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Master's thesis

Academic Year 2013

Condition-Based Geolocation Distribution for User-Generated Contents

Graduate School of Media Design,
Keio University

Wayne McLemore

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

Wayne McLemore

Thesis Committee:

Professor Naohisa Ohta	(Supervisor)
Associate Professor Kazunori Sugiura	(Co-supervisor)
Professor Masahiko Inami	(Co-supervisor)

Abstract of Master's Thesis of Academic Year 2013

Condition-Based Geolocation Distribution for User-Generated Contents

Summary

This action research thesis presents the concept of condition-based geolocation for user-generated contents, using conditions such as time, place and weather to create a context for content creators to reach their audience. A truly decentralized approach to content distribution is a concept that is new and has not been fully explored. Motivation and related works of current content distribution platforms will be discussed to expose problems of overcrowded environment dominated by professionally-generated content. Location-based devices and services offer a glimpse of a more balanced environment but currently fail to offer an appropriately decentralized method of distributing contents of relatively high quality. This realization and following field research led to the development of "Southern Dojo", a web-based application that allows for a complete decentralized approach to distributing video contents based on time, place and weather. The evaluation of user tests showed a unique experience for different users within a close proximity, yet limitations of contents, platform framework and the user interface, made it very difficult to emulate a truly appropriate testing environment. These limitations are discussed along with a feasible solution for how Southern Dojo could reach critical mass and provide actual positive results for content creators seeking to reach an audience.

Keywords:
User-Generated Contents, Professionally-Generated Content, Condition-Based Geolocation, Geotagging, Decentralization, Location-Based Services

Graduate School of Media Design, Keio University
Wayne McLemore

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1. Introduction

1.1. Background

1.1.1 About the Author

Growing up, the author always found great joy in content creation and adventure and exploration. His love for creating music began at a very young age, starting to learn the piano at age four. And having taught himself to play the guitar, play the banjo, play harmonica, play drums, operate synthesized samplers, program drum machines, and sing, he naturally learned how to record and mix songs that he had written himself.

The author also started making and acting in homemade movies as an elementary school student. Through high school, he continued to enjoy making videos for class assignments, and in college, he co-founded the first successful filmmaking club in a university of over 30,000 students. He has worked as a videographer at a summer camp and has been continuing to make films for fun while a student at Keio University.

Figure 1.1: Hobbies of the Author:Filming, Music, Exploration, & of course, Videogames

This might sound very impressive, but in fact, he is not particularly good

at any of these things. Although, he might enjoy having a base knowledge of many different aspects of content production, they are just fun hobbies for him, and he will likely never be anything more than a spare time content creator. Many of his friends and acquaintances, however, have their eyes set on becoming successful independently produced content creators.

1.1.2 The Music Scene of Athens, GA

Before moving to Japan to attend Keio University, the author lived in the small college town of Athens, Georgia. Popular bands, such as the B-52's and REM, started emerging from Athens in that late 70's and early 80's, establishing Athens as a popular music hub in the Southeast United States. And still today, from the author's perception, that scene is continuing to grow substantially. Although there is no real way to measure the increase or turnover of Athens bands, on top of being able to sufficiently define what constitutes as a musical act, but for almost one year, the author lived in Athens, waiting for his time to enter Keio University. And for that year, working as a dishwasher in a bar, his personal experience with friends, people he worked with, and others he encountered offered a unique look into the music scene of Athens, GA.

Musical acts in Athens come and go. It seems that almost everyone is in a band. Most bands are average. Some bands are particularly good and some bands are particularly bad. But the author was surprised at how many bands worthy of attention went unnoticed. Good bands that worked hard and played shows and were consistent couldn't build an audience. The scene is overcrowded and bands are largely supported by their social circles. A band might be able to increase their fan base by a few people every show, but at best, a band is likely only to be able to play one show every week, making increasing their fan base a daunting task.

Figure 1.2: Local artists that are personal friends of the author in Athens, GA

The Internet, the author presumed, should be the solution to supplementing these bands' audience reach. And many content creators use services such as YouTube, Soundcloud, Reverbnation, Myspace, etc. to attempt to stand out in a crowd, but these services tend to be used primarily by their existing fans. And looking closely at these content-sharing services, it becomes very clear that their centralized approach to content distribution, although convenient, is overcrowded and dominated by professionally-generated content (PGC).

1.1.3 The Internet and Development of Content Distribution Services

The Internet and communication technologies have paved the way for a

level of connectedness that has been unparalleled throughout all history. With just a few pushed buttons, one can do remarkable things - instantaneously send an email across the world, locate a restaurant in the vicinity, or even post a video for millions to view. The past 20 years of technological development has left us standing in an arena that is no longer inhibited by technology or distributive infrastructure, but rather our own creative limitations. Humanity has more or less become a vast network of single, connected users with increasing capabilities and decreasing limitations.

Before the age of the Internet, the world relied on mass media and their PGC as the only fast and reliable source for news, information and entertainment. There was no other choice than to receive information and contents delivered through mass media's very complex and expensive infrastructures. The cost of technology was a high barrier to the mass media industry and only few players were able to afford the costs to remain competitive. Consumers always accepted limited players as an inevitable reality due to the high cost of entry into the market. And as technology advanced, mass media infrastructures also became more advanced, increasing mass media's sphere of influence.

Then, as the Internet became more commonplace, the mass media sphere of influence began to change. Through this new technological infrastructure, every person was given the ability to exchange information as quickly and effectively as mass media conglomerates. Mass media still had the traditional hold on the media contents market, but affordable technology and better connected users has led to a power shift from mass media conglomerates to single, connected users.

The introduction of content sharing services, such as YouTube, brought a powerful tool for creators and consumers of user-generated content (UGC) to upload and view content virtually anytime and anywhere, crossing significant boundaries, making it possible for UGC to reach a wide audience previously only accessible to mass media PGC. However, this innovation has brought its share of problems as well, making it very difficult for upcoming and aspiring UGC creators.

The size and scope of YouTube is extraordinarily large. Every month there are more than one 1 billion unique visitors to YouTube every month, and every minute approximately 72 hours of video is uploaded to YouTube which equates to almost 12 years of video a day. And 99% of the views are only given to 30% of the videos, leaving 70% of uploaded content with little or no views at all [1].

The institutionalization of YouTube has also posed another problem to aspiring content creators. After acquisition by Google, through the monetization of YouTube and the implementation of its partnership system, YouTube has begun to imitate the rules of old media, giving PGC power and marginalizing UGC [2]. Featured videos, advertisements and selling of search terms have turned YouTube away from a user-generated platform into a professionally-generated platform [2]. While any user can still upload their own content, the environment has returned to the few players structure of the past.

The mediascape of YouTube has once again placed the keys of viewership into the hands of select players by controlling viewership of the masses. For the sake of developing a fair market of content and idea distribution for aspiring content creators (as well as already established content creators and mass media outlets), it is necessary to create a mediascape that levels the playing field giving equal advantage to all players and limits the traditionally overpowering influence of traditional mass-media. The answer, in this author's opinion, is sustainable media on a local scale, developing the infrastructure, community and workflows to support aspiring content creators in producing a steady output of high quality contents. An appropriate locally scaled distribution infrastructure will ensure that aspiring content creators will be provided with an environment where they can have the advantage over established players. This new infrastructure is not intended to replace YouTube, but rather to supplement audience reach of higher quality UGC creators without fear of marginalization. Correctly implementing geographically distributive limitations, established players will be unable to successfully penetrate every single individual community, giving local content creators and businesses the home field advantage, being

able to target their audience and utilize already present personal relationships within their own community.

1.2. Thesis Goal

The research question of this thesis is "Can a decentralized content distribution platform be created to provide an environment where aspiring content creators can effectively reach an audience without fear of overcrowding and marginalization by professionally-generated content?" Based on this research question, the goal of this paper is to:

- Demonstrate the impact of a sample distribution service, named "Southern Dojo", that offers a decentralized approach to tagging and retrieving content based on location, time and weather.
- Test and evaluate the tagging and retrieving functions to gauge the effectiveness of the service in order to determine what factors are necessary for the success of a truly decentralized distribution platform.

1.3. Thesis Overview

This action research thesis will be organized accordingly. This introduction will be followed by chapter two, a literature review of related work and research related to digital distribution, geolocation, and media sustainability. The third chapter will explain the fieldwork and development of the first and second prototype. The fourth chapter will focus on the implementation of the second prototype with both a group end-user and three individual content creators. The fifth chapter will evaluate the implementation of the prototype. And the sixth chapter will review the results and impact of this research as well as offer suggestions for future research and ideas for effectively introducing the proposed distribution model into the market.

2. Related Works

2.1. Introduction

Research closely related to applying the concept of condition-based geolocation distribution was rather difficult to find. It was easy to find a lot of research related to technical aspects of data management using local networks, GPS and other location aware accuracy, etc. But it was very difficult to find related works that dealt with actual implementation of decentralized geolocation distribution services. For this reason, the related works addressed in this chapter are used to highlight pros and cons of current distribution models and location-based services and discuss which aspects were borrowed, improved or addressed to the development of condition-based geolocation distribution.

2.2. Purpose

The purpose of this literature review is to cite related works in order to show the need for developing a more balanced digital distribution infrastructure. This is firmly founded on the artist's personal belief, shared by many, that it is a basic human right to be able to express your ideas. And the author's belief in the self-expression of ideas should extend into the digital realm. And although the Internet is technologically capable of being a very powerful distributive tool for self-expression, the mass scale and centralization of the Internet's current infrastructure severely hinders its ability to effectively achieve widespread support adequate for meaningful dissemination of self-expression. Without proper infrastructural development towards more decentralized distribution, people's self-expression becomes lost and obsolete, pushed aside by overwhelming amounts of content and marginalized by PGC, like looking for a needle in a haystack.

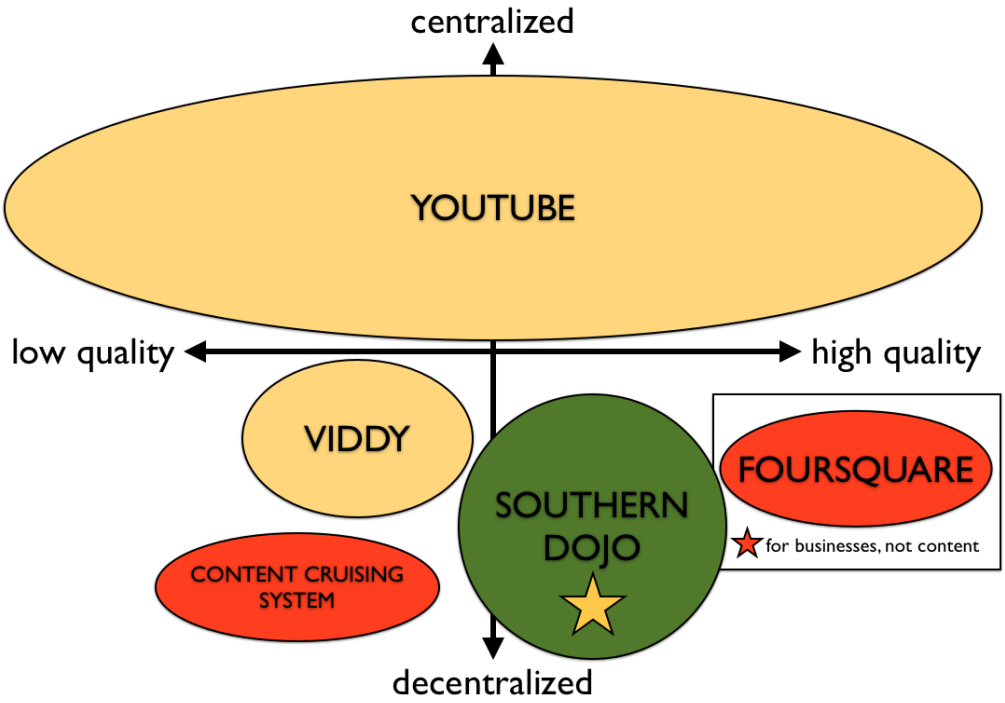

Figure 2.1: Southern Dojo's place among other services in regards to quality of content and centralization of distribution

This chapter will discuss a current overview and the limitations of YouTube, as the most popular content sharing service. Then it will discuss the increasing popularity of location-based services, namely Foursquare and Viddy, and their potential to bring necessary changes to the digital distribution infrastructure but also outlining the limitations of the current location-based services, specifically in regards to scope and quality. Then we will highlight the Content Cruising System, offering a truly decentralized platform for content distribution. Finally, we will point out where the concept of condition-based geolocation fits into the grand scheme and how it addresses content distribution differently from these other services.

Service	Content Distribution	Ability to Search Maps for Content.	Ability to Distribute Content from Sources Other Than Native Smart-Device Cameras	Condition-Based Geolocation
YouTube	○	×	○	×
Viddy	○	○	×	×
Foursquare	×	○	×	×
Socialcam	○	×	×	×
Vine	○	×	×	×
Southern Dojo	○	○	○	○

Table 2.1: Comparison of Content Distribution and Location-Based Services

2.3. Mass Scale and Institutionalization of YouTube

With more than one billion unique users every month, YouTube is certainly doing something right. There is much praise to give YouTube, allowing users to upload and view contents at anytime and anywhere. A staggering amount of videos are cataloged, forming an extremely comprehensive collection of free videos. But with the massive scale and reach, YouTube's centralized approach to content distribution has some issues as well, primarily the illusion of support for self-expression in terms of finding an audience. YouTube's slogan, from 2005 until 2012, was "Broadcast Yourself", and as a platform with the ability to "broadcast" and share content, it was an extremely novel concept in 2005. Users were sharing contents on the Internet well before YouTube, but YouTube became the first largely successful Internet hub for the distribution of digital content. Anyone could upload and manage their contents, and essentially "broadcast" themselves, allowing content distribution at anytime and to anywhere. But as YouTube has continued to grow, the ability to "broadcast" soon lost its appeal when the next question became, "Who am I broadcasting to?", which for the majority of users on YouTube amounted to practically zero. Every minute approximately 72 hours of video is uploaded to YouTube which equates to almost 12 years of video a day. And 99% of the views are only given to 30% of the videos, leaving 70% of uploaded content with little or no views at all [1]. Simply put, upcoming, aspiring content creators are finding

it extremely difficult to find an audience in this environment. And if the enormous scope of users and contents uploaded weren't enough to discourage content creators trying to supplement their audience reach, the institutionalization of YouTube is certainly the nail in the coffin.

Before Google purchased YouTube, it was characterized by an ad-free environment and amateur-produced videos, but since being purchased by Google, it has been increasingly characterized by an ad-friendly environment PGC. Initially, media companies fought YouTube, intimidated and concerned with their dwindling audiences, but with the institutionalization of YouTube, these same companies have now embraced YouTube as a channel to re-transmit their content and as a new source of advertising revenue.

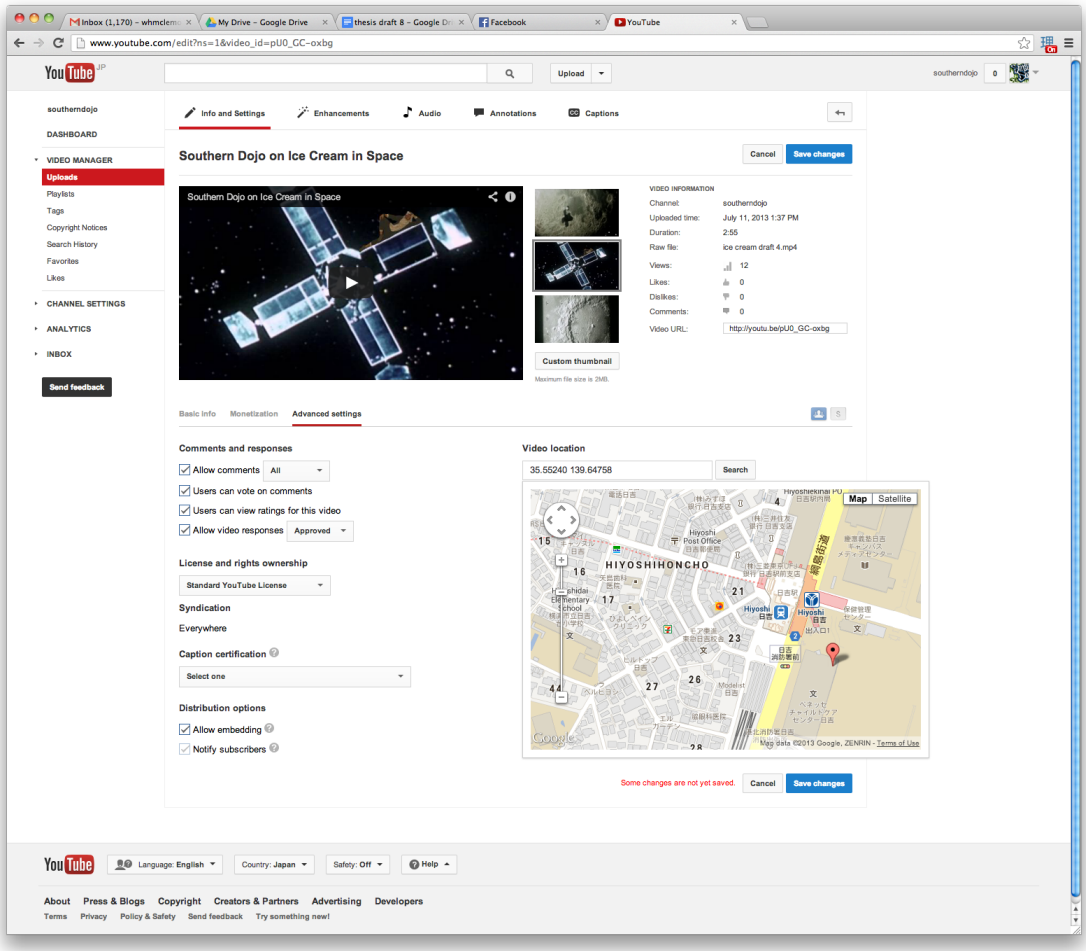

Figure 2.2: YouTube upload screen with limited geotagging capabilities

While YouTube is still considered a UGC friendly environment, in which any user can upload any video to be distributed and viewed at anytime and anywhere, the dominating presence and influence of PGC has made it very difficult for aspiring content creators to be discovered and expand their audience. And YouTube has gradually come to mimic the viewing culture of TV, characterized by PGC and commercial interruptions.

The dominance of PGC does not kill UGC culture, but it does marginalize it [2]. There is an undeniable increasing dominance of sponsored and copyright protected videos on YouTube. The TV industry's market expansion of PGC into the web might coexist with UGC, but its dominance marginalizes the core philosophies of UGC culture of amateurism and populism [2].

Requests on YouTube seem to be highly skewed towards popular files, according to Cha, yet Cha states this as evidence two develop a cache or P2P system to ease the server load with a cache system that will store the most important content[3]. The author sees this as evidence of the imbalance of PGC to UGC.

Without appropriate decentralization of content distribution, aspiring content creators will continue to swell to centralized services and be lost in an overcrowded arena and marginalized by PGC. Yet, new location-aware devices offer the potential for new forms of decentralized content distribution. If content distribution were truly decentralized, then it would operate on a small enough scale making it impossible for mass media conglomerates and other high ranking PGC developers to penetrate. Properly implemented into location-based arenas, content would naturally disperse, preventing overcrowding, and it would be impossible for these PGC players to marginalize aspiring content creators.

2.4. Location-Based Services

From the author's perspective, the decentralization of content distribution is key to creating an environment where aspiring content creators are able to

supplement their audience reach without fear of being lost in an overcrowded market or marginalized by PGC. And location-based services offer a bright glimpse into the decentralization of content distribution. The rising popularity of GPS enabled smart devices and location-based services has offered a glimpse of a potential content distribution network capable of not only distributing digital contents, but also distributing on a scale that is not overcrowded and also difficult to be dominated by PGC.

2.4.1 Viddy

The most notable location-based content distribution service is the social video-sharing platform Viddy. This service supports content creation via a smart device's camera with the option to post to your location. Aside from typical social networking capabilities of viewing your friend's videos and seeing popular content, the service also allows the user to explore your current area for contents. Choosing the option to explore your area opens a map and gives thumbnails of videos also posted in your area. You can search your immediate area for contents or you can scroll to other areas on the map and search for contents. However, there is no actual visual representation of the contents on the map, making it difficult to actually know where the video was tagged. This distribution platform is much more decentralized than YouTube, however, it is not truly decentralized as you can search for videos on the map outside of your immediate area and users can access a wide variety of content that is not based directly on their close proximity.

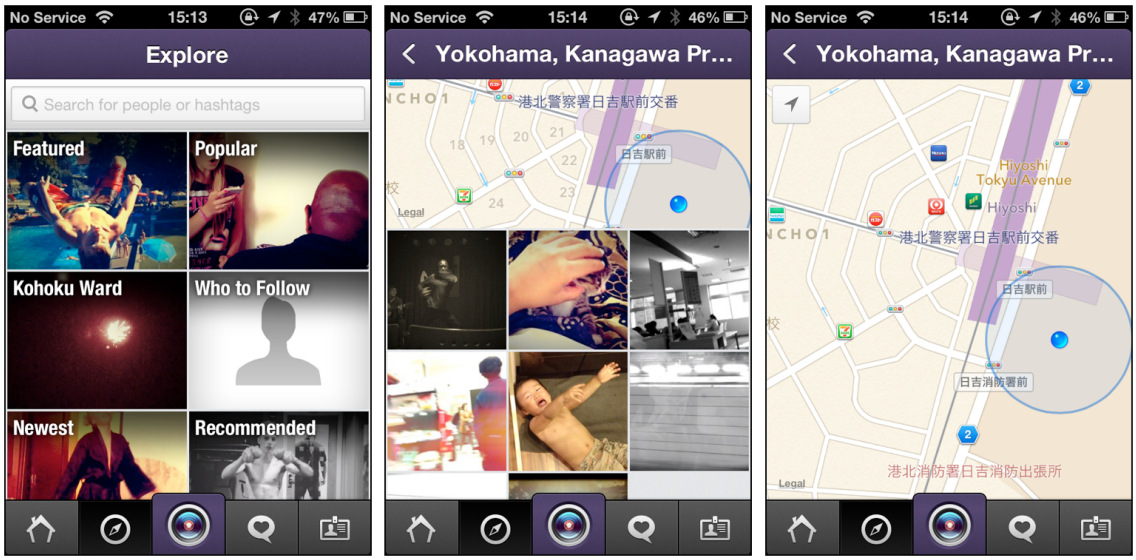

Figure 2.3: Screen Shots of Viddy

Viddy's geolocation thinking has much to offer, but compared to YouTube, the quality of videos is extremely low. On YouTube, users are able to upload extremely high quality content, but on Viddy, users are limited to uploading and tagging videos that have been recorded with their smart device. This limitation of quality is a severe hindrance for aspiring content creators.

2.4.2 Foursquare

Although, not directly content oriented, the most popular and successful location-based service is Foursquare, offering a social networking platform connecting users with businesses. This free app allows users to "check-in" at restaurants and stores, sharing store reviews and recommendations with their friends. The service has a community of over 30 million users, over 3 billion check-ins, and over 1 million businesses are officially registered. Its success is often attributed to its innovative use of location-based social networking where friends are able to comment and recommend businesses, and personalized recommendations are given based on your location, what your friends and people with similar tastes like.

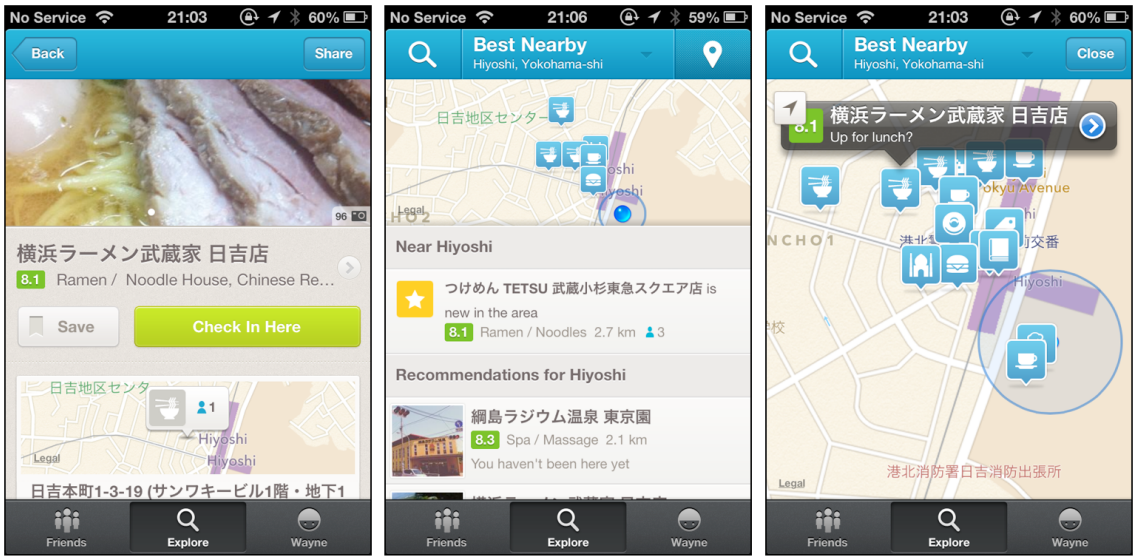

Figure 2.4: Screenshots of Foursquare

Aside from its social networking features, what Foursquare does well, unlike Viddy, is visually show you on a map with a physical representation of what businesses are in your area and what types of businesses they are. Switching to the explore tab, instantly takes you to the map, shows your location, and shows businesses in the area. This relatively decentralized view easily shows users what and where is available in your area, bringing elements of exploration that could mutually benefit both the user and the business. Yet, crucial to the proposed concept of content distribution, Foursquare is not a content sharing service, but the idea of a visual representation of content on a map was a core element taken into Southern Dojo and it's incorporated condition-based geolocation.

2.4.3 Content Cruising System

In the vast majority of location-based services, users have the ability to view content and content providers have the ability to influence content outside of the immediate vicinity of the users. The traditional, centralized method of distribution is customary and functional, but it lends itself to overcrowding and dominance of PGC. UGC will continue to be marginalized if there is no true system for decentralized content distribution.

True decentralization of media can be realized by limiting content accessibility to an actual physical location. Rather than well established, PGC penetrating further into location-based content distribution services, it is more healthy to offer a purely localized platform that allows aspiring UGC creators an environment where they can push their contents from a decentralized platform where they can gain support and followers from their physical location, rather than having to fight for an audience among the marginalization of PGC.

The Content Cruising System offers a glimpse of a truly decentralized method of content distribution [10]. This system works on an ad-hoc network between users in a defined space. Information, or content, is passed from user to user via P2P wireless transmission. As users pass through a designated space, content is dispersed from user to user in the defined space via a node (or for intentional purposes, a smart device). Once a user leaves the designated space, the transmission of content stops. This ensures that contents are limited to the original geographical context to which they were assigned.

This method of distribution is truly decentralized, making it impossible for users outside of the defined space to access contents within the system. The approach of Southern Dojo and it's implementation of condition-based geolocation, lends from this geographical dependence of content, adding to not only a dependency of location, but also of time and weather.

2.5. Quality of User-Generated Content

Although this thesis does not primarily focus on importance or necessitation of high quality UGC, it is important to note its significance. One factor that often separates PGC from UGC is its quality. Quality is a factor that is easily recognized, but not easily measured. But the gap in quality between PGC and UGC can, at most times, be very apparent. In one regard, UGC will never be able to match the quality of a team of seasoned professionals, but through proper networking and circumstances, it is possible to push UGC quality to new heights.

In a study of incentivizing high quality UGC, Ghosh predicted that UGC creators are motivated by exposure [4]. And although Ghosh's model also predicted that the extent of exposure is determined by the quality of contribution, it must also be noted that the extent of exposure, or rather lack of exposure, is determined by the dominating presence of UGC.

Also, within the realm of defining the quality of UGC, Shao prefers to distinguish the difference between UGC of high and low quality by terming high quality UGC as "media", not "content"[5]. User-generated media (UGM) refers to "new media whose content is made publicly available over the Internet, [that] reflects a certain amount of creative effort, and is created outside of professional routines and practices" [6]. Media, is a better term for "content" because it acts more like paid media [7]. But even with higher quality contents such as are defined under UGM, PGC still dominates the mediascape, limiting the exposure of UGC and UGM.

2.6. Problem and Thesis Goal

Through this literature review, we can see that PGC is dominating mainstream video sharing services, marginalizing UGC. Quality of content is also a major determining factor of the success content. And current location based UGC services do not offer the ability to distribute high quality contents.

Organized effectively under the right restraints, the development of a truly decentralized UGC geolocation content distribution platform could position UGC to be able penetrate local communities in a way that centralized PGC producers will be unable. If scaled appropriately, the large number of unique and individual local communities will far exceed the distribution reach of PGC distributors, who are limited in numbers, giving a fair distribution advantage to aspiring media content developers.

This thesis will focus on the development, testing and evaluation of a prototype for condition-based geolocation distribution of UGC, using time, place and weather, in an environment that is truly decentralized to prevent marginalization by PGC.

3. CONCEPT AND PROTOTYPE DEVELOPMENT

In the previous chapter, we identified that in centralized content distribution systems, such as YouTube, user-generated content (UGC) is lost in the mass quantity of content and marginalized by professionally-generated content (PGC) due to a gap in quality and commercial influence. However, the rise in location-aware devices and platforms has offered a powerful resource in creating a decentralized content sharing environment where relatively high quality UGC can potentially supplement their audience reach without fear of being lost in the masses or marginalized by PGC. This chapter will discuss the concept development of a truly decentralized platform that could potentially do this.

3.1. Initial Field Research

Before embarking on developing the initial concept for thi, it was clear that initial field research within a local environment related closely to UGC (or user-generated media (UGM)) would be extremely valuable. A local record store was selected for the initial research. The record store, Zankyo Shop, was well connected with a local community, offering support for independently producing artists of UGC, offering seminars of numerous topics including business and recording tips for musicians and even topics not related to music at all.

3.1.1 About Zankyo Shop

Another reason why Zankyo Shop was chosen as a place of research was because their unique approach to selling CDs is largely congruent to the key concept of leveling the playing field between UGC and PGC, which is outlined in the previous chapter. As a customer entered the store, they

were presented with a table covered with CDs in unidentifiable cases. All the cases were the same; they had a sentence or two description of the genre and then the price of the album. None of the CD covers had any representation of the identity of the band it represented. Any given CD could be a UGC or PGC production. Customers were then able to pick a handful of CD covers based on descriptions they found interesting, and listen to them for free at one of six or so listening stations located within the store. The catch being that if a customer were interested in learning the identity of the band, they must buy the CD. Interestingly, a store employee revealed that CD sales had noticeably increased since employing this sales strategy.

Figure 3.1: Zankyo Shop's Blind Listening

3.1.2 Initial Concept Presented to Zankyo Shop

The original concept presented to the people at Zankyo shop was to implement a geolocation-based content distribution platform that would be used to expand on their blank case CD sales strategy. The proposed distribution system that would allow customers to access material even after they had left the shop, extending their shopping and browsing experience even after they had left the shop. And accessible content, like in the store, would also be a "blank" experience, not revealing the artist's name until the customer had returned to the store to purchase the album of interest.

The implementation of the proposed platform would be presented to the customers by the staff. The staff would explain the platform and concept and direct the customer to a poster representative of the project containing a

QR code and web address. An interested customer could then easily access a browser-based platform with a smart device. Then, using the devices' GPS signal, would track the customer on their route to their next destination. At different junctions, there would be packets of songs that the user could gain access to by passing through their vicinity. Part of the experience was to encourage the user to explore the area around the vicinity of the shop for extra content. The more a user would explore, the more content would become accessible to them. And like the store, the users could listen to sample songs from artists but would have to return to the store in order to listen to the whole album and also purchase the album in order to find out the identity of the band.

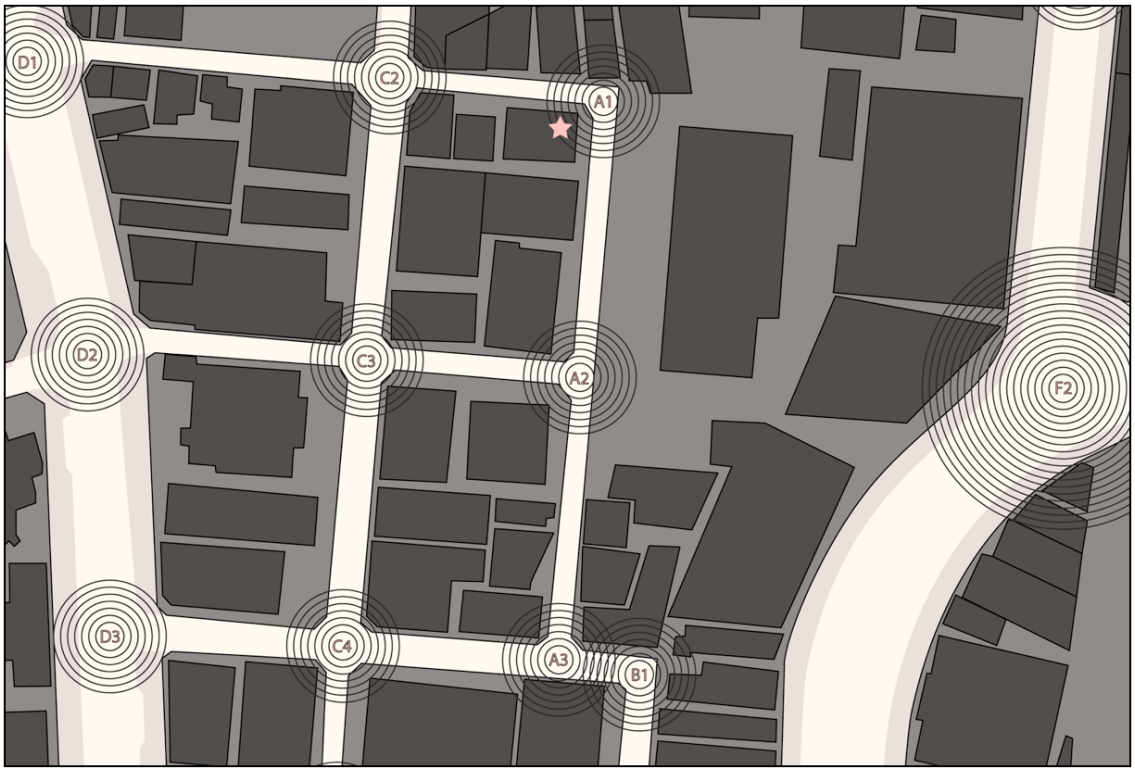

Figure 3.2: Early concept image of decentralized content tagging proposed to Zankyo Shop

During a meeting with several of the key staff of the record store, the core concept of distributing contents based on location were expressed. At first, it was difficult for them to fully understand the vision for the project and

how it would potentially increase the customer experience and encourage them to return to the store. But after further discussion, they were very interested in the possibilities of using a platform to gather people in a particular location. They saw much value in drawing a crowd of people to a specific location to gain access to content. However, it was agreed from both sides that the concept was missing some crucial components and needed further development.

Figure 3.3: Concept Images of Initial Prototype for Collaboration with Zankyo Shop

Rather than a platform designed for mostly an individual experience, they seemed more interested in the possibility of gathering a wider audience to a single location for access to content. They saw more value in bringing a large group of people to a specific location. For example, a band would tweet their fans information. "For an exclusive look at our next album, be at this place, at this time, on this day, using this platform on your smartphone." Then, people would potentially gather at that time and place

to receive access to that content. Then, if a larger crowd would be successfully drawn, then even bystanders would be drawn to the spectacle, furthering the reach of the experience.

There is power, they stated, in being able to assemble people in a particular place at a particular time. And this is a key component of our field research that we took to the next stage of development.

3.2. First Prototype

Before continuing a potential collaboration with Zankyo Shop, they requested to see a working prototype. With the help of a programmer, development began on the first prototype which was created with the sole purpose of being able to upload content at a particular location, tag it with the geocoordinates at the position of upload, and be able to retrieve any content posted in the vicinity of the user and his or her smartphone or computer.

The prototype was very simple, offering only basic options to "pulse" for content in the area, upload content, and delete uploaded content. The prototype was tested in a variety of scenarios with varying devices (personal computers and smart phones), Internet browsers and both Wi-Fi and 3G Internet connections. Since GPS constraints were not specified in the programming, the results were very inconsistent. Different devices, Internet connections, Internet browsers all had a different accuracy measurement of the GPS coordinates. And some Internet browsers would not work at all. Sometimes content was posted with extremely specific GPS accuracy, making it very difficult to retrieve again. It would take many "pulses" to be able to reach out and retrieve certain content in the area. It was discovered that the consistency of GPS-based retrieval depended widely on the location in which it was used. Tests between Hiyoshi and Shibuya revealed that content tagged in Shibuya was much more consistently retrievable and designated locations were better defined, meaning that it was easier to upload and retrieve content in Shibuya than Hiyoshi.

In addition, the initial prototype had a simple filter that would organize

the content into different categories. When a user uploaded a video, they could choose what category to place their content. Although a filter seemed like a good idea at the time, it became exceedingly difficult to keep up with both how and where content was categorized. And since there was no visual representation for the content surrounding the area, it became very difficult to retrieve content between having to know both its location and category. It was much like a puzzle.

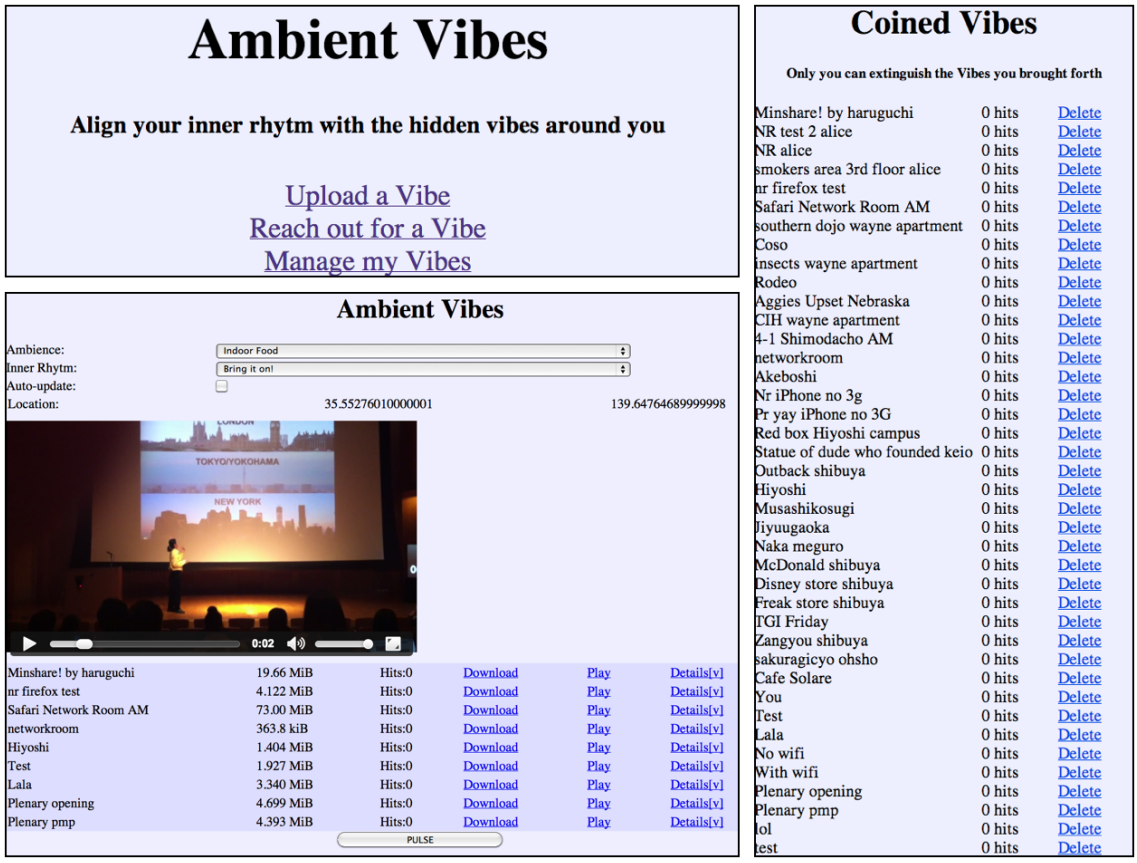

Figure 3.4: Images of the 1st Geotagging Prototype

Upon completing the user tests, two areas were found to need change in the second prototype. First, was the importance of a visual representation of content on a map. Visual representation allows users to really sense that the content is actually only available in their current area. Otherwise, users have no understanding that the content that they are viewing is unique to that area. Second, at least at this initial stage, a filter is an

impractical way to categorize contents. This is primarily because of the small scale of the tests and limited supply of contents. With limited users and content, a filter will limit users interaction with the platform rather than enhance it.

3.3. Prototype Demo and Field Research

Upon finishing the initial prototype, it was demonstrated for the people at Zankyo Shop. Before the meeting, content was tagged around the vicinity of the store in several locations. During the demo, the posted content was successfully retrieved and we also demonstrated how to upload contents.

The Zankyo Shop staff was very pleased with the demo, and another round of discussion about the concept and potential of collaboration began. Again, as before, it was agreed that the concept was still lacking some key elements. They did not really feel that it would encourage customers to return to the shop or increase CD sales.

One of the staff is a musician and we discussed specifically with him about how a geospecific platform could help supplement his audience reach for his personal musical ventures. The entire concept of condition-based geolocation is to benefit the artist, not necessarily the record store. This had not been made clear because we did not want to cut ourselves off from potential collaboration with Zankyo Shop. After some discussion with the staff member who is an active musician, he became excited with the possibilities of being able to creatively control the context in which his music was accessible, not just limited to the vicinity around the record shop as was suggested in the previous discussion. He even began to think of scenarios on how he would actually target an audience. We discussed location and time and then notably even weather conditions as determining factors for creating a context and being able to target an audience. “Where is my audience?” became the new outlook of the project, a straightforward look at a core concept of supplementing audience reach.

3.4. Second Prototype Introduction – “Southern Dojo”

The core idea that was taken from the second round of field research was to create a platform that gave content creators control over time, place and weather, in which we incorporated the term “condition-based geolocation” (CBG). The system, named “Southern Dojo”, began development to use a point-based distribution method to force users to work under distributive limitations aimed at giving artists control over the context in which their work is distributed in order to target their audience better. But these limitations would also provide the necessary restriction to develop a truly decentralized content distribution platform. Users must physically be in the location in which they are going to tag content, and the point based distribution system limits the time and radius of accessibility.

Southern Dojo can closely be equated to a local public television access channel. Contents are created and distributed by a community, and there is a schedule or time slots in which certain programs are accessible. However, with Southern Dojo, there is no limitation on how many contents are accessible in a specific time or place, much like the frequency limitations of broadcasting channels, and with Southern Dojo, once content has been “unlocked”, it is viewable at anytime and anywhere.

After the second meeting with Zankyo Shop, we began work on developing the next prototype. This one was designed with regards to what was learned through the initial prototype and both the initial and secondary field research. Specifically, the next prototype would be designed to have a visual representation of contents on a map, no filtering mechanism, and a tagging mechanism that would provide content distribution based on time, place and weather.

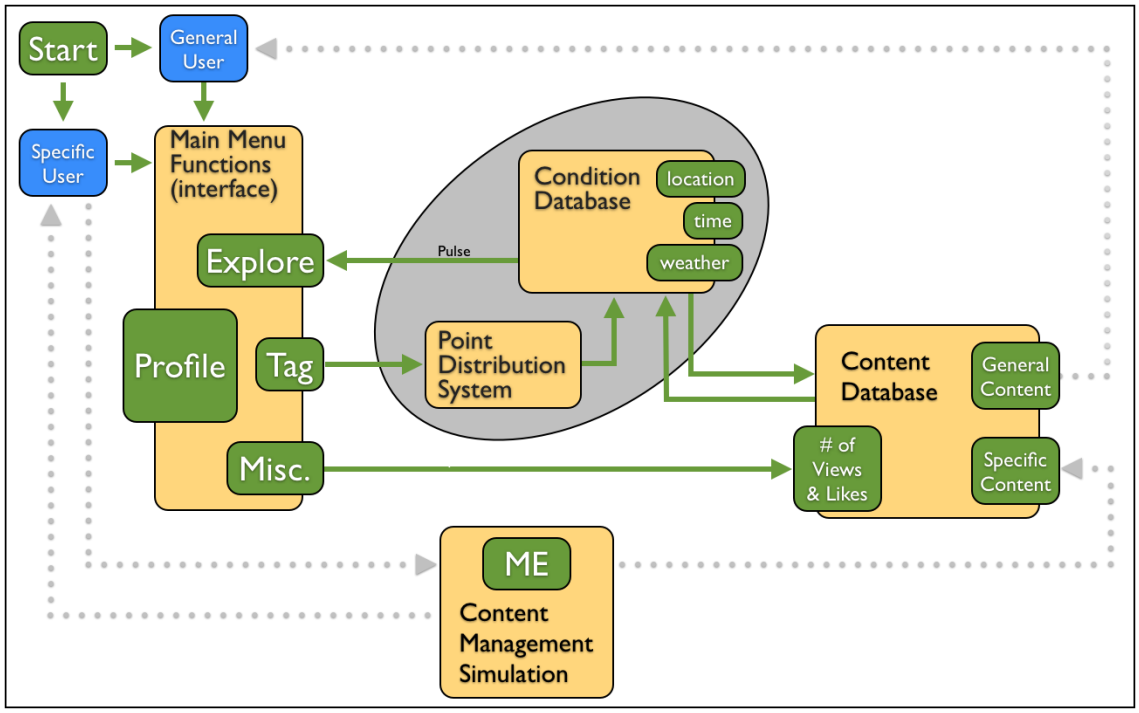

Figure 3.5: The Condition-Based Geolocation Component Highlighted in the System Structure of the Second Prototype

The prototype was decided to be a browser-based application. The advantages of being browser-based include allowing anyone with a location-aware Internet capable device to participate without having to program multiple applications for different operating systems. Without having to register, the users have access to two main functions. The first is the ability to pulse and retrieve accessible contents. The second function is to tag contents based on the condition-based geolocation parameters. Additional functionality will support these two main features.

3.5. Design Requirements of Second Prototype

It was decided early on that the system would need necessary requirements to ensure that all components of the design were completely realized during user testing. The areas of requirements are threefold. First, the system must be easily accessible. Second, anyone using the prototype within the testing area (and also ideally, even outside the testing

area) should be able to access contents. And thirdly, any user should be able to experience the tagging feature of the platform in order to fully understand the distribution system as well as offer feedback and data for the most influential component of the concept which is condition-based geolocation distribution. We will talk about these three requirement areas within the different components of the prototype, primarily the login, explore and tagging functions (as well as briefly mentioning the other functions).

3.5.1 Administrative Control Panel

The control panel was created for an administrator to upload and manage the content, create profiles, and associate content to those profiles for use within the platform. Since these components of content and profile management were not built into the prototype, the control panel was necessary to manage these areas in order to set up an appropriate environment for user testing.

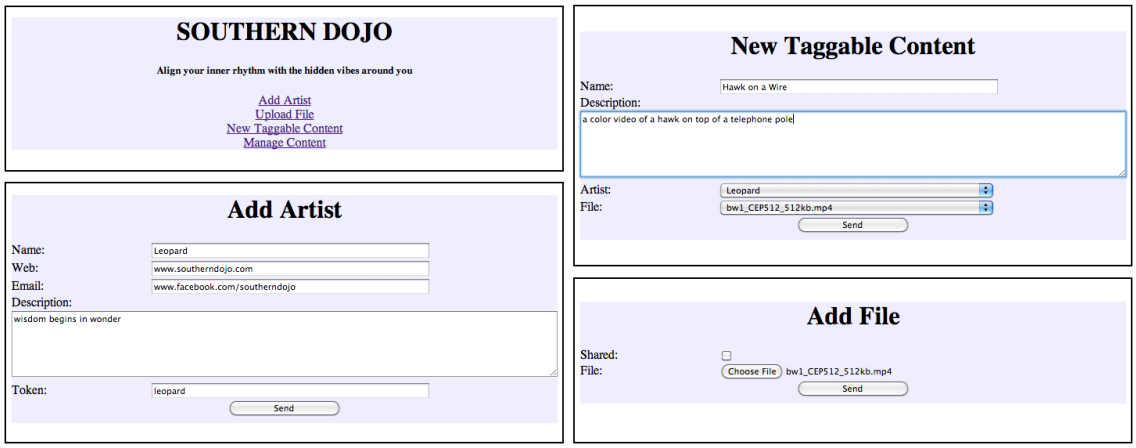

Figure 3.6: Screenshots of the administrative control

3.5.2 Login Screen

In order to have the least amount of obstacles between the users and their experience with the platform, it was determined early on that easy accessibility was a core requirement of the system's design. Without any official registration, any potential user would be able to enter and access the

platform simply by pressing the enter button. A guest entering the platform would have full accessibility to every single function of the program. And it was originally intended for guests to be randomly assigned 10 pieces of content, but this functionality was not realized.

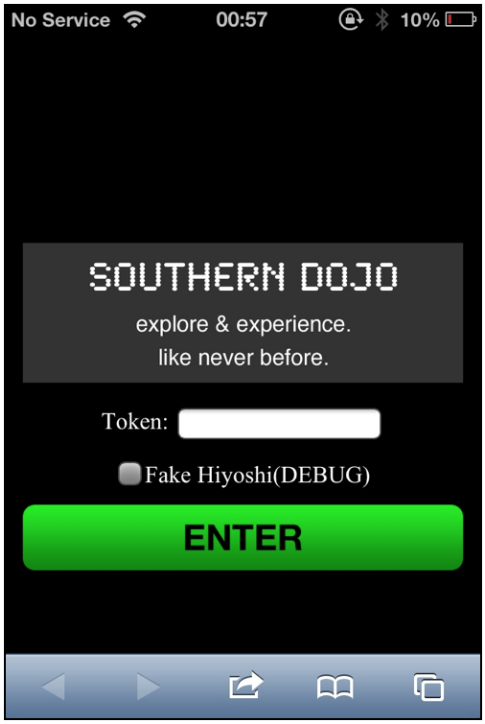

Figure 3.7: Southern Dojo's login screen

TOKENS

On the login screen, a field is open and available for a user to input a "token". A token is basically a user profile that has been distinguished by an administrator. On the admin control panel, profiles can be created and assigned to a token. Tokens served three purposes in the design of the prototype.

First, they allowed easy access to sets of contents for distribution during the implementation phase. Each of over 300 pieces of content were uploaded and associated with a token determined by the admin. Each token is limited to only carry 10 pieces of content, and 36 tokens were created to house all of the contents sourced prior to user testing. With all contents uploaded and associated with their respective token, which were

labeled according to the type of content they housed (i.e. cats, cartoons, advertisements). This was very helpful during the pre-populating step of the implementation.

Second, tokens were created and assigned to specific users during the group testing. With an assigned token associated with a specific test user, it became much easier to follow a particular user's movements and actions within the prototype itself. Later, an admin could sign into any given token associated with a particular user and be given a visual representation of the users experience with the platform, noting the path in which they walked and which contents had been unlocked.

Third, tokens allow for the possibility to assign profiles to actual content creators. Since data upload and management features have not yet been designed for general users, all content must be uploaded by an administrator. If a content creator sends their contents to an administrator, it is very easy in the current system to associate that content to a specific profile which can then be put in the hands of the creator by using the token associated with their unique profile. With their unique profile ready with their personal content, it is easy for content creators to interact with the tagging features giving them full range of freedom over what conditions they choose to tag their contents.

FAKE HIYOSHI

Also on the login screen, there is an option to "fake" Hiyoshi. Since all of the user testing took place in Hiyoshi, Hiyoshi has been the only place pre-populated with contents. Areas outside of Hiyoshi still have virtually no tagged content, making it almost impossible to simulate a normal user environment. When any user signs into the platform, the last thing we wanted was for someone to pulse and not find any contents. The "fake" Hiyoshi option allows users to virtually place themselves in Hiyoshi to explore the contents as if they were there. This is the easiest programming solution to providing contents for users regardless of their location. Ideally, there will be some sort of scaling algorithm to achieve this effect more logically and aesthetically in the future.

3.5.3 Explore Screen

Users needed a quick way to gain access to contents and visually see what contents that they have unlocked. To this end, the explore mode of the prototype was designed. When a user enters the platform as either a guest or with a token, they are automatically taken to the explore screen. This was chosen as the default mode upon entering the prototype because although the condition-based distribution is the highlight functionality of the prototype, the explore screen is where the normal end users experience the platform.

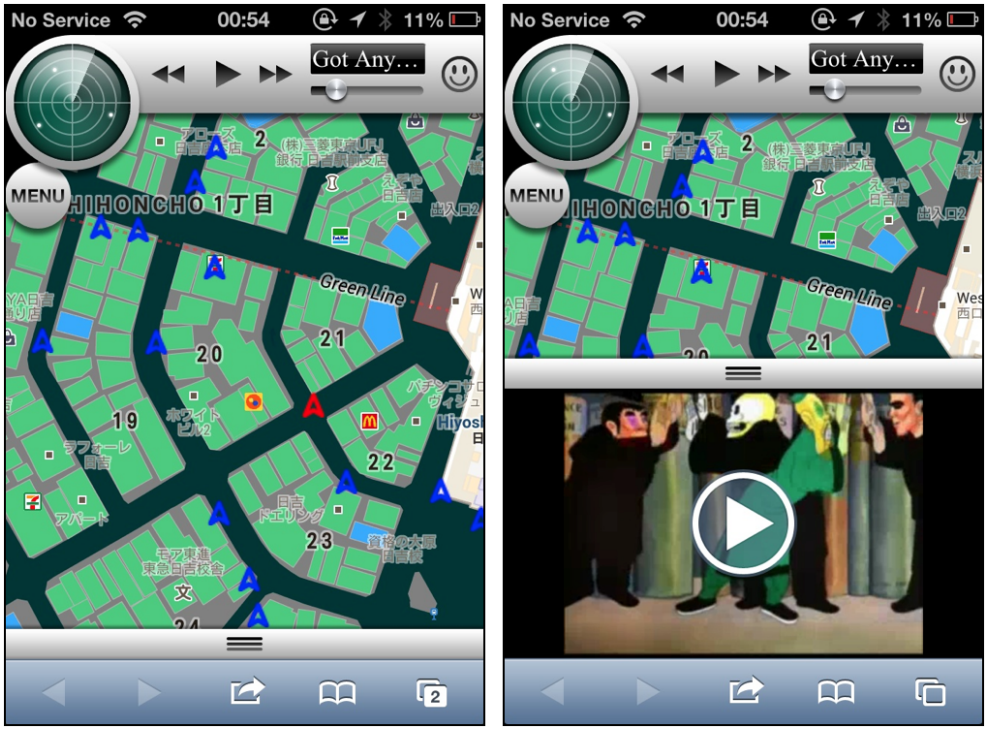

Figure 3.8: Southern Dojo's explore screen. (left)Video bar retracted. (right) Video bar expanded.

RADAR BUTTON

By pressing the radar button, users are able to reach out in their current condition and gain access to contents that are associated to their present context of time, place and weather. Pushing the radar button is referred to

as a “pulse”. The radar button is the biggest on the screen, located at the top left corner. A larger sized button was designed in order to draw more importance to it. After all, if there was no pulse button, users would not be able to access any contents.

MAP AND VISUAL REPRESENTATION OF CONTENT

Since there is a contextual arrangement of content to space, and from what was learned about the need for a visual representation of content from the previous prototype, this prototype was designed with a map as the centerpiece of the user interface. When a user enters the platform for the very first time, there are no contents displayed on the map. The only thing visible on the map is the location of the user. Then, when the radar button is pushed, a visual pulse emanates from the user’s position and as it stretches out, any content that is accessible within the conditional context of the user is unlocked and displayed on the map, represented as different colored arrows. This allows users to know what contents have been unlocked and their relation to the physical space around them. This way, it is easy for the user to see what content has been “unlocked” and where the content has been tagged in relation to them.

The stylized map and is taken from the Google Maps API. Using a styling wizard on their website, it was extremely easy to customize a map specific to this project.

Content represented on the map is presented by arrows in four different colors, green, blue, orange and red. Each color has a specific meaning and is intended to help the user distinguish the types of content displayed on the map. Green arrows indicate content that has just been unlocked by pressing the pulse button. The first time that you gain access to content that someone else tagged in your vicinity and the conditions in which you pulse, it will appear green. The next time you press the pulse button, or sign in, the arrows will automatically turn blue, indicating that the content has been previously unlocked. Orange arrows indicate content is associated with your own profile that you have most recently tagged. Then, like the green to blue arrow color change, the next time you either pulse or tag new

content, the arrow will change from orange to red.

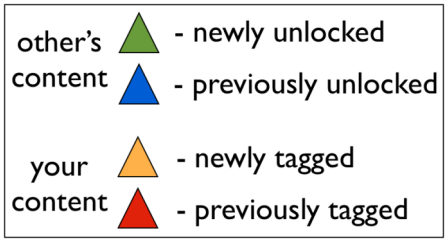

Figure 3.9: Graphical explanation of the tagging arrows.

These arrows, once created or unlocked, stay on your map, associated with your profile. In other words, once you gain access to content, it is visually represented on your map forever. For the purposes of this prototype and its research, this was designed to be the most effective way for users to keep track of contents that they have unlocked. However, widespread adoption of this platform might cause some difficulties for overcrowding a map with contents, creating the need for a filtering mechanism.

Arrows are also interactive, giving users instant access to the content that is associated with it by simply touching the arrow on the map. This design feature was chosen as an important way to get people to the content as soon as possible.

PLAYER BAR (TOP AND BOTTOM)

The player bar was designed for easy access for users to maneuver through unlocked contents as soon as possible. The player bar is intended to provide a steady stream of content either from content unlocked in the most recent pulse or through the community and history sections (to be discussed in detail later). Unfortunately, this aspect of the prototype was not able to undergo complete implementation. There were time constraints during development and also limitations with regards to web application programming for the safari browser on the iPhone (the platform which the prototype was designed to run). Despite not having full functionality, the prototype does allow for a "play all" option on the community, history and favorites sections of the prototype.

The bottom bar was also designed with the intentions of allowing users to view a video in a small window while navigating other portions of the UI. This however, like the top player bar, does not function that properly within the iPhone Safari web browser. Safari automatically maximizes videos played, and it is impossible to program around this feature. The player features will easily be addressed when the platform reaches a downloadable app status.

THE SMILEY "LIKE"

Hoping to incorporate at least a single feature of SNS, the smiley face was intended to show all users how many times a piece of content was "liked" as well as providing a special playlist for all contents that have been "liked". Although not making it to the final iteration of the platform, a visual representation of the "likes" was intended to be developed so users could notably see more popular content on the map. For every 10 "likes" that a piece of content receives, it was intended to visually expand the content dot on the map by adding a ring. A content's visual radius would be able to be seen up to five additional rings (or 50 likes), although accessibility would remain in accordance to the condition-based tagging allocations.

3.5.4 Tag Screen

The "tag" function of the second prototype is available for every user. It was also originally intended for every user to be assigned 10 pieces of content from a database of over 300. The randomly assigned content did not make the final iteration of the system, but a database of over 300 contents was assembled by myself from the public domain. It must be noted that the evaluation of the concept and prototype do not take into consideration the content that is intended for widespread use. Time and logistic limitations did not allow for sourcing of content from content creators who are targeted for this platform. Although the design of the platform and the distributed contents are not independent of each other with regards to user experience, sourcing contents from the public domain fulfilled requirements of contents

in terms of relative quality and quantity. The functions to be evaluated are the simply the distribution method.

The tagging feature is the heart of the concept and prototype. How contents are tagged to a location is the most important part of the platform. The tagging feature has been specifically designed to create a truly decentralized mediascape. First and foremost, this is accomplished by requiring users tagging content to be physically in the location they want to tag. No remote tagging is possible. This is a very intentional design element that is crucial to the concept and platform. Creating this limitation ensures that the prototype and concept will differentiate itself from YouTube and the problems that were discussed in the previous chapter.

Figure 3.10: Southern Dojo's tag screen

POINT BASED DISTRIBUTION

The point distribution system and parameters are crucial to the core philosophy of the concept, prototype and this thesis. The condition-based distribution system sets limitations on the accessibility of contents with regards to time, place and weather. These limitations offer a crucial

environment where UGC is effectively decentralized and cannot be marginalized by PGC. As stated in the previous chapter, a necessary requirement for UGC to thrive is the ability to reach an audience, and since it is difficult for UGC to compete with the quality of PGC, it is necessary to create an environment beyond the immediate influence of PGC. Using a point-based system will dramatically reduce and control the scale of distribution. And since this prototype restricts remote geotagging, a location-aware device must physically be in the area in which they are tagging and retrieving contents. Therefore, it would be impossible for PGC, with its limited players, to penetrate every individual community with content. The benefit of using limited distribution points is to encourage users to think creatively and strategically how they post their content in order to target their audience. The YouTube model allows users to upload and view content anytime and anywhere. This condition-based geolocation platform is modeled to attack issues of the anytime, anywhere model.

Not only must users adhere to physically being in the location in which they wish to explore and tag, but they must also work within the limitations set by the point-based distribution system. The point-based distribution system forces users to work within limitations to distribute their content, limiting the scale of distribution. A direct cap on distribution means that no content, either professional or user-generated, has a distributive advantage over another.

Figure 3.11: Color coding of the “points remaining” images.

Contents can be easily selected for tagging on the top left of the screen. Using a swiping gesture, users can sort through their own contents, placing a checkmark on the pieces of content they wish to tag or selecting them all at

once by tapping the “check all” button. Once the content to be tagged has been selected, users have 14 points to distribute among five different parameters of population density, time, duration, radius and weather. And different point values are associated with these parameters based on the value of the value of the parameter. And these points reset each time a piece of content is being prepared for tagging. And once content has been tagged, it will continue to be accessible during the context in which it is tagged, meaning that day after day, as long as the context is matched, content is discoverable by users i the area. And if more than 14 points are allocated among the five parameters, then the tag button turns dark and is disabled until the user changes the point distribution to 14 or less points.

The population density parameter is intended to place a point value on a location based on the number of people in the area. Locations with more people are considered to be more valuable for tagging because there is a larger potential audience. For example, there are many more people in Shibuya than in Hiyoshi, therefore it may cost 5 points to tag in Shibuya while only 2 points in Hiyoshi. Unfortunately this parameter is not functioning for the current prototype and continues to have a constant value worth of 2. In future iterations, this parameter is likely to be paired with a database of business listings, creating an algorithm that associates point values in accordance with business density as a possible measure for people density.

The time and duration parameters are easily established based on the internal clock of the user’s smart device. Although not perfectly implemented, point values are intended to associate point values based on which times of the day are likely to have a larger potential audience. For example, there are many people going out to eat lunch from 12 to 1pm so it may cost 3 points to distribute content during this time, but at night at 3am, there are not many people awake, so it may only cost 1 point to distribute content. Duration is also likewise associated with points. A two hour duration may cost only 1 point, but a six hour duration may cost 3 points. Users can choose start their accessibility in two hour segments and durations of increasing two hour increments.

The radius parameter is also self explanatory. The radius of accessibility is ranged from the position of tagging. And as expected, the larger the radius, the more points required to post. Users can make content accessible at 50, 100, 200, 500, 750 or 1000 meters from the tagged position. Point values increase with larger radiuses. 50 meters is 1 point all the way to 1000 meters being 6 points.

The weather parameter is also fully functional in the latest prototype. Users can specify the weather conditions in which their content is accessible. It takes 5 points to distribute content under any weather condition, while only 2 points to specify the accessibility under a particular weather condition, sunny (or no clouds), cloudy or rainy. If the weather is specified under a condition other than "All" then the content is not accessible under any other weather condition even if all the parameters match the context. For example, if a content is tagged to be accessible starting at 12pm for 4 hours within a radius of 100 meters from original position of the user during the tag with a weather condition of rain, then if a user were to hit the radar button and pulse within all those conditions except it was sunny, that content would be inaccessible.

3.5.5 Other Functions: Community, History and Profile

Figure 3.12: (from left to right) Southern Dojo's community, history and profile screens

COMMUNITY

Once a user has been using the service for a while, the map may become cluttered with all the content that has been unlocked because once you pulse and gain access to a piece of content, it stays on your map even when the content's original context had ended. For this reason we added the community page in the menu. The community page will always list the content that was available during the context of the previous pulse. If you haven't pulsed, then this list will be empty. The "play all" button allows for quick access to a streaming playlist of videos.

HISTORY

Similar to the Community page, the History page is a record of every single piece of content that you have unlocked. This is a very important feature of the prototype and was designed so that even though you had to be under the exact same context of a piece of content to unlock it, you don't have to remain in that location to enjoy it. Often times, when users are out with their friends, they may want to see what content is available in under their context, but they may not want to be forced to view it at that location. With

this feature, a user can pulse in a variety of places, under different conditions, and then choose when and where they actually view the content. Restricting the tagging condition of content under a point-based distribution method is one thing, but restricting the habits of when and where users can view the content is another. This is why we have distinguished through the use of history the difference between accessing content and viewing content.

PROFILE

The profile page has very limited functionality, but offers a glimpse at future social networking possibilities. The profile allows the potential to insert a username, URL, email and short biography. This feature was particularly useful during testing to ensure that test users had appropriately signed in with their token by checking the premade profile. Also in the profile a user can view their contents under "My Contents" to see info on their content. My content allows a user to play their content, check how many smileys they have received and also check to see if which content has been tagged or not (noted by a green checkmark). Then the last profile segment is "My Favorites". This list is filled with all the content that you have personally given a smiley. The favorites list also provides a "play all" button that will initiate a playlist of all your favorites.

3.6. Limitations of Second Prototype

The current prototype is limited in many ways. First and foremost, it is still difficult to fully understand the extent of the condition from which content actually comes from. It is fully feasible for a user to pulse and find only limited contents, not able to understand the full context of that content. And there is no actual notification of how many contents are actually available within the vicinity. An infinite number of videos could potentially be available within a close proximity (outlined as one kilometer from the user). The vicinity of content accessibility is not currently outlined within the prototype, thus making it difficult for the user to fully understand why he/she is able to access or not access contents at any given time. This

failure to be able to recognize the contextual assignment of contents to a particular area is an inherent design problem that needs much future exploration.

Also, two UI design flaws became apparent late in the development process. First, there was no logout option, forcing users to reset their browser's cookies in order to change profiles or correct a mistaken "guest" entry. Second, there was no "back" button from the tag screen. Upon entering the tag screen, a user had no way to return to the explore screen. This was, fortunately, remedied by turning three small black lines in the middle of the player bar into a "back" button, but still it was difficult for users to navigate this problem without being notified. These two design flaw were not able to be fixed before the user testing.

4. Second Prototype Implementation and User Testing

The previous chapter discussed the concept and prototype and concept development of Southern Dojo and condition-based geolocation to be evaluated in this thesis. The aim is to evaluate this distribution platform as a way to distribute user-generated content (UGC) without being marginalized by professionally-generated content (PGC). This chapter will discuss the process of implementing the prototype.

4.1. Introduction

The purpose of evaluating this prototype is to gain a qualitative understanding of end users and content creators impressions of the proposed condition-based geolocation distribution. There will be two separate evaluations to gain action research insight into the CBG tactics.

The first group to undergo user testing was be a larger, general user group. The second group consisted of individual users, including two music content creators. Musicians were specifically targeted as content creators because of the rapid increase of independent music both written and recorded. More so than video content creators, musicians are able to create and record musical content with relatively high quality often without the help or cost of a professional studio. Music content creators, because of the increasing ease of high quality content production and distribution are struggling to find their digitally represented audiences in an overcrowded market and could considerably benefit from the proposed concept of condition-based geolocation (CBG).

4.2. Preparation

Although the prototype is accessible and works from any location, the evaluation testing primarily took place in Hiyoshi, Yokohama. The reason for this decision (while also convenient) is because the area represents a far from being a mainstream, popular or well-known area of Tokyo and/or Yokohama. Generally speaking, it is a very simple place with no considerable nightlife or pop culture influences. Hiyoshi as a location is representative of the original motivation of the CBG concept, which is to encourage content distribution in average local communities in a way that is not heavily influenced by mainstream methods of digital distribution such as YouTube.

In order to test the concept and prototype through user testing, it was necessary to implement an environment to closely reflect what an actual end-user environment would look like. The prototype could hardly be evaluated without a reasonable amount of content in the area. If there was no content posted in the area, users would have no access to materials, and their experience with the platform would be extremely diminished. Therefore, it was necessary to create a database of contents for use within the platform. As closely as possible, we wanted to simulate an environment that was very dynamic, giving themes to areas giving a more realistic quality of content placed intentionally and not at random.

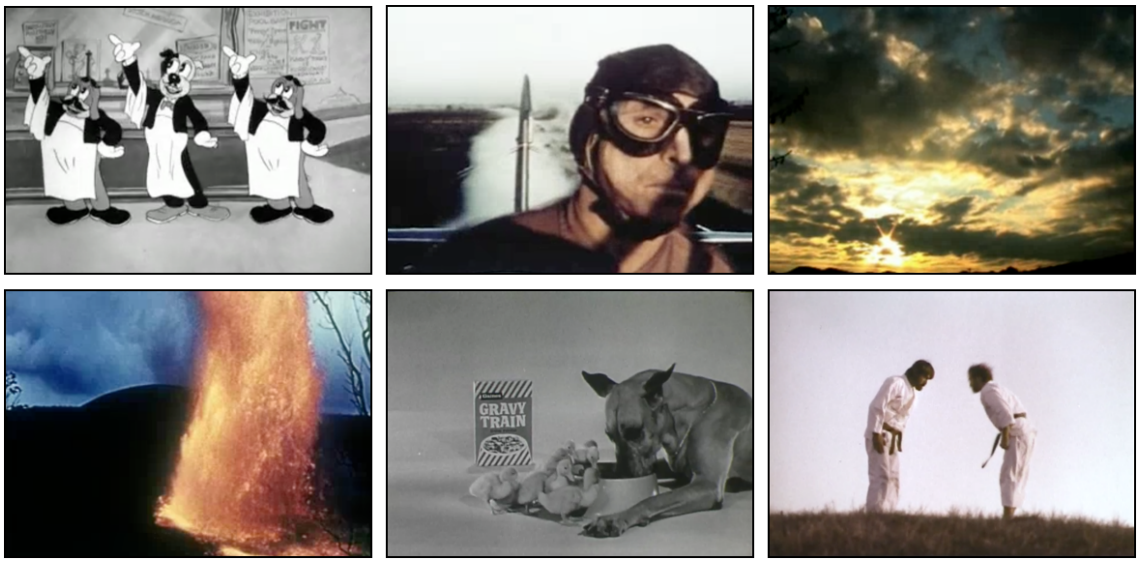

Figure 4.1: Samples of content sourced from Archive.org

Over 300 pieces of content were sourced from archive.org. All contents were either taken from the public domain or available for research purposes. Advertisements, old cartoons and television shows, and stock footage were all a part of the content sourced. Once content was sourced, it was attributed to 36 different tokens, about 10 pieces of content per token, organized according to content type. Once the content was organized according to content type, it was easy to recall during the tagging step of the implementation.

Figure 4.2: Pre-populating Hiyoshi with Content

After the prototype had been set up and the primary problems debugged, content was tagged within a 10 minute walking radius from Hiyoshi station. A map was drawn, associating particular content types to specific areas. Regions of Hiyoshi were mapped out and then tagged with specific areas which were designated with various themes, such as advertisements, cartoons, mystery and adventure, and even nature themes. A few weather related stock footage contents, such as clouds, rain, sunny days and night moon, were tagged to be accessed during appropriate time of day and weather conditions. All in all, over 300 contents were posted in the test area, attempting to simulate an accurate exploration environment in which user tests would be able to experience.

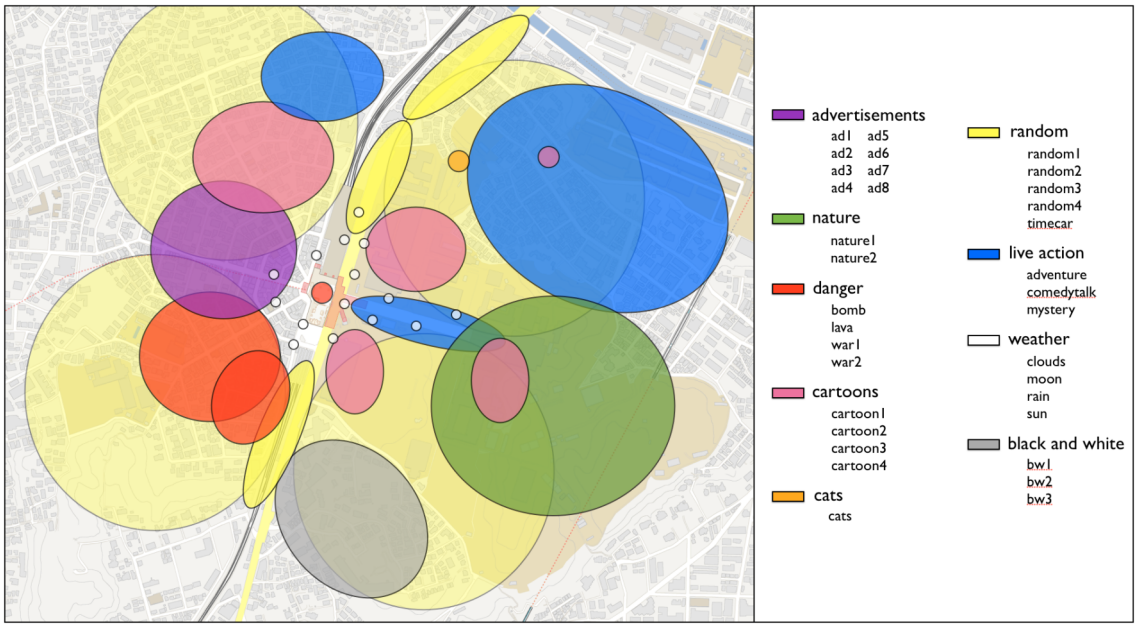

Figure 4.3: A map representing the content distribution in Hiyoshi color coded according to genre.

Once the tagging was complete, testing was done to assure that pieces of content were available in various locations at various times in order to assure that the environment was ready for user testing. Also during this time, 50 user testing tokens were created to assign to individual accounts so that users' interactions with the prototype could further be viewed and

analyzed. Individual cards were created for distribution with these 50 unique user test tokens. These cards also showed the name of the prototype, “Southern Dojo”, as well as the web address, a QR-code for easy access, and a unique token. On the backside of the card were listed all of the 36 tokens that were created to pre populate the area with contents, giving the option for users to sign in as these tokens to explore and tag additional content

Figure 4.5: Prototype cards created for testers with their own unique token

After contents were in place, user testing was initiated to determine a variety of tests. The purpose of user testing was to determine both general users and content creators interaction with the platform, easiness of content accessibility, as well as user interaction and most importantly, the concept of condition-based geolocation.

4.3. General Group User Test

On a Saturday afternoon at 14:00, 20 normal end users gathered to partake in a general user test of the UI, condition-based geolocation concept, and general impression of the platform. These users were specifically targeted as normal, general end users with smart devices between the ages

of 18-25. These users are targeted to be the end users, making up the large majority of content consumers, not necessarily driven or interested in producing content themselves.

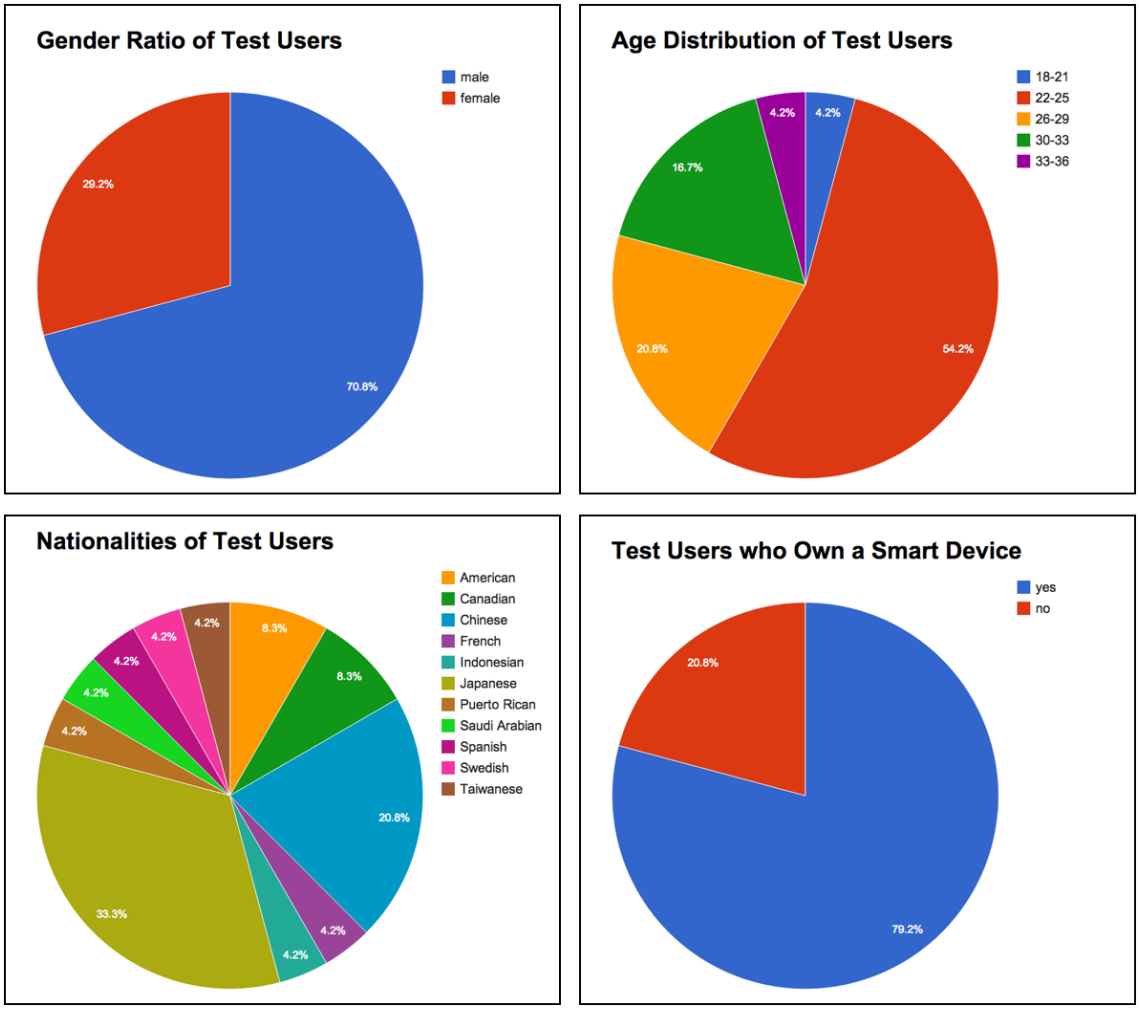

Figure 4.4: Demographics of all test users.

The 20 users gathered at the Collaboration Complex located across from the Hiyoshi station at Keio's Hiyoshi campus. Upon reaching the meeting point on the 2nd floor by the glass pyramid, users were signed in, taking down their name, age, nationality and time of sign in. During the sign in, each user was given a card with the access information to the prototype as well as a unique "token" which was also recorded on the sign in sheet. The backside of the business card also contained all of the tokens used to pre-populate the area with content. These additional tokens were given

with hopes that some users would be curious enough to sign in and use the other pre-made profiles to post or view content, but since the logout feature of had not been realized, users were deterred from trying other tokens..

Figure 4.6: Group user meeting point for sign in, orientation and after test survey. 2F Kyouseikan, Keio University, Hiyoshi Campus

Once the group was signed in, they were given instructions on how to sign into the prototype using their unique token and how to interact with the different functions of the prototype. As soon as the users signed in, we checked the "my info" section of their profile, to see if they had appropriately signed into the platform. Explanations did not go into great detail about the tagging function, since these users did not have contents to tag

themselves. However, it was explained how the tagging feature worked, so they had an understanding of how the contents they would be interacting with were tagged to the specific context in which they were associated.

After the roughly 10 minute explanation, the users were left to explore Hiyoshi as they wished. It was conveyed that contents would be accessible within a 5 - 10 minute walk from the silver ball at Hiyoshi station. It was advised that users take a minimum of 20 minutes to explore the area, although they were encouraged to explore longer. Users actually took anywhere from the minimum suggested time of roughly 20 minutes to even a single case of a team of two users taking roughly one hour to interact with the prototype.

Figure 4.7: Several of the group test users exploring Hiyoshi.

Upon completion of the group test, users gathered back at the meeting area to fill out a survey and talk about their experience with the profile.

4.4. Additional Testing

In addition to the large group testing, another five users were gathered for a user testing of the prototype, one group of three general users, a single general user and a single content creator. In similar fashion to the group user tests, in these three different sessions, after signing in and an explanation of the platform, we walked around Hiyoshi, exploring what contents were available.

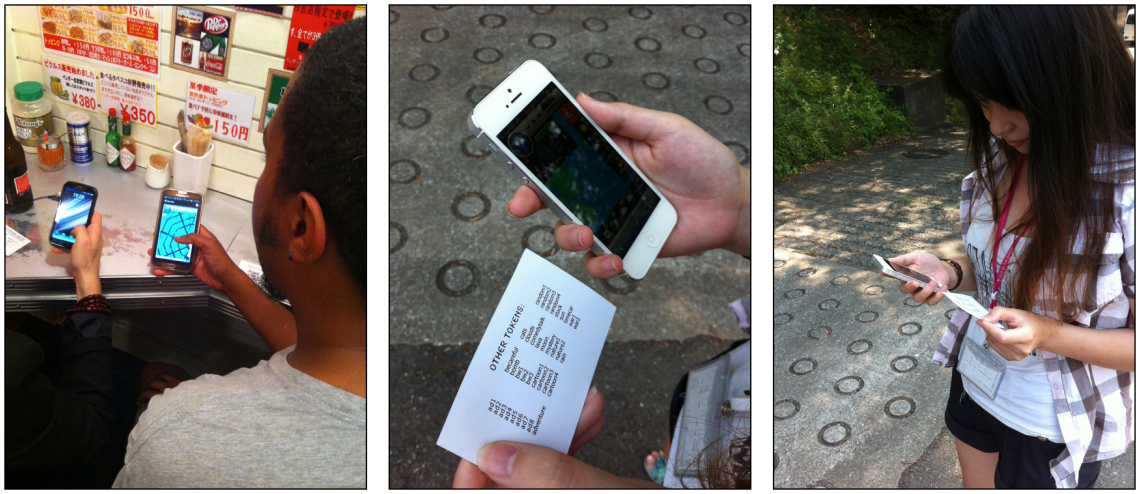

Figure 4.8: Additional testing with individual users.

In these later tests, we also made contents available for users to practice posting, which made it slightly easier to comprehend how contents were accessible within the platform.

This chapter discussed the implementation and user testing portions of the platform and the next chapter will go into detail about the evaluating the concept as well as enter a discussion about what the data represents, how to achieve critical mass, and the implications of sustainable media through a decentralized content distribution system such as Southern Dojo.

5. Evaluation and Discussion of Concept

The previous chapter discussed the implementation and user testing the second prototype. This chapter will look at the data of the user test and an evaluation and discussion that data and the concept of condition-based geolocation for user-generated contents (UGC).

5.1. Expectations of User Tests

User attitude towards the project was expected to be slightly distorted because of the limited scope of the project. This is because of two reasons. First, since the distribution platform is implemented on such a small scale, it will be difficult for users to fully engage in exploration of UGC. Although the test area is pre-populated with contents, the contents themselves are mostly old public domain items, not media that has been recently produced. Second, there are not currently enough users to generate a dynamic, constantly changing and evolving environment.

Based on field research findings and concept and prototype development, the second prototype was expected to have very positive results. It was expected that end users would be very interested in the concept of decentralized media through condition-based geolocation. Since media is unique to a specific place, time and weather condition, users were expected to feel a closer, personal connection to the content, as it is unique to their surroundings. Users were also expected to be excited by being able to explore their surroundings for content, being able to come into contact with content that they would otherwise not be able to find or even know existed.

Content creators were expected to be excited by having control over when, where and how their content is accessible. This platform is a powerful tool to extend the creativity beyond the content itself but also into the conditions into which it is distributed. If there were a significant number of users for

this platform, content creators are expected to be very interested in using this platform to supplement their audience reach.

5.2. Evaluation of User Tests

As with many platform and concept testing, the expected is often quite different from what was learned. Although the evaluation reveals some of what was expected, other results were a bit more of a surprise, and in the end, the complete depth of this concept the platform's exploration of the concept was a bit unexpected.

5.2.1 Token Screenshots and Unique User Experience

After the user tests, a screenshot was taken from each explore screen associated with the user's unique token, revealing the content which they unlocked. Simply by looking and comparing these screenshots, it was easy to see that every user was able to uncover at least one piece of content. And even though the majority of the user testing all took place at the same time (20 people from 2-4pm on Saturday, July 6th), it is very clear to see that individual users had a unique experience with content even though they were all searching for content within a very close proximity of each other. And to this end, it was clear that we had developed a dynamic environment, populated with decentralized contents despite being in a small area. Some users obviously pulsed a lot, trying to unlock as many contents as possible, other users distinguishingly pulsed only a few times, unlocking a pocket of contents, and even others only pulsed once, seemingly uninterested in exploring for contents.

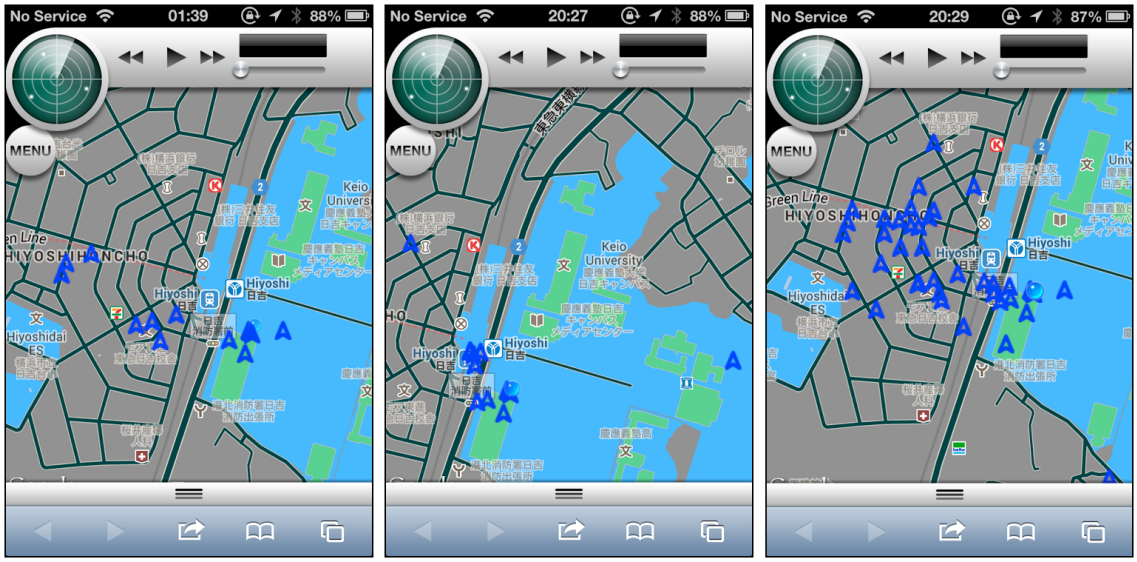

Figure 5.1: Screenshots from the group user test, showing unique content retrieval patterns from separate users during the same testing period.

5.2.2 High Level Interest Concept Areas

There was an extremely high interest level in the concept of condition-based geolocation among all participants. In a question gauging interest in the overall concept of the platform, users were asked to express their interest in the platform on a scale from one to five, one being “not interested” and five being “very interested”. 18 of the 25 users expressed interest at a four or five level (11 at four and 7 at five). Also significantly notable, users were interested in exploring for contents. In a question gauging interest level in exploration, on a similar scale of one to five, 14 of the 25 users rated their interest level in exploration as either a four or five (10 at four and 4 at five).

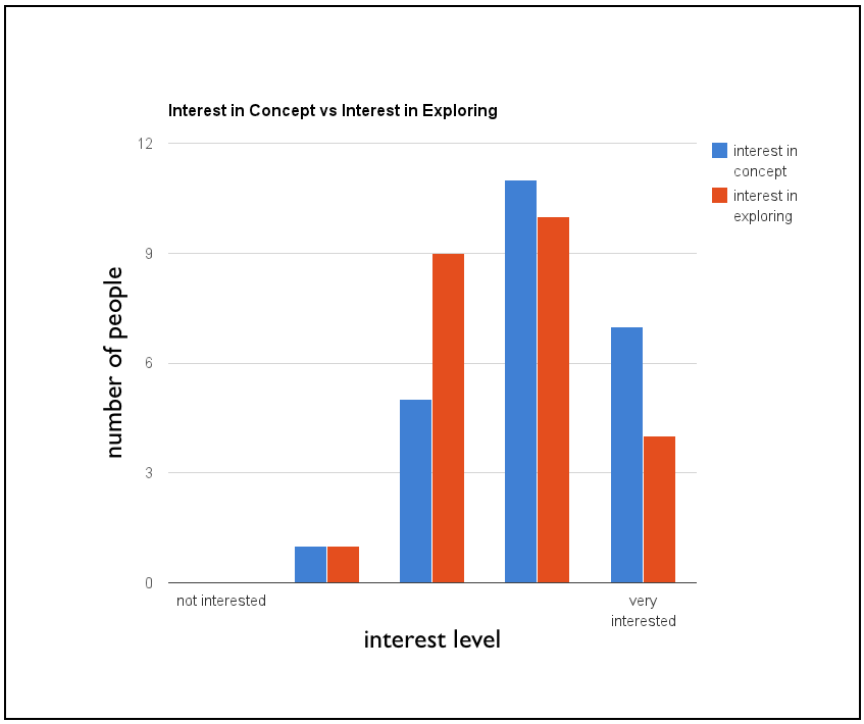

Figure 5.2: Graph of high level interest concepts

When asked to explain their reasons for their notable interest condition-based distribution and exploration, many users noted that they felt a personal relation to the content, seeing potential for it to be incorporated into games and advertisements. Others saw the potential for contents to be related to the environment. Other general comments suggested interest in the changing content based on environment - notably nature content when surrounded by wooded areas and then an area of dangerous content of war videos surrounding the station. The interaction and exploring components of the platform were extremely well received, not knowing exactly where the contents would be and when they would be available. To some users, the concept was well received as a puzzle, not knowing where the next video would be. This is possibly a reason for why many users related their experience to gaming. Other users really found the ability to pull you to an area that you might not usually go. It makes it fun for you to visit a new place. One user equated it to searching for an Easter egg. Several users specifically commented on the uniqueness to be able to tag and view content based on weather. And other users expressed interest in creating the

context for their content.

5.2.3 Low Level Interest Concept Areas

Compared to interest in exploration and condition-based distribution, users were interested in using the platform at different times of day in different contexts but were not very interested in accessing the prototype outside of the user study. In terms of using the platform in different contexts to access different content, 15 of the 25 users rated their interest level of using the platform either four or five (13 users at four and 2 users at five). But in contrast, with regards to accessing the prototype outside of the user test, 13 of the 25 users rated their interest level rather low, at either a two or three (7 users at two and 6 users at three).

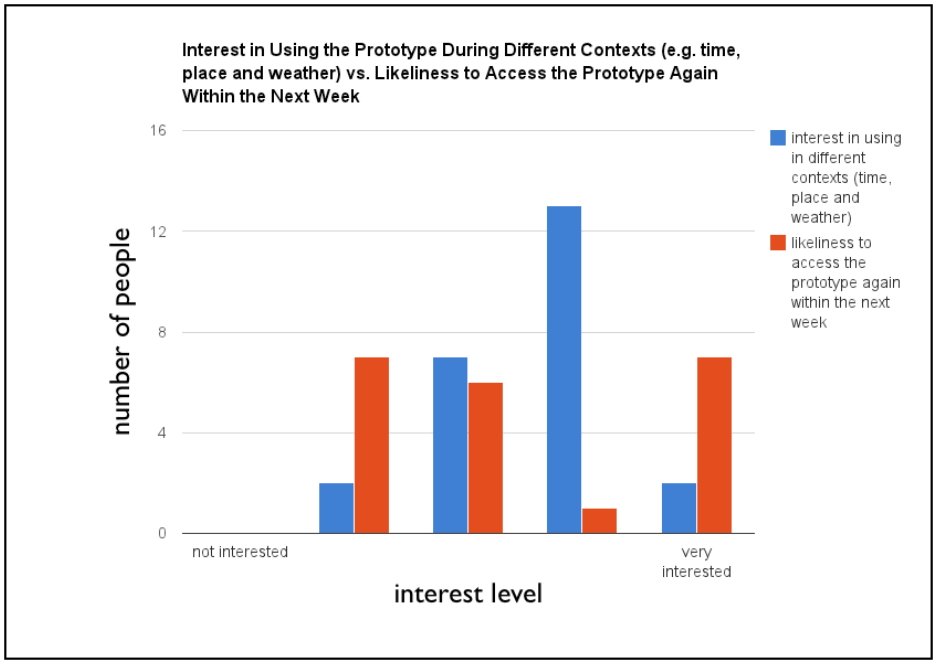

Figure 5.3: Graph of low level interest concepts.

When asked to explain their reasons for being interested in contextual tagging of contents yet not being interested in using the prototype again, many users expressed disinterest in contents. In fact, nearly half of all participants had negative feedback relating to contents. Users either found

the contents not interesting, or not related to the location. Similarly related to contents were people's comments regarding interface interaction with contents, not being able to filter or categorize contents or difficulty in focusing on content. Users also commented negatively on features of the user interface that needed to be enhanced. One user said that the layout buttons were difficult to manipulate. Another user said that the colors were unfriendly. Another user commented on how buggy the platform still was. And yet another mentioned the need for other typical social networking features such as commenting and sharing.

Examining these results specifically shows a stronger relationship between content and design than anticipated. It was hoped to be able to create a stimulating mediascape using only contents that had been sourced from the public domain and then rely on the design of the prototype to carry users into longer lasting relationship that extended past the user test. A week after the user test, an additional screenshot was taken of the users' explore screen to compare to the initial screenshot to determine whether any additional contents had been unlocked. It was expected that at least a few profiles would have accessed the prototype again, yet after comparing screenshots over a weeks time, among the 25 users, not a single piece of new content appeared to be unlocked post user test. Although this might be partially related to imperfections in the design and a few bugs in the programming, the content used in the testing in fact held a much greater influence over the audience than was expected. Thus an important unique catch-22 of decentralized content distribution emerged.

5.3. Discussion

5.3.1 Limitations of Testing Environment – a Catch-22

It was hoped that users would be able to interact and accept the concept of condition-based geolocation based purely on design, but the inevitable ties to content and the environment in which the content is tagged is undeniably closer than expected and very much makes it difficult to evaluate the concept of condition-based geolocation.

An ideal environment for testing is quite difficult to produce. Southern Dojo is intended to be a video sharing site similar to YouTube but using fewer PGC and also condition-based geolocation distribution (as described above). Two factors essential for creating an ideal testing environment are a sizable collection of relatively high quality content and a sizable audience to distribute the content too. However, the two do not respond independently of each other. In other words, content creators are motivated by distributing their content to an audience. If there is no audience, there will be no sustainable content. And likewise, if there is no content, then there will be no audience. This catch-22 is not unique to this platform, but the scale and decentralized distribution constraints offer a slightly more difficult challenge of reaching critical mass than services such as YouTube. YouTube allows for users to interact with content at anytime and anywhere. So as YouTube matured, creating critical mass in finding an audience and sourcing content was much easier since it operates on a larger scale, a single, anytime anywhere centralized platform. With the proposed condition-based geolocation distribution, both content and audience are linked to time and place (and weather). Therefore, it proves to be quite a difficult obstacle to create critical mass in a truly decentralized environment. And content creation is key to bringing sustainability to a decentralized media environment.

5.3.2 Scenario for Creating Critical Mass

Creating critical mass in this proposed decentralized media environment is difficult for reasons listed above, primarily with building an audience. There are plenty of content creators, primarily musicians that are looking for an audience. And because a sizable audience is necessary for the successful launch of this platform, some of the more popular and crowded areas of Tokyo (i.e. Shibuya, Shinjuku, Harajuku, etc.) should be targeted. Every weekend, even the streets of Shibuya are lined with musicians who are playing and trying to increase their fan base. These musicians should be targeted for use of this platform. And even though the platform has been

designed specifically to work with audio/visual contents, it also easily works with just audio contents as well. These musicians gather in Shibuya because of the large crowds of people. Someone must approach these musicians, explain the platform, and offer to help them extend their audience through this decentralized form of content distribution.

However, in the initial stages of the platform, there will not be many users as an audience. These bands are expected to be interested in the concept of condition-based geolocation distribution, but they are not likely to be interested to invest very much time in tagging their contents to various locations because there is not a large user audience base. Therefore, administrators can offer to post on behalf of the artists (as well as setting up a profile with their contents for them to post themselves). Then, as more and more artists are approached and accounts are set up for them, it will be easy to build up a sizeable collection of contents.

Then, once an undetermined amount of content has been allocated and distributed throughout Shibuya, and also the platform has been developed into a downloadable application, it will be easy to spread the word of the service to bystanders in Shibuya. A group of patrons could walk the streets with posters, flyers, stickers, etc. to advertise the service. And musicians could also mention the service in their musical performances. With a little bit of legwork gathering content, distributing it and promoting the service, it would be relatively easy to spark critical mass in a densely populated area such as Shibuya.

The key factor that would set this service apart would be its truly decentralized nature of distribution. The many artists who come to Shibuya to perform are using traditional content sharing services such as YouTube, Myspace, Soundcloud, Facebook, etc. to distribute their contents and increase their fan base, but these services are overcrowded and dominated by PGC. With this platform, content could only be tagged and retrieved from within Shibuya. The audience pool in Shibuya is much smaller compared to the one billion unique visitors to YouTube every month, but the benefits that these artists would have by posting content in Shibuya, beyond merely being an early adopter, would be exclusive access to

distributing contents in the area. Because a user must physically be in the location to tag and receive content, outside content developers (and users) would be unable to remotely penetrate the mediascape of the platform. This is a very important factor and selling point for content creators.

5.3.3 Scalability Through the Dispersion of Content

But once critical mass is reached, the dynamics of the entire system are expected to change dramatically. Super crowded urban areas like Shibuya will quickly fill up with contents as popularity of the platform increases. These densely populated areas will begin to experience problems similar to YouTube, in regards to overcrowding and domination of PGC. But unlike YouTube, this platforms unique approach to the decentralization of distribution through condition-based geolocation, will provide a framework for different, less crowded areas to be utilized for content distribution. Distribution will, in a sense, spill over into surrounding areas. The result will be a more natural distribution of contents. Users will cease distributing contents in overcrowded areas and will look for new places and contexts in which to distribute their content.

A rebalancing and reverse model of content distribution is expected to occur. Rather than contents starting at a centralized point, where they are distributed down the pipeline, contents will be created and distributed in a community with reasonable audience to content ratio. If a particular piece of content is notable in terms of audience interest, it will gain support and move up a tier to gain popularity in a different region. There are all sorts of infrastructural and platform adjustments that can be made to create a more balanced distribution system.

Once a localization effect of content begins to happen, audiences are also expected to spread out, giving aspiring content creators motivation to distribute their works. And it is expectated that this, in turn, will also motivate other people in the community to create their own original works and distribute them within their community.

5.3.4 Emergence of Content Communities

With the dispersion of content with through a decentralized distribution system, it brings question how surrounding areas will be able to sustain content in order to reach critical mass. The answer to this problem is expected to rest in the hands of people within their own communities. With increasing availability of affordable content producing tools and skills, new content creating communities are likely to emerge.

According to the survey taken by 24 test users, two thirds of them have created audio/visual contents and have uploaded a video to YouTube. And almost a third of them are interested in being involved in content creation with a limited commitment of 2 hours every other week (with a few more on the fence for possible involvement). And among these 24 users, 22 of them said that they personally know more than five people who are currently creating content that they consider being quality high enough for general consumption.

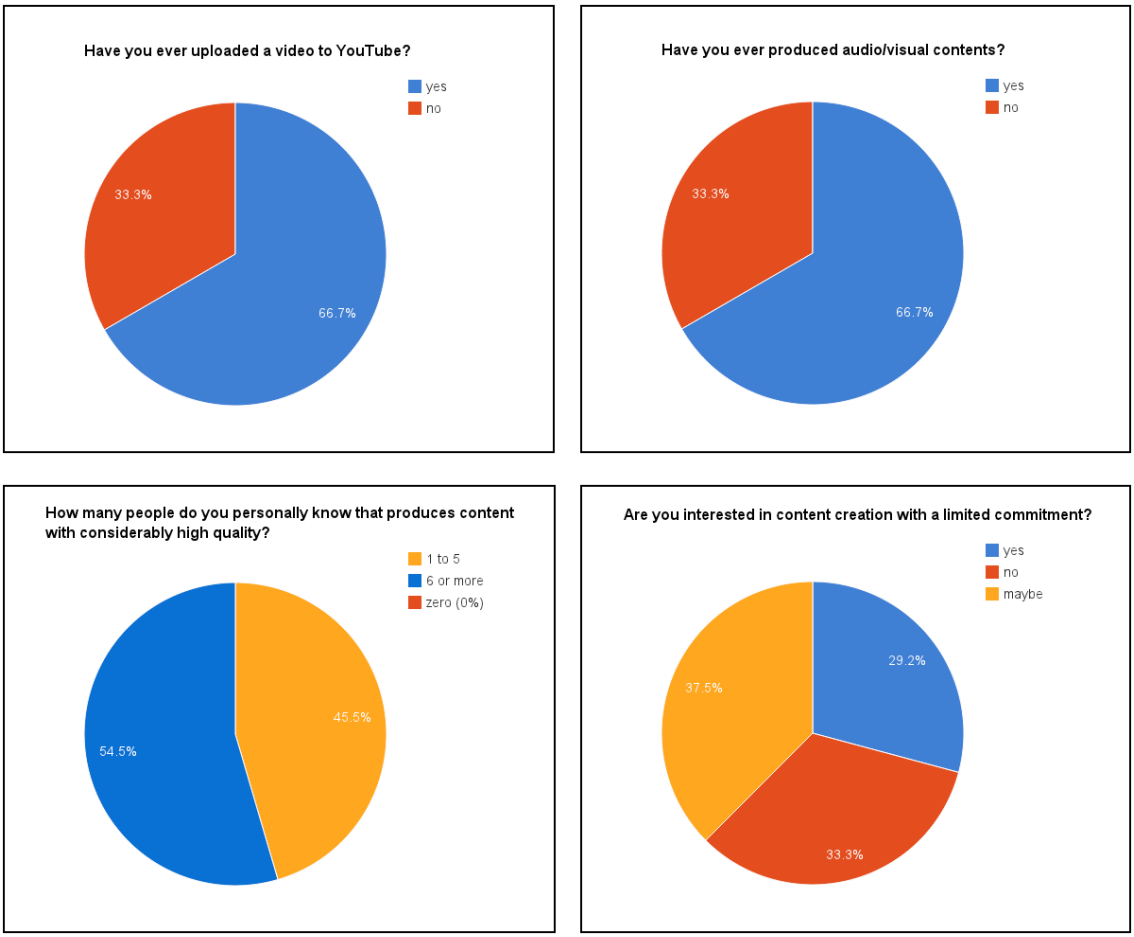

Figure 5.4: Test user's person connection to creating content

5.3.5 Censorship, Quality Control and Copyright Infringement

Currently, the backend of uploading and managing content has not currently been built into Southern Dojo. This is because of three reasons. First, it is simply because there has not been enough time to develop every single aspect of this thesis. Only the components to be evaluated in this thesis, the tagging and exploring functionalities, are currently functional. Second, it allows complete control over what content is being uploaded. Out of function, it is currently easier to be in charge of content management rather than give the users the option to upload and manage content. It is one less thing that users have to worry about. Third, not allowing users to upload and manage content is an easy way to monitor the quality and

legitimacy of the content uploaded.

If content uploaded is of poor quality, the platform ceases to distinguish itself from other geolocation content sharing services, such as Viddy. Although quality of content is difficult to measure, it can easily be agreed that there are contents of good and poor quality. If many users are able to access the platform and upload content of poor quality, then it will negatively affect the public perception of this platform, decreasing interest and the overall success of this platform. Monitoring quality will insure a higher public opinion in regards to content quality when compared to other geolocation-based content sharing services.

Through future research and involvement with this project, it will be easy to slowly build an artist community within popular area of Tokyo. As the concept is explained to a content creator and should they wish to participate and be involved in distributing their unique content within the condition-based distribution platform, we can source their content, uploading it and giving them a unique token with full access to distribute their content as they wish. And from the start, as the audience and public awareness of this current platform is virtually zero, certain content creators may be interested in this concept, but not so interested in actually using the platform to distribute their contents. This is because of what we stated before about content creators being motivated by the presence of an audience. In this case, under the artists consent, it would be possible to source up to ten pieces of content from any given creator and create a platform associated with their content. Then, the artist could choose to use their unique token to distribute their content or a person could act on their behalf to post content. This would be particularly useful, as artists will likely lose interest quickly after yielding few results.

Currently, all profiles are locked. No one has the ability to change the profile settings and the content that is associated with a particular token. Users are currently only able to view and tag videos. With this in mind, artists can be more at ease with the way someone may be able to act on their behalf. No alterations can be made to profiles by users. Tagging content is the only function that impacts other users' experiences. Therefore, if

consent is given, supplemental audience reach is attainable through human sourcing of content distribution in a manner that seems very unlikely to be malicious.

Throughout the concept development and user testing, concerns were raised about a lack of filtering to sort through contents of individual interest. The initial prototype attempted to use a filtering mechanism, but the result had quite a negative impact on exploration. As the number of contents available for distribution is still relatively small, a filter would do more to hinder a users experience than to enhance it. It is agreed, however, that should a large-scale adoption of this platform be realized, the proper implementation of a content filter could enhance a user's experience. But improper implementation could impede the flow of information in a way opposing the core values of the concept of condition-based geolocation distribution.

6. Conclusion

6.1. Results of Research

Condition-based geolocation for user-generated contents (UGC) and the decentralization of content distribution could have considerable impact across the field of mass communication. Although scaled to work through decentralized methods, providing an environment capable of the dissemination of self-expression without overcrowded channels of distribution or fear of marginalization by professionally-generated content (PGC), would have considerable social impact across the board. Although more development and research is necessary, the future of decentralized content distribution looks promising.

6.2. Impact of Research

This research was conducted in order to understand public opinion over the use of condition-based geolocation as a means of connecting local content creators to local end-users. Providing a more explorative and less crowded environment for content creators to uniquely target their audience provides a very powerful tool in supplementing audience reach from typical outlets (i.e. live performances, YouTube, merchandising, etc.). Because CBG works on such a small scale, mainstream media is unable to penetrate every area within this new media landscape. Established audiences and distribution infrastructure represent an insurmountable obstacle for lesser known and upcoming content creators. Many will succeed in the largely biased environment, but many, many more talented content creators will not have a fair chance to succeed in the current digital distribution model that is heavily dominated by PGC.

6.3. Full Scale Implementation of Condition-Based Geolocation

As with any new method of distributing content, there are many challenges that must be met in order to become mainstream. However, one struggle unique to CBG is based on its scalability. It is very difficult to insight mainstream, large-scale acceptance of such an idea since the entire method is based on small-scale distribution. The concept itself must be accepted on a large scale in order to work on a small scale.

It might be argued that full-scale implementation may only be realized by creating buzz that can only be generated in the current mainstream digital distribution model. In order to do this in such an overcrowded market, it will be necessary to develop a steady stream of contents of high quality, while spending a large amount of time networking and developing an audience in a tasteful fashion (e.g. not spamming and bullying). This, of course, is a difficult, but not impossible task. The most effective way to do this is to model an ideal small scale distribution community as outlined in CBG, challenging the large scale system of digital distribution through small scale implementation. The additional buzz of effectively implementing CBG in a community may be enough to push the CBG to worldwide recognition.

Community-driven CBG is initially reliant upon high quality and high frequency output of content. In other words, content must be sustained from within the community. And the creative communities in which content is produced must be forged from real life relationships, physical contacts. If not, then the model is not radically different enough from the current model of mainstream digital distribution. Relationships must be invested in order to achieve a unique community creating unique, high quality contents.

Education is also a primary key to bridge the gap technology, paving the way for more acceptance and integration of the CBG method. This includes training of equipment and workflows as well as teamwork and organization. The more familiar people are with workflows, the higher the quality and

smoother productions will be.

6.4 Recommendation for Future Research

I recommend future research towards developing sustainable models of content production within local communities, developing niche production areas that promote content creators and businesses through the development and distribution of high quality creative, entertaining and informative contents created by people within the community. An ideal content distribution system would only be as good as a the content which is distributed within it. And unless a sustainable model of high quality contents is assembled, then CBG users will likely lose momentum and turn to mainstream media for their content viewing.

This research would involve researching networking, workflow development, and education of workflows and technology. Although these areas have been widely researched in the past, they have not been researched into developing sustainable workflows among such a large scale of small scale communities.

Also the continuing development of infrastructure to support decentralized content distribution is crucial to its success. Tools and education must be provided within communities.

6.5. Importance of Sustainability of Media on a Local Scale

Sustainability of media on a local scale has a vast amount of positive influences on a particular community. In particular, for content creators, they are given a true fair market for ideas and competition. No longer is a complex distribution system and established audiences an impossible barrier for even small-time content creators. A fair market gives everyone a chance to claim an audience, creating a viable incubation tank for the exchange of unique and creative ideas; each community can have a distinctive voice and style, producing content that is new and unique to itself.

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Ohta sensei, you're the man. You've supported me and my passion before it even took form. Thanks for empowering me to do this. It means so much.

Peter! This would have been impossible without you!!! There's still much to be done! Let's get on it! And of course, Sudo. your work was huge as well!

Long live the Power of Motion Pictures!!! Ali, man, where did you even come from?! I'm totally goinna write a book about all those links you sent me. Victor, you're my bro, bro. Sorry for being such a jerk. Your patience has taught me much. And sweet, sweet Mayu. You're beautiful, lovely, smart, and the most driven, productive person in PMP. You're goinna go far. And don't forget sweet, beautiful Pink. Where to begin?! Keep shining.

Gabriela. Eres tan linda como una flor. Una sonrisa tuya me hace inmensamente feliz. Thank you for your love and support. It has been way more than I have deserved. Let's keep up the good fight, eh?

Momo, you're crazy and I love you. And the list goes on and on. Janak. Devin. Shizu. Crazy Nick. Ben. Bogyung. Carlos. Roosa. Ohki. Michael. Toni. Alexander san. Masaki san and Tabata san of Zankyo. And Vendor, Vendor, what can I say? I'm in love. Billy, Moemi, Hanano, and all the other folks I don't know the names of. You guys are awesome.

Onward and Upward.

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Appendix

A. Content Sourced from Archive.org

Token (36 total)	File Name (322 total)	Description	URL (last accessed 2013-08-04)
ad1	dmbb15901.mp4	post grape-nuts cereal	http://archive.org/details/dmbb15901
ad1	dmbb19814.mp4	horizon coffee	http://archive.org/details/dmbb19814
ad1	dmbb24410.mp4	hasbro: snoopy's doghouse	http://archive.org/details/dmbb24410
ad1	dmbb44434.mp4	US airforce	http://archive.org/details/dmbb44434
ad1	dmbb46324.mp4	Wondra lotion	http://archive.org/details/dmbb46324
ad1	dmbbvt00210.mp4	Van Gend and Loos distribution	http://archive.org/details/dmbbvt00210
ad1	dmbbvt00410.mp4	Mars Candy bar	http://archive.org/details/dmbbvt00410
ad1	dmbbvt00521.mp4	Polaroid	http://archive.org/details/dmbbvt00521
ad1	dmbbvt00604.mp4	Peter's baked goods	http://archive.org/details/dmbbvt00604
ad2	dmbbvt00614.mp4	General Tyres	http://archive.org/details/dmbbvt00614
ad2	dmbb00812.mp4	Caprolan Nylon	http://archive.org/details/dmbb00812
ad2	dmbb34701.mp4	Schlitz Malt liquior beer	http://archive.org/details/dmbb34701
ad2	dmbb38716.mp4	Crazy cartoons	http://archive.org/details/dmbb38716
ad2	dmbb43208.mp4	Gravy train dog food	http://archive.org/details/dmbb43208
ad2	dmbb44313.mp4	Schlitz Malt liquior beer	http://archive.org/details/dmbb44313
ad2	dmbb44423.mp4	Mars Marathon candy bar	http://archive.org/details/dmbb44423
ad2	dmbbvt00309.mp4	Budweiser beer	http://archive.org/details/dmbbvt00309
ad2	dmbbvt00310.mp4	Sparkle Crest toothpaste	http://archive.org/details/dmbbvt00310
ad2	dmbbvt00411.mp4	Mars Bounty candy bar	http://archive.org/details/dmbbvt00411
ad2	dmbbvt00612.mp4	Pork	http://archive.org/details/dmbbvt00612
ad3	dmbb00813.mp4	Questo fabric	http://archive.org/details/dmbb00813
ad3	dmbb07928.mp4	Nucoa Margarine	http://archive.org/details/dmbb07928
ad3	dmbb22406.mp4	Hardee's	http://archive.org/details/dmbb22406
ad3	dmbb24007.mp4	Hasbro Scream'n demons	http://archive.org/details/dmbb24007
ad3	dmbb44424.mp4	Mars Marathon candy bar	http://archive.org/details/dmbb44424
ad3	dmbbvt00209.mp4	Van Gend and Loos distribuiton	http://archive.org/details/dmbbvt00209
ad3	dmbbvt00432.mp4	Mars Milky Way dark candy bar	http://archive.org/details/dmbbvt00432
ad3	dmbbvt00513.mp4	Oreo cookies	http://archive.org/details/dmbbvt00513
ad3	dmbbvt00517.mp4	Bud Light beer	http://archive.org/details/dmbbvt00517
ad4	dmbb20008.mp4	G.I. Joe with Kung fu grip	http://archive.org/details/dmbb20008
ad4	dmbb23910.mp4	G.I. Joe Astronaut adventure	http://archive.org/details/dmbb23910
ad4	dmbb40202.mp4	Gravi train dog food	http://archive.org/details/dmbb40202
ad4	dmbb40206.mp4	Pink panther flakes cereal	http://archive.org/details/dmbb40206
ad4	dmbb44447.mp4	Lego building blocks	http://archive.org/details/dmbb44447
ad4	dmbbvt00211.mp4	Van Gend and Loos distribution	http://archive.org/details/dmbbvt00211
ad4	dmbbvt00403.mp4	Blend-a-Med toothpaste	http://archive.org/details/dmbbvt00403
ad4	dmbbvt00606.mp4	Frolic Dog food	http://archive.org/details/dmbbvt00606
ad4	dmbbvt00611.mp4	Nissan patrol	http://archive.org/details/dmbbvt00611
ad5	dmbb20022.mp4	Hasbro Lite-brite	http://archive.org/details/dmbb20022
ad5	dmbb23609.mp4	USA air force	http://archive.org/details/dmbb23609
ad5	dmbb24204.mp4	Hungry Hungry Hippos	http://archive.org/details/dmbb24204
ad5	dmbb38817.mp4	Honeycomb ceral	http://archive.org/details/dmbb38817
ad5	dmbb44409.mp4	At once stretch wig	http://archive.org/details/dmbb44409
ad5	dmbbvt00320.mp4	Sony walkman	http://archive.org/details/dmbbvt00320
ad5	dmbbvt00401.mp4	Crest toothpaste	http://archive.org/details/dmbbvt00401
ad5	dmbbvt00437.mp4	Ronald Reagan- George Bush campaing	http://archive.org/details/dmbbvt00437
ad5	dmbbvt00519.mp4	Pepsi	http://archive.org/details/dmbbvt00519

Token (36 total)	File Name (322 total)	Description	URL (last accessed 2013-08-04)
ad6	dmbb22002.mp4	Pop rocks candy	http://archive.org/details/dmbb22002
ad6	dmbb23927.mp4	Leggy fashion dolls	http://archive.org/details/dmbb23927
ad6	dmbb24312.mp4	Mr. Potato head	http://archive.org/details/dmbb24312
ad6	dmbb33703.mp4	IBM selective typewriters	http://archive.org/details/dmbb33703
ad6	dmbb36205.mp4	Gillette Track II razor	http://archive.org/details/dmbb36205
ad6	dmbb47820.mp4	Zest deodorant bar	http://archive.org/details/dmbb47820
ad6	dmbbvt00435.mp4	Ten Cate Underware	http://archive.org/details/dmbbvt00435
ad6	dmbbvt00516.mp4	Budweiser beer	http://archive.org/details/dmbbvt00516
ad6	dmbbvt00610.mp4	Gunze socks	http://archive.org/details/dmbbvt00610
ad7	dmbb23916.mp4	G.I. Joe adventure team	http://archive.org/details/dmbb23916
ad7	dmbb24325.mp4	G.I. Joe terror	http://archive.org/details/dmbb24325
ad7	dmbb27028.mp4	Crazy cartons	http://archive.org/details/dmbb27028
ad7	dmbb32908.mp4	Coca-cola Fresca	http://archive.org/details/dmbb32908
ad7	dmbb39602.mp4	Bounce fabric softener	http://archive.org/details/dmbb39602
ad7	dmbb46640.mp4	Sara Lee Fresh banana cake	http://archive.org/details/dmbb46640
ad7	dmbbvt00213.mp4	UnieKaas Cheese	http://archive.org/details/dmbbvt00213
ad7	dmbbvt00423.mp4	Mars Twix candy bar	http://archive.org/details/dmbbvt00423
ad7	dmbbvt00607.mp4	Petrus Boonekamp amaro	http://archive.org/details/dmbbvt00607
ad7	dmbbvt00608.mp4	Cantina di Soave	http://archive.org/details/dmbbvt00608
ad8	dmbb23912.mp4	G.I. Joe Astronaut adventure	http://archive.org/details/dmbb23912
ad8	dmbb24320.mp4	Hasbro Pyramids game	http://archive.org/details/dmbb24320
ad8	dmbb38630.mp4	Grape-nuts cereal	http://archive.org/details/dmbb38630
ad8	dmbb39813.mp4	Virex antivirus spray	http://archive.org/details/dmbb39813
ad8	dmbb40219.mp4	Gillette Track II razor	http://archive.org/details/dmbb40219
ad8	dmbb41319.mp4	Hardee's hamburgers	http://archive.org/details/dmbb41319
ad8	dmbb44331.mp4	Muscular dystrophy assosiation	http://archive.org/details/dmbb44331
ad8	dmbb45009.mp4	Extra cereal	http://archive.org/details/dmbb45009
ad8	dmbbvt00413.mp4	Maxi pads	http://archive.org/details/dmbbvt00413
ad8	dmbbvt00415.mp4	Always maxi pads	http://archive.org/details/dmbbvt00415
adventure	FlashGordon106-TheClaimJumpers_512kb.mp4	Flash Gordon- The claim jumpers	http://archive.org/details/FlashGordon-TheClaimJumpers-Ep1x06
adventure	LegionOfOldTimers1949.mp4	The Lone Ranger- Legion of old timers	http://archive.org/details/LegionOfOldTimers1949
adventure	OldJoeSister1949.mp4	The Lone Ranger- Old Joe's sister	http://archive.org/details/OldJoeSister
adventure	TalesOfTomorrow-IceFromSpace_512kb.mp4	Tales of Tomorrow- Ice from space	http://archive.org/details/TalesOfTomorrow-IceFromSpace
adventure	tate_bounty_hunter_512kb.mp4	Tate- The Bounty hunter	http://archive.org/details/Tate-TheBountyHunter
adventure	THE_BUCCANEERS_Dangerous_Cargo_512kb.mp4	The Buccaneers- A dangerous cargo	http://archive.org/details/THE_BUCCANEERS_Dangerous_Cargo
adventure	Appointment_On_Mars_512kb.mp4	Appoinment on Mars	http://archive.org/details/Tales_Of_Tomorrow_-_Appointment_On_Mars
becareful	BannedCartoons-Disney-HitlersChildren_512kb.mp4	Disney banned cartoon- Hitler's children	http://archive.org/details/HitlersChildren_32
becareful	japoteurs_512kb.mp4	Japoteurs	http://archive.org/details/japoteurs
becareful	Mr.Hook-03TokyoWoes1945_512kb.mp4	Mr.Hook- Tokyo Woes	http://archive.org/details/mr_hook_tokyo_woes
becareful	Salad_Fingers_1_512kb.mp4	Salad fingers 1	http://archive.org/details/saladfingers
becareful	Salad_Fingers_2_512kb.mp4	Salad fingers 2	http://archive.org/details/saladfingers
becareful	Salad_Fingers_3_512kb.mp4	Salad fingers 3	http://archive.org/details/saladfingers
becareful	Salad_Fingers_4_512kb.mp4	Salad fingers 4	http://archive.org/details/saladfingers
becareful	Salad_Fingers_5_512kb.mp4	Salad fingers 5	http://archive.org/details/saladfingers
becareful	Salad_Fingers_6_512kb.mp4	Salad fingers6	http://archive.org/details/saladfingers
becareful	ScrubMeMamaWithABoogieBeat_512kb.mp4	Scrub me Mama with a Boogie beat	http://archive.org/details/ScrubMeMamaWithABoogieBeat

Token (36 total)	File Name (322 total)	Description	URL (last accessed 2013-08-04)
bomb	CEP_00_032_512kb.mp4	Hydrogen bomb test	http://archive.org/details/CEP_00_032
bomb	CEP_00_071_512kb.mp4	Atomic bomb test	http://archive.org/details/Blast_922
bomb	CEP00091_512kb.mp4	Underground explosion 1	http://archive.org/details/CEP00091
bomb	CEP00093_512kb.mp4	Underground explosion 3	http://archive.org/details/CEP00093
bomb	CEP00094_512kb.mp4	Underground explosion 4	http://archive.org/details/CEP00094
bomb	CEP00095_512kb.mp4	Underground explosion 5	http://archive.org/details/CEP00095
bomb	CEP00110_512kb.mp4	Underwater atomic bomb test	http://archive.org/details/CEP00110
bomb	CEP140_512kb.mp4	British hydrogen bomb explosion	http://archive.org/details/CEP140
bw1	CEP_00_002_512kb.mp4	Skaters in Central Park	http://archive.org/details/CEP_00_002
bw1	CEP146_512kb.mp4	Cowboy shoots at audience	http://archive.org/details/CEP146
bw1	CEP161_512kb.mp4	Lumberjack wester humor	http://archive.org/details/CEP161
bw1	CEP490_512kb.mp4	Cherokee land rush	http://archive.org/details/CEP490
bw1	CEP491_512kb.mp4	Pounding in fence posts	http://archive.org/details/CEP491
bw1	CEP512_512kb.mp4		
bw1	CEP525_512kb.mp4	Ruined plains	http://archive.org/details/CEP525
bw1	CEP526_512kb.mp4	Dust storm	http://archive.org/details/CEP526
bw1	CEP537_512kb.mp4	Lighting	http://archive.org/details/CEP537
bw2	CEP_00_030_512kb.mp4	Amelia Earhart	http://archive.org/details/CEP_00_030
bw2	CEP00087_512kb.mp4	Special delivery letter	http://archive.org/details/CEP00087
bw2	CEP00089_512kb.mp4	Train picks up mail bag	http://archive.org/details/CEP00089
bw2	CEP141_512kb.mp4	Grandstand crowd	http://archive.org/details/CEP141
bw2	CEP151_512kb.mp4	Sideways launching of a ship	http://archive.org/details/CEP151
bw2	CEP189_512kb.mp4	Gambling	http://archive.org/details/CEP189
bw2	CEP486_512kb.mp4	Cowboy rides the crest of a hill	http://archive.org/details/CEP486
bw2	horse_drawn_fire_engine_512kb.mp4	Horse drawn fire engines	http://archive.org/details/ThomasEdisonHorseDrawnFireEngines
bw2	SF125_512kb.mp4	Black diamond express	http://archive.org/details/SF125
bw3	CEP_00_045_512kb.mp4	Industrial smoke and pollution	http://archive.org/details/CEP_00_045
bw3	CEP00096_512kb.mp4	Free ramble	http://archive.org/details/FreeRamble_295
bw3	CEP166_512kb.mp4	Lumbering sequence	http://archive.org/details/CEP166
bw3	CEP168_512kb.mp4	Runied houses	http://archive.org/details/CEP168
bw3	CEP172_512kb.mp4	Steel mill	http://archive.org/details/CEP172
bw3	CEP180_512kb.mp4	Steam locomotive	http://archive.org/details/CEP180
bw3	CEP516_512kb.mp4	Runed farm by dust bowl	http://archive.org/details/CEP516
bw3	CEP539_512kb.mp4	Revolving radar antena 2	http://archive.org/details/CEP539
cartoon1	02-HollywoodCapers_512kb.mp4	Hollywood Capers	http://archive.org/details/HollywoodCapers
cartoon1	04-BoskoTheDoughboy_512kb.mp4	Bosko the Doughboy	http://archive.org/details/BoskoTheDoughboy
cartoon1	arctic_giant_512kb.mp4	Superman - Arctic Giant	http://archive.org/details/arctic_giant
cartoon1	BannedCartoon-MickeyMouseDonaldDuckGoofy-HawaiianHoliday1941_512kb.mp4	Micky Hawaiian Holidy	http://archive.org/details/WaltDisneyCartoons-MickeyMouseMinnieMouseDonaldDuckGoofyAndPluto
cartoon1	CaspertheFriendlyGhost-SpookingAboutAfrica-1957_512kb.mp4	Casper the friendly ghost- Spooking about Africa	http://archive.org/details/Casper_the_Friendly_Ghost_-_Spooking_About_Africa_-_1957
cartoon1	CC-The_Playful_Polar_Bears-512K_512kb.mp4	The playful polar bears	http://archive.org/details/ThePlayfulPolarBears-1938
cartoon1	poopdeck_pappy_512kb.mp4	Poopdeck pappy	http://archive.org/details/poopdeck_pappy
cartoon1	PudgyAndTheLostKitten1939_512kb.mp4	The lost kitten	http://archive.org/details/PudgyAndTheLostKitten1938
cartoon1	The_Spirit_of__43_512kb.mp4	Donald Duck- The spirit of a 43	http://archive.org/details/TheSpiritOf43_56
cartoon1	TheReturnOfMr.Hook_512kb.mp4	The return of Mr. Hook	http://archive.org/details/TheReturnOfMr.Hook

Token (36 total)	File Name (322 total)	Description	URL (last accessed 2013-08-04)
cartoon2	Baby_Huey_Quack_a_Doodle_Doo_512kb.mp4	Baby Huey- Quack a doodle doo	http://archive.org/details/Baby_Huey_Quack-A-Doodle-Doo_1950
cartoon2	Christmas_Comes_But_Once_A_Year_1936_512kb.mp4	Christmas comes but once a year	http://archive.org/details/ChristmasComesButOnceAYear-1936
cartoon2	Dancing_On_The_Moon_1935_512kb.mp4	Dancing on the Moon	http://archive.org/details/Dancing_On_The_Moon_1935
cartoon2	destruction_inc_512kb.mp4	Desturction Inc	http://archive.org/details/destruction_inc
cartoon2	Have_You_Got_Any_Castles_1938_512kb.mp4	Have you got any castles?	http://archive.org/details/HaveYouGotAnyCastles
cartoon2	Herman_CheeseBurglar_512kb.mp4	Herman- Cheese burglar	http://archive.org/details/Herman_CheeseBurglar
cartoon2	jungle_drums_512kb.mp4	Jungle drums	http://archive.org/details/jungle_drums
cartoon2	Popeye_Cookin_with_Gags_512kb.mp4	Popeye- Cookin with gags	http://archive.org/details/PopeyeCookinWithGags
cartoon2	Popeye_Nearlyweds_512kb.mp4	Popeye- Newlyweds	http://archive.org/details/Popeye_Nearlyweds
cartoon2	TheFriendlyGhost_512kb.mp4	Casper the friendly ghost	http://archive.org/details/TheFriendlyGhost
cartoon3	BarnacleBill_mpeg4_512kb.mp4	Betty Boop- Barnacle Bill	http://archive.org/details/BettyBoopBarnacleBill1930
cartoon3	billion_dollar_limited_512kb.mp4	Superman- Billion dollar limited	http://archive.org/details/billion_dollar_limited
cartoon3	CC-Small_Fry-512K_512kb.mp4	The Cobweb Hotel	http://archive.org/details/the_cobweb_hotel
cartoon3	Felix_NeptuneNonsense_512kb.mp4	Felix the cat- Neptune Nonsense	http://archive.org/details/Felix_NeptuneNonsense
cartoon3	fright_to_the_finish_512kb.mp4	Fright to the finish	http://archive.org/details/fright_to_the_finish
cartoon3	HepCatSymphony_512kb.mp4	Hep cat symphony	http://archive.org/details/HepCatSymphony
cartoon3	mechanical_monsters_1941_512kb.mp4	Mechanical monsters	http://archive.org/details/mechanical_monsters_1941
cartoon3	secret_agent_512kb.mp4	Superman- Secret agent	http://archive.org/details/secret_agent
cartoon3	showdown_512kb.mp4	Superman- Showdown	http://archive.org/details/showdown
cartoon3	TomJerry_Piano_Tooners_512kb.mp4	Tom and Jerry- Piano tuners	http://archive.org/details/cco_TomandJerryPianoTooners
cartoon4	Betty_Boop_-_So_Does_an_Automobile_512kb.mp4	Betty Boop- So does and automovile	http://archive.org/details/SoDoesAnAutomobile
cartoon4	Boy_Meets_Dog_1938_512kb.mp4	Boy meets dog	http://archive.org/details/Boy_Meets_Dog_1938
cartoon4	CC-Educated_Fish-512K_512kb.mp4	Educated fish	http://archive.org/details/EducatedFish-1937
cartoon4	Croon_Crazy_512kb.mp4	Croon crazy	http://archive.org/details/CroonCrazy
cartoon4	Gabby_Goes_Fishing_512kb.mp4	Gabby goes fishing	http://archive.org/details/Gabby_Goes_Fishing_1941
cartoon4	in_the_bag_512kb.mp4	In the bag	http://archive.org/details/in_the_bag
cartoon4	plane_dumb_512kb.mp4	Plane dumb	http://archive.org/details/plane_dumb
cartoon4	Play_Safe_1936_512kb.mp4	Play safe	http://archive.org/details/Play_Safe_1936
cartoon4	PorkyPig-BoomBoom1936.flv_512kb.mp4	Porky Pig- Boom Boom	http://archive.org/details/BoomBoom_206
cartoon4	Tom_and_Jerry_Redskin_Blues_1932_512kb.mp4	Tom and Jerry- Redskin blues	http://archive.org/details/Redskin_Blues_1932
cats	CEP315_512kb.mp4	Cats 1	http://archive.org/details/CEP315
cats	CEP475_512kb.mp4	Resting in the morning sun	http://archive.org/details/CEP475
cats	Elvis_512kb.mp4	A cat called Elvis	http://archive.org/details/EvaVikstromACatCalledElvis
cats	PlayFightingCleaning2010_512kb.mp4	Young cat plays- Fighting and cleaning	http://archive.org/details/YoungCatsPlay-fightingAndCleaning
clouds	CEP00088WS_512kb.mp4	Stormy afternoon	http://archive.org/details/CEP00088WS
clouds	CEP173_512kb.mp4	Restless sky	http://archive.org/details/CEP173
clouds	CEP249_512kb.mp4	Sunburst 1	http://archive.org/details/CEP249
clouds	CEP269_512kb.mp4	Gathering storm	http://archive.org/details/CEP269
clouds	CEP427_512kb.mp4	Sunset afterglow	http://archive.org/details/CEP427
clouds	CEP431_512kb.mp4	Sunset with clouds	http://archive.org/details/CEP431
clouds	Clloud1_512kb.mp4	a white cloud - Clloud1	http://archive.org/details/AWhiteCloud
clouds	Cloud2_512kb.mp4	a white cloud - Cloud2	http://archive.org/details/AWhiteCloud
clouds	Cloud3_512kb.mp4	a white cloud - Cloud3	http://archive.org/details/AWhiteCloud
clouds	OvercastMovingIn_512kb.mp4	Overcast moving in	http://archive.org/details/OvercastMovingIn
comedytalk	Bighouse_512kb.mp4	Andy Griffith- The Bighouse	http://archive.org/details/Andy_Griffith_The_Bighouse

Token (36 total)	File Name (322 total)	Description	URL (last accessed 2013-08-04)
comedytalk	iq50s.mp4	Dr. IQ	http://archive.org/details/DoctorIQ1958
comedytalk	LoveThatBob-4x31-1958-05-06-GrandpaAttendsaConvention_512kb.mp4	Love that Bob- Grandpa attends a Convention	http://archive.org/details/Love_That_Bob_Ep4x31_Grandpa_Attends_A_Convention
comedytalk	OZZIEANDHARRIETMISC02_512kb.mp4	Ozzie and Harriett	http://archive.org/details/OZZIEANDHARRIETMISC02
comedytalk	S1E17-Life_Of_Riley-01_24_1950-Insurance_512kb.mp4	Life of Riley- Insurance	http://archive.org/details/S1E17-Life_Of_Riley-01_24_1950_-_Insurance
comedytalk	ThePlotThickens.mp4	The plot thickens- Pilot	http://archive.org/details/ThePlotThickensunsoldPilotFrom1963
comedytalk	this_is_your_life_hanna_bloch_kohner_512kb.mp4	This is your life- Hannah Bloch	http://archive.org/details/this_is_your_life_hanna_bloch_kohner
lava	SF102_512kb.mp4	lava flow night 2	http://archive.org/details/SF102
lava	SF103_512kb.mp4	lava flow day 1	http://archive.org/details/SF103
lava	SF104_512kb.mp4	lava flow day 2	http://archive.org/details/SF104
lava	SF106_512kb.mp4	lava fountain overhead shot	http://archive.org/details/SF106
lava	SF109_512kb.mp4	lava fountains	http://archive.org/details/SF109
lava	SF112_512kb.mp4	lava fall	http://archive.org/details/SF112
lava	SF114_512kb.mp4	lava fountain 3	http://archive.org/details/SF114
lava	SF116_512kb.mp4	lava fountain 5	http://archive.org/details/SF116
lava	SF117_512kb.mp4	lava foountain 4	http://archive.org/details/SF117
lava	SF118_512kb.mp4	lava flow - night 3	http://archive.org/details/SF118
moon	CEP0400_512kb.mp4	harvest moon and clouds	http://archive.org/details/CEP0400
moon	CEP0401_512kb.mp4	harvest moon and clouds 2	http://archive.org/details/CEP0401
moon	CEP418_512kb.mp4	moon and cloud 1	http://archive.org/details/CEP418
moon	CEP423_512kb.mp4	cloud hides moon	http://archive.org/details/CEP423
moon	CEP426_512kb.mp4	day moon 3	http://archive.org/details/CEP426
mystery	1950sUnsolvedPilot_512kb.mp4	unsold pilot "unsolved"	http://archive.org/details/UnsoldTelevisionPilotunsolved1950sCrimeDrama
mystery	Code3-theSniper_512kb.mp4	code 3: the sniper	http://archive.org/details/Code3TheSniper
mystery	DangerousAssignment-TheSunflowerSeedStory_512kb.mp4	dangerous assignment: the sunflower seed story	http://archive.org/details/DangerousAssignment-TheSunflowerSeedStory
mystery	Dragnet-theBigWinchester.mp4	dragnet: the big winchester	http://archive.org/details/DragnetTheBigWinchester
mystery	Lone-Wolf-Avalanche-Story.mp4	lone wolf - avalanche story	http://archive.org/details/The_Lone_Wolf_-_Avalanche_Story
mystery	Lone-Wolf-The-Blue-Lantern-Story.mp4	lone wolf - the blue lantern story	http://archive.org/details/The_Lone_Wolf_-_The_Blue_Lantern_Story
mystery	Lone-Wolf-The-Murder-Story.mp4	lone wolf - the murder story	http://archive.org/details/The_Lone_Wolf_-_The_Murder_Story
nature1	CEP_00_005_512kb.mp4	mockingbird song 2	http://archive.org/details/CEP_00_005
nature1	CEP_00_059_WS_512kb.mp4	turtle - extreme closeup	http://archive.org/details/CEP_00_059_WS
nature1	CEP200WS_512kb.mp4	rabbit runs away 2	http://archive.org/details/CEP200WS
nature1	CEP247_512kb.mp4	rainbow 1	http://archive.org/details/CEP247
nature1	CEP0366_512kb.mp4	autumn colors 10	http://archive.org/details/CEP0366
nature1	CEP377_512kb.mp4	fog - time lapse	http://archive.org/details/CEP377
nature1	CEP378_512kb.mp4	foggy field - time lapse	http://archive.org/details/CEP378
nature1	CEP513_512kb.mp4	groundhog 3	http://archive.org/details/CEP513
nature1	crocus_512kb.mp4	crocus	http://archive.org/details/C.E.PriceCrocus
nature1	OldBarn_512kb.mp4	old barn	http://archive.org/details/OldBarn
nature2	CEP_00_025_WS_512kb.mp4	split rail fence	http://archive.org/details/CEP_00_025_WS
nature2	CEP_00_048_WS_512kb.mp4	closup of canadian goose	http://archive.org/details/CEP_00_048_WS
nature2	CEP00106WS_512kb.mp4	cow approaches camera	http://archive.org/details/CEP00106WS
nature2	CEP135WS_512kb.mp4	wind in the trees 6	http://archive.org/details/CEP135WS
nature2	CEP196WS_512kb.mp4	mountain vista 1	http://archive.org/details/CEP196WS
nature2	CEP297_512kb.mp4	day lily 1	http://archive.org/details/CEP297

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nature2	CEP303_512kb.mp4	clematis 2	http://archive.org/details/CEP303
nature2	Creek4WS_512kb.mp4	creek 4	http://archive.org/details/Creek4WS
nature2	DandelionGoneToSeed1_512kb.mp4	dandelion gone to seed	http://archive.org/details/DandelionGoneToSeed
nature2	Redbuds4_512kb.mp4	redbuds 4	http://archive.org/details/Redbuds4
rain	Approaching_Thunderstorm_512kb.mp4	approaching thunderstorm	http://archive.org/details/C.E.PriceApproachingThunderstorm
rain	boiling_storm_clouds_512kb.mp4	boiling storm clouds	http://archive.org/details/C.E.PriceBoilingStormClouds
rain	CEP433_512kb.mp4		
rain	dark_cumulus_1_512kb.mp4	dark cumulus 1	http://archive.org/details/C.E.PriceDarkCumulus1
rain	dark_cumulus_2_512kb.mp4	dark cumulus 2	http://archive.org/details/C.E.PriceDarkCumulus2
rain	heavy_clouds_512kb.mp4	heavy clouds	http://archive.org/details/C.E.PriceHeavyClouds
rain	RainOffBarnRoofWS_512kb.mp4	rain off barn roof	http://archive.org/details/RainOffBarnRoofWS
random1	CEP195_512kb.mp4	car and train crash	http://archive.org/details/CEP195
random1	CEP481_512kb.mp4	1951 orange bowl - miami vs clemson	http://archive.org/details/CEP481
random1	CEP502_512kb.mp4	asking for a date	http://archive.org/details/CEP502
random1	CEP504_512kb.mp4	how to say goodnight	http://archive.org/details/CEP504
random1	CEP530_512kb.mp4	crisis in laos	http://archive.org/details/CEP530
random1	CEP534_512kb.mp4	alien	http://archive.org/details/CEP534
random1	SF133_512kb.mp4	coney island - wonder wheel	http://archive.org/details/SF133
random1	SF147_512kb.mp4	hindenburg over new york city	http://archive.org/details/SF147
random1	SF173_512kb.mp4	sexist office fashion show	http://archive.org/details/SF173
random2	CEP00112_512kb.mp4	crop dusting from pilot's perspective	http://archive.org/details/CEP00112
random2	CEP138_512kb.mp4	white zombie - excerpt	http://archive.org/details/CEP138
random2	CEP184_512kb.mp4	car careens off bridge and into the water	http://archive.org/details/CEP184
random2	CEP243_512kb.mp4	folding of the bulls, pamplona spain	http://archive.org/details/CEP243
random2	food_colouring_1.mp4	food colouring clip	http://archive.org/details/FoodColouringClip
random2	Katarinahissen_512kb.mp4	going down and up katarinahissen - the katarina lift	http://archive.org/details/GoingDownAndUpKatarinahissen-TheKatarinaLift
random2	SF146_512kb.mp4	hindenburg - end of a successful voyage	http://archive.org/details/SF146
random2	SF160_512kb.mp4	navy frogmen	http://archive.org/details/SF160
random2	SF172_512kb.mp4	dog show	http://archive.org/details/SF172
random3	1936-03-18_Gala_Parade_On_St_Patricks_Day_512kb.mp4	40,000 march in gala parade on st. patrick's day	http://archive.org/details/1936-03-18_Gala_Parade_On_St_Patricks_Day
random3	CEP185_512kb.mp4	car plunges over cliff	http://archive.org/details/CEP185
random3	CEP390_512kb.mp4	western chase with a twist	http://archive.org/details/CEP390
random3	CEP450_512kb.mp4	folding up the tv	http://archive.org/details/CEP450
random3	CEP499_512kb.mp4	roy rogers - singing cowboy	http://archive.org/details/CEP499
random3	Crow_512kb.mp4	urban animals - crow	http://archive.org/details/EvaVikstromUrbanAnimals
random3	nosferatu1_512kb.mp4	nosferatu: hutter accidently cuts his finger	http://archive.org/details/nosferatu2
random3	SF121_512kb.mp4	tacoma narrows bridge collapse	http://archive.org/details/SF121
random3	SF139_512kb.mp4	coney island - wild tiger act	http://archive.org/details/SF139
random3	SF145_512kb.mp4	hindenburg disaster	http://archive.org/details/SF145
random4	AliceInWonderland-WithAudio_512kb.mp4	alice in wonderland - with audio	http://archive.org/details/AliceInWonderland1915_503
random4	CEP153_512kb.mp4	vampire bat - spooky opening scene	http://archive.org/details/CEP153
random4	CEP0387_512kb.mp4	lair of the leeches	http://archive.org/details/CEP0387
random4	CEP480_512kb.mp4	1951 cotton bowl - texas vs tennessee	http://archive.org/details/CEP480
random4	CEP501_512kb.mp4	roy rogers shoots the bad guy off a balcony	http://archive.org/details/CEP501
random4	CEP503_512kb.mp4	teenage fun, 1949 style	http://archive.org/details/CEP503

Token (36 total)	File Name (322 total)	Description	URL (last accessed 2013-08-04)
random4	CEP533_512kb.mp4	peace riot in rome	http://archive.org/details/CEP533
random4	ChallengerDisaster_512kb.mp4	challenger disaster	http://archive.org/details/ChallengerDisaster
random4	SF135WS_512kb.mp4	coney island - food	http://archive.org/details/SF135WS
stock	CEP_00_033_WS_512kb.mp4	cxs train crossing trestle	http://archive.org/details/CEP_00_033_WS
stock	CEP00108WS_512kb.mp4	sunrise, mountains and trees	http://archive.org/details/CEP00108WS
stock	CEP00111_512kb.mp4	crop duster	http://archive.org/details/CEP00111
stock	CEP124WS_512kb.mp4	morning sky	http://archive.org/details/CEP124WS
stock	CEP154WS_512kb.mp4	morning freight	http://archive.org/details/CEP154WS
stock	CEP282_512kb.mp4	country church	http://archive.org/details/CEP282
stock	CEP286_512kb.mp4	country church steeple	http://archive.org/details/CEP286
stock	CEP360_512kb.mp4	mountain magic 1	http://archive.org/details/CEP360
stock	CEP363_512kb.mp4	mountain magic 3	http://archive.org/details/CEP363
stock	CEP374_512kb.mp4	sun and cloud	http://archive.org/details/CEP374
sun	CEP126WS_512kb.mp4	rising sun and fir trees	http://archive.org/details/CEP126WS
sun	CEP253_512kb.mp4	morning mountain 2	http://archive.org/details/CEP253
sun	CEP308_512kb.mp4	sunup 1	http://archive.org/details/CEP308
sun	CEP310_512kb.mp4	sunup 3	http://archive.org/details/CEP310
sun	CEP318_512kb.mp4	red sun 1	http://archive.org/details/CEP318
sun	CEP372_512kb.mp4	red sun rising	http://archive.org/details/CEP372
sun	CEP375_512kb.mp4	sun and clouds 3	http://archive.org/details/CEP375
sun	CEP376_512kb.mp4	sun rising over mountain	http://archive.org/details/CEP376
sun	vivid_sunrise_512kb.mp4	vivid sunrise	http://archive.org/details/C.E.PriceVividSunrise
timecar	AnotherSuburbanSky_512kb.mp4	another suburban sky	http://archive.org/details/EvaVikstromAnotherSuburbanSky
timecar	CEP00109_512kb.mp4	rush hour traffic	http://archive.org/details/CEP00109
timecar	CEP204_512kb.mp4	blue 1960 corvair on the road	http://archive.org/details/CEP204
timecar	CEP206_512kb.mp4	1960 corvair travels cross country	http://archive.org/details/CEP206
timecar	CEP483_512kb.mp4	morning drive - time lapse	http://archive.org/details/CEP483
timecar	Suburb1Panorama_512kb.mp4	suburban skies - panorama	http://archive.org/details/EvaVikstromStockFootageSuburbanSkiesinMarch2007
timecar	Suburb2Construction_512kb.mp4	suburban skies - construction	http://archive.org/details/EvaVikstromStockFootageSuburbanSkiesinMarch2007
timecar	Suburb7TreesC_512kb.mp4	suburban skies - trees	http://archive.org/details/EvaVikstromStockFootageSuburbanSkiesinMarch2007
timecar	valley_fog_512kb.mp4	valley fog	http://archive.org/details/C.E.PriceValleyFog
war1	CEP400_512kb.mp4	iwo jima - craft hit by enemy fire	http://archive.org/details/CEP400
war1	CEP401_512kb.mp4	iwo jima - firing on enemy beach installations	http://archive.org/details/CEP401
war1	CEP417_512kb.mp4	iwo jima - ships blast iwo jima 2	http://archive.org/details/CEP417
war1	SF149_512kb.mp4	aircraft drop depth charges	http://archive.org/details/SF149
war1	SF150_512kb.mp4	plane-eye view of carrier landing	http://archive.org/details/SF150
war1	SF154_512kb.mp4	P2V neptune fires anti-submarine missles	http://archive.org/details/SF154
war1	SF159_512kb.mp4	marines loading into helicopters	http://archive.org/details/SF159
war1	SF164_512kb.mp4	tanks on the beach	http://archive.org/details/SF164
war1	SF177_512kb.mp4	japanese attack pearl harbor	http://archive.org/details/SF177
war1	SF178_512kb.mp4	german luftwaffe bombs london	http://archive.org/details/SF178
war2	CEP_00_073_512kb.mp4	american planes pounding a japanese-held island	http://archive.org/details/CEP_00_073
war2	CEP402_512kb.mp4	iwo jima - landing craft	http://archive.org/details/CEP402
war2	CEP403_512kb.mp4	iwo jima - night shelling	http://archive.org/details/CEP403
war2	CEP410_512kb.mp4	iwo jima - mount suribachi gets an artillary pounding	http://archive.org/details/CEP410

Token (36 total)	File Name (322 total)	Description	URL (last accessed 2013-08-04)
war2	CEP411_512kb.mp4	iwo jima - mortar fire	http://archive.org/details/CEP411
war2	CEP414_512kb.mp4	iwo jima - rockets 1	http://archive.org/details/CEP414
war2	SF151_512kb.mp4	president john f. kennedy	http://archive.org/details/SF151
war2	SF155_512kb.mp4	jet take off from carrier	http://archive.org/details/SF155
war2	SF156_512kb.mp4	jets take off from aircraft carrier 2	http://archive.org/details/SF156
war2	SF180_512kb.mp4	japanese attack china	http://archive.org/details/SF180

B. User Test SurveysContent Sourced from Archive.org

B.1 General Information

User Token:	Gender:	Age:	Nationality:	Do you own a smart phone?	additional comments/suggestions:	Did you sign in using the QR-code?
automatic	male	25	Canadian	yes		yes
brave	female	19	Japanese	yes		yes
dependent	male	26	Japanese	yes		yes
fierce	male	25	Chinese	yes		yes
fortune	male	25	Japanese	yes		yes
india	male	30	Saudi Arabia	yes	i love you wayne :) godspeed!	no
					this is a prototype so i understand that some feature was not fully realize	
					dangerous. i always looking at screen while walking	
					consider placement and access of videos on map... should i a) be able to access if its in a certain radius (and not be at actual location of video) or b) you have to be at exact location to unlock video.	
					map colors are too dark. too much contrast	
					thought pulse button was a map, but was just an icon... consider auto update instead of constant pulsing	
					consider using sound as exploration tool.	
india (shared)	male	35	American	yes		no
meaty	male	22	Japanese	yes		yes
mike	male	24	Japanese	no		yes
november	male	23	Japanese	yes		yes
papa	male	30	Puerto Rican	yes		no
papa (shared)	female	24	Taiwanese	no	when walking the map is not in the same direction, and it's difficult to read	no
papa (shared)	male	26	Chinese	no	it should be great that if there is a mode which the user doesn't need to always look at the screen but the system will notify you.	no
romeo	female	28	Chinese	yes	fantastic project	no
smart	female	24	Indonesian	yes	congratulations!	no
smart	female	24	Chinese	yes	you are welcome!	yes
smart (shared)	female	23	American	no		
tango	female	23	Japanese	yes	Fight ! Wayne :)	yes

User Token:	Gender:	Age:	Nationality:	Do you own a smart phone?	additional comments/suggestions:	Did you sign in using the QR-code?
uniform	male	31	Spanish	yes	Wish the best for this project. I think people that creates something have not only good ideas, also good emotions that wants to go out and what they/we create its a good way to show and feel better. World needs changes. This project i like because all world can use, like the song of Imagine of John Lennon. Can we imagine all people just having fun? no matter from where they are, religion, etc... Congrats	no
united	male	24	Chinese	yes	very impressive! congratulations!	no
victor	male	26	Canadian	yes		yes
whiskey	male	30	Japanese	yes		yes
xray	male	26	Swedish	no		yes
yankee	male	22	French	yes	on the interface, the way the screen is divided is not really practical to use. maybe a pop-up like display would be easier	yes

B.2 About Southern Dojo

User Token:	how interesting is the concept of Southern Dojo?	how interested were you in exploring the area for contents?	how interested are you in using this prototype at other times of the day to unlock more content?	how likely are you to access this prototype again in the next week?	Were you more interested in the design of the prototype or the content in the prototype?	What excited you about this concept?	What don't you like about this concept?	What type of content did you find?
automatic	5	5	4	4	content	location based content viewing		
brave	4	3	4	2	content	this time, when i go to the area that there're many trees, i got some nature related videos and when i went to the station i got some kind of dangerous videos. so these changes were really interesting for me.	i like this basically	lava, glacier? sakura, scene of some old movies
dependent	4	4	3	2	content	it was fun		
fierce	4	3	3		both equally	You friends go to some where, and post some contents they like, with the time, weather tags. When you go to the same place you can share the memory with them. That's cool.	It needs more and better social network functions, such as, you can add your comment to the contents and share to your friends. I think this wil be platform someone re-experience to another video experience with GPS or other life log. In this case, contents are not necessarily related with specific areas.	Old movie clips or maybe commercials? I'm not sure...
fortune	4	4	4	3	design	Connect videos to space and weather.	UI can be enhanced and the content can be related to the location	war, bombs, space shuttles, jfk, kids & toys, ship
india	5	5	5	5	both equally	the concept is totally novel and it was exciting to figure out the idea and concept behind the app.	UI layout buttons difficult to manipulate, feature discoverability	war videos old tv commercial
india (shared)	3	4	3		both equally	potential to create content specific geolocation content provide ability to discover new places, you would otherise not go to.		
meaty	3	3	2	2	both equally	to explore and find a funny content	slow	videos

User Token:	how interesting is the concept of Southern Dojo?	how interested were you in exploring the area for contents?	how interested are you in using this prototype at other times of the day to unlock more content?	how likely are you to access this prototype again in the next week?	Were you more interested in the design of the prototype or the content in the prototype?	What excited you about this concept?	What don't you like about this concept?	What type of content did you find?
mike	3	3	3	2	design			war
november	2	3	4	2	design			war
papa	4	5	4	5	both equally	content being more personalized more specific to a type of "experience" that you're looking for. For example, check-in/out of a palce before you go. Like. Club or park to see if it's crowded	design	
papa (shared)	4	2	3	2	content	to know something about an unfamiliar place	the content should be more interesting	video
papa (shared)	5	4	4	5	both equally	exploring	the system could notify me	videos
romeo	5	3	4	5	design	can see how people make fun with locations while visiting a new place, can get familiar with local community quickly.	concept perfect, maybe improve on categorizing contents	sky movie cut scene of old movie
smart	4	4	4	3	content	its like searching for easter egg, its amusing and interesting to explore	the design feels too military, using a cooler color scheme would be nicer and more relaxing to look at	cartoon, rabbit, guy on a plane, scenery, GI Joes
smart	4	4	3	3	design	we can share our contents at everywhere,and can design the way that i upload it.	i can tell my friends my feeling, this is interesting.	so many contents. i'm not sure yet.

User Token:	how interesting is the concept of Southern Dojo?	how interested were you in exploring the area for contents?	how interested are you in using this prototype at other times of the day to unlock more content?	how likely are you to access this prototype again in the next week?	Were you more interested in the design of the prototype or the content in the prototype?	What excited you about this concept?	What don't you like about this concept?	What type of content did you find?
smart (shared)	5	3	4	3	design	i think it's really cool that there is location-based content, though i guess it might be more interestd if the content was more related to me orm y profile (either videos taken by people i know or videos of things I would be interested in) and if the content itself was more related to the location it was found in (though i guess it kinda was and i think that is your intention). the concept is really, really cool, but because of loading issues it was less enjoyable. we also didn't have headphones so we didn't listen to the sound. but if i was alone, i might be more willing to use headphones and therefore the app itself. it would be interesting to use the app while on the train (i would be excited to see which videos play at different station/ different times)	i don't like that there is no easy way to filter the available videos right now. also the loading time. the "smiley" also didn't work for us. it would be nice to get videos like achievements too that you could show off your profile - like the cat video.	we found some retro american videos, a video of a rabbit, a stormy landscape, a pilot of some sort.
tango	3	4	4	3	content	contents are changing by the place and weather -- is funny :)	not related to the content and place	Alice
uniform	5	4	4	5	both equally	I like the new technology and also looking forward for the project of my friend. At the end i could try and i was surprised i-m thinking we can use that project in many different ways, options or meanings	actually i cant say nothing bad, i think with more contents and more distribution or many different new applications will be nice for anybody	i found beer and coffee advertisement, so i don-t know why i want to drink beer now hehehe.
united	4	5	5	5	content	never know what the next video is	for most of the time i was using it i can't renew my position on the map	war ..... building. old movies.

User Token:	how interesting is the concept of Southern Dojo?	how interested were you in exploring the area for contents?	how interested are you in using this prototype at other times of the day to unlock more content?	how likely are you to access this prototype again in the next week?	Were you more interested in the design of the prototype or the content in the prototype?	What excited you about this concept?	What don't you like about this concept?	What type of content did you find?
victor	3	3	2	2	content	seeing what is available around me. the interaction		
whiskey	4	4	3	3	both equally	exploring is good		
xray	4	4	4		design	as a gamer i was excited about scanning my environment for information	it was unclear what was content. would not know unles i was told	commercials and envoronmental videos
yankee	5	3	4	5	design	the way the content is accessed is really interesting. i could lead to new ideas such as games or advertisement	the interface is still buggy as its hard to really focus on the content	nature around the football field old action movies around the station (university side)

User Token:	How often do you use YouTube?	Have you ever uploaded a video to YouTube?	Of content viewed on YouTube, how much is professionally generated versus user generated?	How do you feel about advertisements on YouTube?	What do you like about YouTube?	Do you have any criticisms of YouTube?
automatic	once a month	no	4	don't like	videos	there are too many videos
brave	multiple times a day	yes	2	don't like	addictive, but that means interesting. we can convert the video on youtube to mp3 and we can get free osngs! awesome!	not really
dependent	once a week	no	3	don't like	interesting easy to use	
fierce	multiple times a day	no	2	don't like	High quality, high speed, no ads(or almost?).	Sometime I find a video but I cant watch it because of region and copyright problems.
fortune	multiple times a day	yes	1	Mostly dislike, sometimes like.	easy sharing my video or my favorite video.	ad is usually not beautiful.
india	multiple times a day	yes	2	don't like	the ability to view only content of your interest	ads, search ranking
india (shared)	multiple times a day	yes	1	don't care	democratic can find content that i thought was lost forever, or content I thought only I cared about I can watch when I please	content organization need better search filters to make sure that users don't have bad, undesired videos for search results
meaty	multiple times a day	no	4	don't care	it's nice to get music, information, etc.	no.
mike	multiple times a day	yes	3	don't like	easy to access world's videos	no
november	multiple times a day	no	4	don't like		

User Token:	How often do you use YouTube?	Have you ever uploaded a video to YouTube?	Of content viewed on YouTube, how much is professionally generated versus user generated?	How do you feel about advertisements on YouTube?	What do you like about YouTube?	Do you have any criticisms of YouTube?
papa	multiple times a day	yes	3	part of it sucks but can't really ??? it's not as bad as TV	the scpe of the content. how you can find nearly everything. especially things from the past, etc. also video content that due to it being international is not broadcasted in your country	it need to be simpler. it would be great if quality content was somehow separated or categorized somehow from more UGC quality video.
papa (shared)	multiple times a day	no	3	don't like	convenient	no
papa (shared)	once a week	yes	3	don't like	lots of contents for free. cat videos	advertisement
romeo	multiple times a day	yes	3	don't like	honestly tell you everything about key words	no advertisement please and it's annoying they put advertise on the contents a upload because of background music
smart	every single waking hour	yes	5	don't care	it's addicting as if atract me to one amusing video to another	currently no
smart	once a day	yes	3	like	some new contents and design there.	we can share our contents there,but it is just about contents.no matter place ,author,and background.

User Token:	How often do you use YouTube?	Have you ever uploaded a video to YouTube?	Of content viewed on YouTube, how much is professionally generated versus user generated?	How do you feel about advertisements on YouTube?	What do you like about YouTube?	Do you have any criticisms of YouTube?
smart (shared)	multiple times a day	yes	3	don't like	i like how easy it is to find videos and how quickly users upload videos espeicially after an event/etc. i also like making playlists/liking videos, listening to mucis, and watching user generated comedy videos	people comment horrible things. too many ads
tango	once a day	yes	4	don't care		heavy to open... (in the outside)
uniform	multiple times a day	yes	3	it depends if i-m interested	you can find something new, interesting, jokes, music, cinema, interviews, anything, its perfect	No i think is the present and future
united	once a day	yes	2	don't like		not available in china
victor	once a week	yes	3	don't like	listening to free music "legally	no
whiskey	once a week	yes	3	don't care	easy to use	
xray	multiple times a day	no	2	don't care	a laugh is just a click away. i can watch, have fun and learn.	the comment section is filled with some of the most ignorant and obnoxious people

User Token:	How often do you use YouTube?	Have you ever uploaded a video to YouTube?	Of content viewed on YouTube, how much is professionally generated versus user generated?	How do you feel about advertisements on YouTube?	What do you like about YouTube?	Do you have any criticisms of YouTube?
yankee	multiple times a day	no	2	don't like	i can use if either for music, work or fun. i think that i watch mainly professional generated videos when i want to learn about something	as youtube keep track on the videos that you viewed after a while it's hard to find some new categories of videos

B.4 About Content Creation

User Token:	Is there value in user-generated contents?	Have you ever produced either digital audio or video contents?	Would you be interested in being involved with a content creation team with a minimum commitment of 2 hours once every other week?	If you answered yes (or maybe) above, what skills would you be interested in learning?	which skills do you already have? (even if mildly proficient)	How many people do you personally know that produce audio/visual contents(e.g. music, videos, etc.) that you consider to have quality high enough for general consumption?
automatic	4	yes	yes	camera use, computer programming	computer programming	1-5
brave	4	no	no			1-5
dependent	3	no	no			1-5
fierce	3	yes	yes	camera use, directing, video editing, story writting	camera use, storyboard	6-10
fortune	4	yes	maybe	acting, voice talent, etc., color correction	audio recording, camera use, computer graphics - maya/after effects, data management, directing, graphic design - photoshop/illustrato lighting, producing, video editing	6-10
india	5	yes	yes	acting, voice talent, etc., camera use, computer programming	computer programming, video editing	6-10
india (shared)	5	yes	no			6-10
meaty	3	no	no			1-5
mike	2	no	maybe			
november	4	no	no			
papa	5	yes	maybe	depends		6-10

User Token:	Is there value in user-generated contents?	Have you ever produced either digital audio or video contents?	Would you be interested in being involved with a content creation team with a minimum commitment of 2 hours once every other week?	If you answered yes (or maybe) above, what skills would you be interested in learning?	which skills do you already have? (even if mildly proficient)	How many people do you personally know that produce audio/visual contents(e.g. music, videos, etc.) that you consider to have quality high enough for general consumption?
papa (shared)	5	yes	yes	audio recording, audio mixing, camera use, web design, computer programming, data management, directing, graphic design, lighting, computer graphics - maya/after effects		1-5
papa (shared)	5	yes	yes	audio recording, audio mixing, camera use, web design, computer programming, graphic design, video editing, computer graphics - maya/after effects	audio recording, audio mixing, graphic design - photoshop/illustrato video editing	11-15
romeo	5	yes	maybe	color correction, directing, lighting, computer graphics - maya/after effects	camera use, graphic design - photoshop/illustrato video editing, web design	11-15
smart	4	yes	maybe	acting, voice talent, etc., producing	graphic design - photoshop/illustrato video editing, animation - flash/after effect	25~

User Token:	Is there value in user-generated contents?	Have you ever produced either digital audio or video contents?	Would you be interested in being involved with a content creation team with a minimum commitment of 2 hours once every other week?	If you answered yes (or maybe) above, what skills would you be interested in learning?	which skills do you already have? (even if mildly proficient)	How many people do you personally know that produce audio/visual contents(e.g. music, videos, etc.) that you consider to have quality high enough for general consumption?
smart	4	yes	yes	acting, voice talent, etc., camera use, data management, directing	acting, voice talent, etc., camera use, data management	6-10
smart (shared)	5	yes	no			1-5
tango	4	no	maybe	acting, voice talent, etc., web design, computer programming, producing, video editing		11-15
uniform	3	yes	yes	audio recording, audio mixing, camera use, lighting, producing, video editing	audio recording, audio mixing, producing	25~
united	4	yes	maybe	acting, voice talent, etc., camera use, color correction, directing, producing, video editing, computer graphics - maya/after effects	acting, voice talent, etc., audio recording, audio mixing, camera use, color correction, computer programming, data management, graphic design - photoshop/illustrato lighting, producing, video editing, web design	6-10
victor	3	yes	no		camera use, computer programming	1-5
whiskey	4	yes	no			1-5

User Token:	Is there value in user-generated contents?	Have you ever produced either digital audio or video contents?	Would you be interested in being involved with a content creation team with a minimum commitment of 2 hours once every other week?	If you answered yes (or maybe) above, what skills would you be interested in learning?	which skills do you already have? (even if mildly proficient)	How many people do you personally know that produce audio/visual contents(e.g. music, videos, etc.) that you consider to have quality high enough for general consumption?
xray	4	no	maybe	acting, voice talent, etc., audio recording, audio mixing, web design, graphic design, video editing, computer graphics - maya/after effects	computer programming	1-5
yankee	4	no	maybe	audio mixing, web design, computer programming, data management, human interface design	computer programming	1-5

C. Screen Shots of User Tests Via Tokens

C.1 Group User Tests

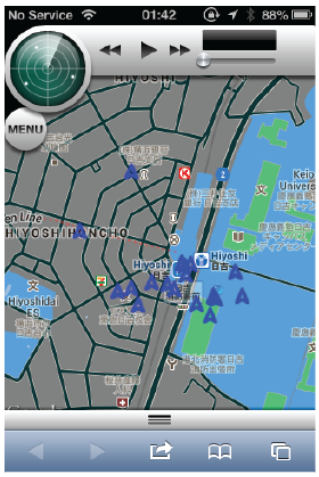
BRAVE

DEPENDENT

INDIA

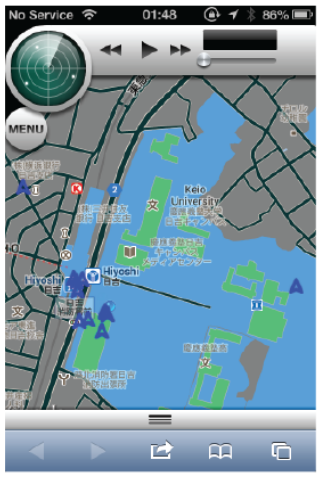
MEATY

NOVEMBER

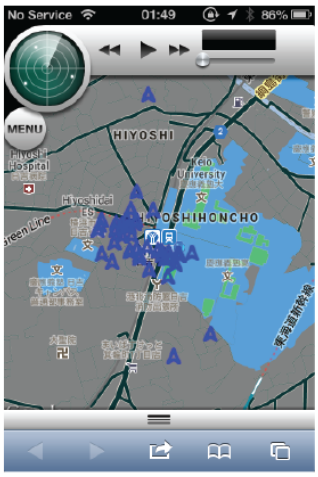


PAPA

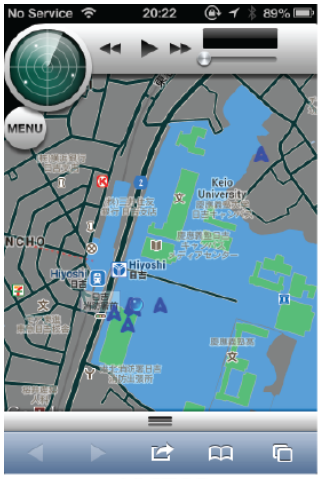
ROMEO



SMART



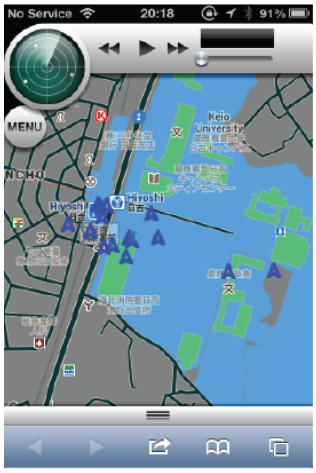
UNITED



VICTOR

WHISKEY

XRAY

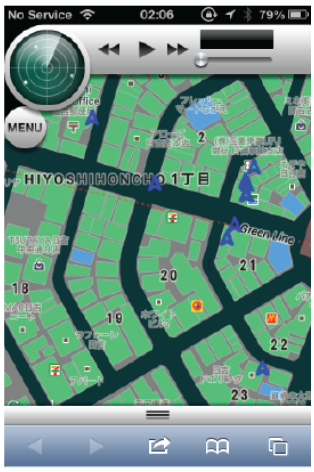


YANKEE

C.2 Additional Tests

FIERCE

FORTUNE



GOLF

OSCAR

SIERRA

SPECIAL

TANGO

UNIFORM

D. Interviews with Content Creators

D.1 Content Creator A

Wayne
ok, i don't want it to be a super formal thing, but, you know,uhmm, the concept that i'm actually trying to do, well, you tell me about the content development that you are involved in, either as a hobby or more professionally, what do you do?

Tony
Actually because my style was always involved in music I'm doing music creation, now a days in Spanish cap game and also music projects, like japanese music and also european style like rock and metal, and also i'm collaborating in some film projects, now a days in Yokohama university and now that's it

Waye
so most of the projects that you, I mean, how big are the projects you work on?

Tony
actually or in the past?

Wayne
Uhm, just any, i mean

Tony
well, acutally last more i was working with very very beautiful people, Lagrima Conque and these guys were doing films like Kill Bill, The Bastards, Bourne Supremacy, and I could work with them, so, sometimes the project is big sometimes the project is small, I think the most important for me is,

always i want to do, because i know that always I'll learn something new, even if its bigger even if its smaller.
In the biggest production, for example when i edit some big Spanish tour like (i don't understand the names of the bands :() ther is a lot of staff that is very nice, but at the end the same problems exist, but of course if there are more people (again i don't understand), anyway i like to do both

Wayne
ok, so, i want to talk specifically about your projects, and involve the digital distribution aspect of it, where, where, talk about finding your audience online

Tony
ok, in the past i was using like digital portals like myspace, now i think they change beat, and now i think is better like other stuff, they changed things, but nowadays i think is better when you record an album or any product there are companies that can put, in like big portals, like itunes, yahoo, amazon or these kind of portals you can be there, and also these people have another service to promote, for example, to appear like advertising in google, in itunes, for example when you open itunes you can be there, or you can also be in the top 10, for example me, im workin in Spanish in two companies, one called ,the people they care about royalties, and sometimes they do some promos to promote new artists, and another way i have a digital promotion called... i forgot the name, well, specifically digital promotion, they take care of royalties only when people buy by internet, and they put in spotify and this kind of portal. The other small like for example if you play in a club, or if your music appears on tv or appear on the radio, people buy your cd, these royalties, there are another company, the digital are another company, im working with two companies in Spain.

Wayne
And are these companies expensive

Tony
of course if you want a big production is expensive, very expensive, beause is more, like 2000 dollars or like these, for example the big productions are like these, they pay a lot of money and people know because it appears everywhere. But for a band that starts or like they they start to talk for 300 dollars for the first 7 day, because normally when you took the cd, part of the CD, depending on the time, that is on the street, for example, tomorrow my cd will be on the stores, from tomorrow until next week almost all of the sells, maybe 40% will be for the distribution company, because the distribution companies pay before and then you are in radio and tv, is very difficult to calculate that, there are many people involved most times, of course you can do it alone but alone as you can imagine you have to be 8 hours per day sending emails, calling, but nowadays we don't have time

Wayne
you think that those methods are effective?

Tony
you mean contracting people? yes, i think is the only way, because of course there is good talent, now these people have it easy to record good sound, in the past going to a studio was very very expensive, and nowadays there are very good studios and because there are lot of people and there are lot of studios the price goes down a lot, so i think is better, because the most important thing for a band is the music, because if you have to worry to contact the club, or these radio for the interview, or send the promo, if you do distribution of the work is better, i think.

Wayne
So, I'm seeing, i don't really have data to back this up, but the prices of the studios are going down, and the amount of people able to create good music is increasing, so i think there is more and more artists that are really good, they are increasing dramatically, and these people can't afford to go to these big companies, and even if they could afford it, with the amount of content

produced out today, only a couple of companies found audiences for all of these bands, and i'm seeing a gap in distribution where these companies and the mainstream media are actually able to come in like youtube when it first started it was great because anybody could come in and found an audience but now with the amount of content that is uploaded every single day, and with the advertisements and google selling the search words, professional generated content is coming in and dominatin it, it will suggest mass media before the internet. So im very interested in developing a sort of alternate distribution methods that allow content creators to be able to distribute content themselves, to give them creative tools, so the creativity extends past the content itself and how you create the context using time, place, weather, different things like that to be able to target your audience, so say you don't go to these companies at all, any thoughts or comments are helpful, do you have any comments or thoughts?

Tony
For example i do like a portal internet, you give the opportunity bands and people to put their stuff in the website for example?

Wayne
Do you know kind of where your audience is in a physical location? Like in this part of Tokyo, the people that go to this area are more likely to like my music that the people in this area. And not only that, like the people who like my music are more likely to be out at night or is my audience people commuting in the morning, do you think about this?

Tony
When i came here, now i've been here for more than a year and a half, i could find that, for example the people in Shibuya and people Shinjuku are quite different, of course they are young people, but there are almost all class, for example i was in Shinjuku yesterday they had a show in a place call Katsu Hall (???) and that place they are doing rock promotion, ,so that place is the place if you want to listen a band you go to that place, but if for example you

want to listen jazz you have to go, maybe, Omotesando, Roppongi, because there is the best club scene in Japan. But in Europe i could play in London, no London, but in (???) in England, and i played in France, Slovenia, Italy and of course Spain, and i could find different, is always the same, well i don't know in America or Africa or other countries , but in Europe, it depends in the countries they like, maybe people like alot street metal, maybe because (4:40 ??)

The thing nowadays exist a lot of portals that you can upload anything, for example i remember "La cupula digital", is a Spanish portal, these people do that, and nowadays in Spain they are doing a big portal ,not only for musicians, also for artists like in the circus and many things, and they will put some ideas and they will work on the place, the problem is there are a lot of people. For example here in Japan, when i was playing in a show, i was very surprised because every day there were playing like 9 projects, so i think the problem is that you an invite your friends and they will go to see you but not all the bands, maybe the one before an the one later, but they will not see the 9 bands, always i see that, we are performing, 9 artists, and you can't take contact, because you say "pff, a lo of people, no?", so i think the problem, for example in the past people know Led Zeppelin, Deep Purple, Rolling Stones, The Beatles, because they where the main bands, but now there are thousands more, now the part of the cake is going less less less less, is kind of difficult now

Wayne

Yes, i think is really hard to, how many shows can you actually play?, you play a show and you might increase your audience by even 5 people, that is very good, but like, you say, you go, but you go in the internet and you want to find something thing , what are you going to do?, are you going to google "new music"?, you are not going to get anything, is almost impossible, i think is valuable to develop some sort of alternate method in order to build an audience of people, that is the whole concept, is sort of a geolocation base distributed on time, place and weather, that's what i'm doing. Just kind of closing comments, what do you feel about it? what do you like? or what

direction? if you talked about it is ok but if there's anything else, i'm particularly interested because you are content creator

Tony
The concept, as i told you before, is interesting because not only people interested in new creation or (??). thanks to that project maybe we can go to anything new that we don't expect, and anything that we don't expect is very nice, for example, in my life i always hope when i'm not doing anything i don't expect nothing because anything that will happen will be great, so i think maybe you can not expect nothing working on the street and maybe you can find anything and you will be “wow”. So i think these kind of projects are like this. Also as we talked befor, i think is interesting because it can offer maybe contents of not only music, not only advertisement, also cultural things, because, for example, people that are from different countries, we are going or traveling other places, is very interesting, where we cannot because we have no time or we don't want to pick a book, ok lets go here, what we have? and maybe we are missing a very beautiful place, and i think is very interesting. I also think is very interesting because these kind of projects are for all people, no matter if we are from different country, religion or age, is open, people can join and have fun, and nowadays is very taihen, so people need to love more, they have many of problems, i think is very interesting, very nice.

Wayne
Do you think this will be a successful method of content distribution

Tony
Yes, i think you can do also commercial stuff, for example, try to show some brands and maybe they will be interested in being they aren they could give good money, because nowadays publicity and advertisements are quite (???), so i think because it is a new ways they will be interested, and maybe it can be the new way to do publicity nowadays, so i think is quite interesting, and also cultura, if you want to do for free, if i was you better not for free,

because if you do for free people will take your idea and copy it and will pay, and the value of your talent or idea will be not there, only for that, not for the money, i respect these projects if its nice, if you have the value, you can do good (???) about that.

Wayne
Thank you

You are welcome

D.2 Content Creator B

“Facebook reverbnation myspace, and you do find a few people here and there, but the only reason you meet new people online is because they’re touring in athens and looking for an opener. so they can play in athens. never been contacted to play outside of athens. so it's really … all these websites are a place to host mp3s for free. so when you play the show, you can direct them to your website. i'm not on itunes etc. here's where you can hear my stuff if you give ashit.

“it is hard to find like minded people in your physical area. like a place in athens where everyone is a musician.

“my opinion. It’s like the websites can host … bandname picture for free. however, everyone can do that. the sea of the artists. i can be picking up a guitar for the first time, and if i have 200 friends, he can get the same exposure as me. if i'm looking for new music… i would never go to reverbnation. the reason why i do it is because it's free.

“it’s a catch 22… now anyone can record. you can record on your phone/laptop… also but you have more to sift through. on one hand you'd like to give everyone a shot, but on the other hand you have to sift through a thousand of bands in a town like athens. there's no way a

thousand bands are good.

“Musicians are very isolated. everyone's doing their own thing. want to make money. it'd be great if music was not a thing to buy. what if it was something that you could take in your own life… 100 years ago, you couldn't record music. now you’re bombarded by it. it's become a product. but not only to play music but to have a community of musicians. it takes more work. it's difficult to get people together. what people want to hear these days are cover bands at the bar. live music almost seems a thing of the past. let's just hear the old stuff now.

“so it’s like you’re going down the endless rabbit hole of nonsense.. what are you going to do? google ‘new music’?

“i think [the concept of Southern Dojo is] a cool idea. otherwise you’re jumping around from cat video to cat video to a cat video with a fat guy and then you’re just watching a fat guy video and you always end up on a moon landing hoax video.”

~Michael

E. Southern Dojo Logo

"In his heart a man plans his course,
but the Lord determines his steps."
~Proverbs 16:9