more about him.

The third video I would like to know what kind of artist he is.

For the second and third ones I didn't get see a glimpse of his life, it was only a small shot of their lives, so I don't know much about their works. I didn't see connections with my life and their lives.

But it's interesting because it can go in either ways: either I want to know more because of the lack of information, or because I don't have any common things I'm not interested. So there is an interesting conflict.

Faster cuts are much better, faster cuts have advantages to see different things, you can play the video back and forth it doesn't matter because it's so short.

Every time you play, you find something new so that's why I like it. Long cuts could be good, if there is a talking about the artist, the music does help and does affect. Depending the mood you try to convey, you can use it as an artistic way, say for example the painter is a classical painter, then you can use classical music for the video.

The rapper raps, so it fits with the style, rap is usually fast talking, so fast cuts fits the personality at the same time.

Survey 3 Evaluation of Paul Dentini's three videos

Date: 2013/06/05

Number of responses

Copy 1 : 15

Copy 2 : 15

Copy 3 : 15

Questions :

1. Basic respondent profile information: gender, age, country in which the respondent lives, education level.

2. Observation of the three videos.

3. Question: After watching the three videos, would you be interested in going to see his upcoming exhibition?

Yes or No options.

If YES: which videos did you find it the most engaging?

What did you particularly like about the video style? (Please leave your comment.)

IF NO what you did not like the video, why?

4. Please state if you have any comments or recommendations.

Interviews made at Paul Dentini's exhibition

2013/06/29

Questions asked :

1. How did you find out about the exhibition ?

2. Have you seen the videos?

3. Did you like the videos?

Which one did you like?

1st interviewee: Yoshioka Eri. Employee, aged 30s

1. Paul's invitation on Facebook.

Usually I enjoy art and I was particularly interested in how Paul would express his vision of Japan through his photographs.

2. Yes.

3. I really liked the videos.

The second video has a strong visual impact, which attracted my curiosity of wanting to know more about Paul.

The second video caught my attention the most even though I was not sure about what he was doing in this dark little room, there was much more things expressed than the first one.

**2nd interviewee: Matias Nakanishi, Photographer from Argentina.
Currently living in Japan, Friend of Paul.**

1. Facebook.

2. Yes.

3. I liked *Apologies in Advance* video. I liked the colours, it looked like a moving photograph.

In terms of understanding more about the artist, I think the documentary one is very clear and show enough amount of information about Paul's style of work. But in terms of catching the viewer's attention and motivation, *Apologies in Advance* is effective. Being a photographer myself, I could catch a glimpse of Paul's world from the video.

3rd interviewee: Brady Coyle, 18 years old working holiday, from Australia.

1. Facebook invitation

2. Yes

3. I didn't understand much the concept video, it was very abstract, a little bit scary, I didn't realize it was connected to the exhibition so in terms of understanding about the artist, the documentary style was interesting, but *Apologies in Advance* made more curious and emotional to motivate me to go to the exhibition.