What are the Key Characteristics of Vine and how do Audiences Perceive and interact on Vine Platforms?

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Abstract

This thesis appreciates Vine interactive platforms with regards to audience perspective and interaction. It examines different media trends to emphasise the research question was what conventions of a social media platform helped in promoting appeal and status.

The study relays importance on current social trends and patterns and those emerging, in eclectic social environment Vine. A platform promoting video trends that had piqued multiple industries and a plethora of generation's interest involving themselves in the hysteria of Vine. The research carried out was surveillance on Vine activity, with speculative look at its competencies as a platform. Study focused across a UK demographic investigative analysis carried out revealed the intricacy of Vine social platforms and its prospective audience.

Adhering to the methodology comprised of fifty or more so screenshots of Vine website and mobile app showcasing various functions and controls in addition research was also carried out with eight interview candidates based on their opinions and Vine progression. Research collection provided insight into how a quick emerging platform raised audience retention release platform updates and new function in opposition to competitor and fluctuations in popular culture reflect the evolution on Vine platform

Established in 2013 by social media platform Twitter, Vine set up was structured to ensure viewers and visitors alike had full exposure to its content. The unique selling point was the limitation of content duration, with videos shared amongst friends and other users alike.

Revelations attained during study highlight key elements of Vine state when the platform was active. Key findings during research were that Vine was caught between a stage of societal events and industry conventions. Additionally insight on the general impressions of Vine and misinterpretations of it purpose revolved an alternating social regeneration

combined with the fast paced upload of visual content, to communicate messages, entertainment, pedagogy, art and promotion for members to share.

Vine user videos comprised of brand optimization, political satire, creative experiments and incentives.

The thesis provide a look into Vine platform during its active state what occurred during its prolific and peak state

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Introduction

This MA examines Vine, the visual social media networking platform established in 2013 and owned by Twitter. The distinguishing and unique characteristics of Vine enabled its audiences to create, download and send content of their choice through a six second video. Videos were categorised into genres for example sports, art and comedy. Vine was bi-faceted having both an app and website, although it also included messaging and public forums.

Vine app had access to create and edit videos, while the website let users watch, share and interact with other members. The website had its own library of videos and interactive features for its users, enabling them to choose whether to like or dislike content. Members chose to share or repeat a Vine of their liking

known as 're-Vines', the most popular of which were showcased on their own featurette page. Fan pages were made available to creative users with a larger Vine fan base, as opposed to users with a smaller following, who were able to create and share one of their own pages. This study carried out its research investigation through selection of eight interviews with candidates from mixed background and genders. Furthermore semiotic analysis of the textual references collected from the Vine website and app were recorded over a set time. This was done selectively to analyse the way audience interacted, from what they shared to what was frequented on Vine main pages.

The Change

This study was embarked upon when Vine platform was active and at the height of its popularity. However significant modifications to its features were introduced in 2016 by its owner, which had an impact on some parts of the data analysis. Originally Vine enabled users to participate by uploading and sharing their social content. The official website and the app continuously streamed the most shared videos, as well as frequent users and fan based media content (Mindshare, 2013). In December 2016 Vine mobile platform along with its uploading features were disabled, transforming it from a social media platform to an archive, which documented previously uploaded videos and popular content. This study's data was collected from the period 2015-2016 prior to these changes. Therefore the data and its analysis reflect the content and features of the active phase of the platform.

 Whilst the content is still there, the way Vine was viewed and shared in context to my research changed. This adds weight to the importance of the study, as the modification of Vine provides insight into the changes made in Vines attempt to adapt. The original intention of this study was to explore a new and emerging social media platform. Yet changes had to be made to accommodate alterations on the platform after 2016. The research embellishes the social media study sector, as it records and gives insight into vast changes made in the industry, thus adding to the evolution of my research.

This study explores the style and diversity of Vine, its significance as a platform, with particular focus on Vine audience perception. The emphasis is on signature characteristics of Vine and whether they appeal to its audiences. Although there is literature pertaining to audience perception, it was focused on other social media genres. There is limitation on visual social media research specifically. In these instances research tends to focus on platforms, such as Facebook (Turner, 2009) and Twitter (Duguay, 2016). The justification for this study was twofold first; there is a lack of research on Vine, as much of the literature focus was on Facebook and Twitter, while our understanding of how visual social media platforms work is limited. Second; Vine is an interesting case study as an 'unsuccessful' social media site which quickly gained popularity following its launch. Unfortunately its use declined sharply after the owner Twitter discontinued content creation, disabling features of the platform.

The notion for this research study was instigated from interest in Vine's niche influence, as Vine's style and approach welcomed freedom to create and share. Vine's six second video capabilities were popular not just among its audience members. It was extensively used by some popular culture industries identified in advertising, music and journalism. The study explores audience interaction, evaluating how Vine's growing audience used the functions of the mobile and website interactive platforms. Data will be interpreted through a collection of examples using qualitative based research methods and qualitative based textual analysis.

The use of social media has increased significantly over the last ten years; its platforms have become key communication tools. In the early years of the millennium participatory culture was the buzzword that heightened Web 2.0 potential to nurture connection, build communities and advance democracy (Van Djick, 2013; 4). There are a plethora of studies assessing its positive and negative implications; often these positive studies influence the potentials of social media. Exploration into the historical literature behind this include; 'The network society' (Castells, 1942) and 'Technological determinism' (Williams 1983). In contrast contemporary literature's use of social media to build on a narrative include 'Transmedia storytelling' (Jenkins, 2008). These examples lead to impulses of creative outbursts, utilised from the technology available. Yet the

premise is that originality is dying, with consumers becoming competitive, ultimately stifling new creations (Toyama, 2015). Negative studies have ascertained a broad spectrum of identity and self-recognition marred by technology (McLuhan, 1964), but supported by the fundamentals of creativity and originality being lost.

The literature on social media typically focuses on Twitter, Facebook and YouTube. Implications of the ideologies on these platforms enhanced the influence of social interactions, allowing political, educational or even self-promotional exchange through their features. However the freedom of social exchange on these sites is not limited to cyberstalking, blocking and addiction from users looking for self-affirmation (Watson and Hill, 2012). Although the internet has evolved from a unit made to provide information, to a large communal platform for users to relate socially through their web based mediums (Van Dijck, 2013; 5). Communication exists in various forms of analysis, the visual, verbal and physical. The social media sector has been characterised by constant changes with new platforms emerging and some older ones disappearing, due to failed commerce choices such as MSN (Hinton and Hjorth, 2013, 4). Vine was the most popular new social media in 2013, quickly amassing large user numbers even overtaking those of YouTube and Instagram at the time (Social Baker 2013). Within the role of communication, it is important to consider how much the audience wants to use a device that allows them to communicate efficiently.

The <u>Empirical explanation</u>

This MA study used textual analysis to identify themes relating to video genre, orientation and content frequented by the audience on Vine platform. Specific methods were conducted for this thesis it used precise research tools to observe Vine active state. A qualitative approach was adopted in the style of Interviews and screenshot samples. Eight interviewees were selected to determine the habits of Vine's audience while a collation of fifty screenshot over the course of four months to ascertain Vine functions and filterability for the platform.

The present research and studies on social media attempt to understand how users of social media sites work, some users take the opportunity for improving employment prospects (Papacharissi, 2009), Activism Campaigning (Downing, 2009; 141) and coverage of world news crisis' (Guardian 2014). Vine was launched after three subsidiary employees of Twitter, sent a viral video depicting vital footage of the Boston bombings in 2013. The platform was originally intended to hold a greater breadth of footage instead of the familiar six second content. In order to accomplish the ability to share content, efficiently and effectively, creators understood the need to provide condensed and clear content without losing the recipients attention; therefore the six second footage was chosen (Honan, 2013).

This is a qualitative research study which applied textual analysis and interviews as its main tools. The Qualitative approach was chosen for the fluidity it allows in undertaking research data. This method of research permits the researcher to interpret the variables and learn from participants through exploration (Cresswell, 2013; 30). Interview were elected as it allowed the freedom for participant to express themselves freely not adhered to any rules or formalities alike Vine platform style suited the fluidity of the research. As a bonus it partnered well with the textual analysis as it provided verbal explanation of the connection to what was said about to what was portrayed from the textual archives. as data collection commenced the value meant key finding pertaining to updates and developments made to the platform, changes made to content duration and additional sound applications (Medium Vine, 2014). This would then be compiled into rich data, providing additional evidence of Vine ephemeral stages. Assimilation of the data offered insight as to why the platform was modified and eventually disbanded. While there were studies conducted on the visual orientation of social media platforms such as YouTube (Vernalis, 2013). Most examine the approach of users navigating on their pages. There is limited written analysis on social media's platform format in conjunction with the site and its audience. Vine visual characteristics were explored in this study's data analysis. The rationale was to explore the stages and elements that determined Vine, paying particular focus on video creation, popular content and social media

hotspots. While also identifying how these features have impacted the social media platform Vine.

The study through textual analysis used semiotic methods to assess the creative content that revolved through Vine platform (De Saussure, 1964). This was achieved using semiotic methods, commencing over a period of four months, when Vine pages were monitored systematically for changes and updates three times a day. Interviews were conducted with the intention of gaining further appreciation of audience perception and to question their preferences for making Vine content. Various images pertaining to video content, fan pages and user account information, on Vine website and mobile app were also collated.

Outline of Thesis

The literature review discusses research on social media in a historical context. While also depicting the emphasis on audience's interpretation and associated reactions (Abercrombie and Longhurst 1998). In addition the literature review explores studies on the impact of the internet and online use pertaining to audiences, including effects on social connection and personalities (Gunkel and Gunkel, 1997).Moreover discussion on the contemporary debates on social media influence looked at Network Neutrality (Lessig and Chesney 2003) and the freedom of shared content for all. The freedom to control content and access, other examples included Convergence Culture. Jenkins (2008) proclaimed the use of this social concept to introduce new media narrative, providing an outlook on technology, incorporating the possibility to build on creativity and storytelling. Furthermore this chapter addresses the concept of visual media and briefly touches upon the visual interactive evolution of social media. The literature then evolves further to incorporate research on other social media platforms similar in visual appearance to Vine.

In chapter two the methodology examines the study and research premise. On a multi-faceted platform like Vine, structure is responsive to the content and audience activity response (Techcrunch, 2013). The data collection specifying audience interactivity and activity is explored. The styles and methods employed for example, why I chose textual analysis and interviews in exploring the

research question for the study are clarified. This chapter explains the use of Qualitative research for Vine. There have been limited written articles that explored the context, functions and the demographics of Vine. Qualitative research style was chosen to develop the data collection. The methodology also explains the limitations of the study. The chapter continues by providing analysis of Vine content collected as part of the study, highlighting some of its key characteristics in consideration of each particular theme. Here the chapter looks at the design, format and style of Vine. It introduces Vine visually, providing image based examples of Vine pages. Then continuing on to explain how Vine was set up, while providing a visual tour of what is discussed in the data chapters. Essentially detailing the interactive features available through screen shot examples, it outlines the collation of data from Vine's mobile and web pages and considers the interactive state of user's interests.

Chapter four analyses the trends on Vine platform. It looks at the genres that were constantly viewed during the data collection, defining content that fell under the genre of political, creative and promotional video categories. It also references the textual findings with semiotic analysis, looking at the candidate's reasoning, responses and feelings about Vine videos and assessing various ways in which participants either watched or uploaded content. Although responses corresponded to literature regarding identity and association, some consumers used Vine as an escape, creating community through their friends on the site with similar niche interests.

 Chapter five discusses the analysis of interviews. It refers to themes that arose during the process of interviewing the chosen participants. These emerging themes included conversations on voyeurism, social media and Vine usage for entertainment, referencing freedom over the internet and reflecting on findings from responses from basis 'Digitally Technalized' concerns in connection to Digital natives and Digital immigrant's (Jung 2014) and a social entity formed presence determining whether Vine was prevalent to face strong competition.

Chapter six concludes the study drawing together results from the research and discussing its key findings and their implications, audience interaction on Vines

interactive platforms. Discussed here are the connection and arising themes from the data collection and analysis. An interpretation of the initial regularity for research was proposed before initially carrying out the study, which was reflected in the methodology. The reflections addressed in the data chapters contributed largely to the orientation of study. Themes and patterns that arose supported the validity of a qualitative approach.

Chapter 1: Literature Review; Historic and Contemporary readings on social media

This chapter identifies the literature applied throughout this study. It focuses on the research leading to the formation of the thesis question and social media theorisation, culminating in the development and orientation of study. It will touch upon examples such as social media foundations; technological development, legislative conduct, interactive function and theories pertaining to historical and contemporary social media. It will identify the effects of the contemporary theory as part of interactivity on social media platforms, including behavioural changes, generation influence and material possessions. The first section address the established form of social media peering into Web 2.0 and appreciates the industry social connection which opens up to the following sections around debates for and against social media audience interaction, creative freedom and social media control.

Defining Social media

Acknowledging the theories intertwined in the progression and decline of social media. This chapter begins by regarding historical and derivative facets, in particular its emerging themes. Social media has a multifarious identity, although its beginning is not clearly defined. It can be accepted that its earliest influence was recognised as a form of user generated media (Poynter, 2010; 160). User generated media allows users to manipulate the media for their own use. Sharing, talking and viewing has changed the way people perceive media (Poynter, 2010; 160).

This has aided the change of social media behaviour which encompassed user generated media platforms such as MSN, Myspace and Bebo (Watson and Hill, 2012). These examples of early social media content were once popular and well used, they have now become the precursor of more contemporary platforms such as Facebook, Twitter (Humphrey et al, 2013) and YouTube (Vernalis, 2013).

In defining social media it is necessary to dissect the dichotomy of technological progression, by looking at both media practitioners and theorists who discuss concepts of advance technology. The inauguration of Web 2.0 had been contested, some would say it was established in 2004 (Poynter, 2010), while others defend Tim O'Reily for publishing an article in 2005 (Fuchs, 2013; 32).

Tim O'Reily thought the introduction of Web 2.0 social media, would develop into more than just users generated media, creating the possibility of new technology and access (Watson and Hill, 2012). Whether used for user generated media or new technological opportunity, both factions maintained that web 2.0 heralded a new age. Social media growth became more evident with progressing popularity between its users and curators (Poynter, 2010; 161). Although web 2.0 welcomed the rise of social media, confliction was created between curators and authoritative bodies (Watson and Hill, 2012). When monitoring and content issues arose, monetarisation and surveillance of the internet also began to change the use of control, between creator and receiver. Alike user generated content brought new forms of technological access, it characterized web 2.0 as a platform. In 2005 interaction online changed, platforms opened for multi-media sharing user generated content around the globe. Data transmissions were now being received on larger scales. This expansion gave individuals access to create what they wanted. (Watson and Hill, 2012; 319).

 Marx theorisation can be related to the social differences in mass media communication, especially in connection to material, economic and identity culture (Stevesnson, 2002; 191). [HB1] Marx anticipated the rise of the information age, highlighting elemental influences from money and markets. These theories can be applied to understanding Facebook and twitter today (Fuchs, 2014; 12).

 Facebook's social networking platform encourages contact and communication sharing among masses. Its users can influence Facebook's direction whether political, charitable or sociably charged. 'Facebook plays on the flocking nature of human beings; it is ideologically suited to derive synergy from consumerism' (Watson and Hill, 2012). Twitter a social network and microblogging service (Watson and Hill, 2012) allows people to share news and information via 'tweets' with over 200 million registered users. It is one of the most popular social media

platforms (Humphreys et al, 2013).Marxist direction within media and communications research, covers social relations that have helped form ideological images and representations of society (Stevenson,2002;9).

 Marx's ideological critique can be portrayed in the media; He addressed theories with origins in capitalism against domination and manipulation. Theories that can be centred on elements of development production, commodity, and social class issues, lastly movements occurring within the industry (Fuchs, 2014; 20). Castells' Network society discussed the age of the internet, societies connection and the delicate structure of digital and societal changes occurring within the networked age (Castells, 2004; 234). Castells made propositions that people use the internet for their use or needs, for example usage for projects, communications and personal benefit (Castells, 2004; 234). Connection is based partly on superficial characteristics, internet usage and interaction by a user's environmental influences, such as education, location, age and profession.

Castells presents the notion of a digital divide, where distribution of public usage is determined by societal structure (2004; 234). Social structure outlines how people base interaction on the relationship formed between creator and curator. Instances include symbolic influence of an object, emotion or action. This varies depending on the social structure of an individual and their connection to sociological perspective.

Perspectives are contrasted following Marx's view on the media industry, or on what is recognised as today's industry. Other scholars, who address correlation to mass media disadvantage, include Adorno's concept of the creative industries, Williams's statements and Hall's connections. These all tie in with the more dystopian side of media technology, therefore their importance needs to be discussed within the study. Adorno (1991) asserted that the disparity between commercial culture and human characteristics were interchangeable when faced with commodity.

The scheme of mass culture changed concepts of reality, while superficiality starting to addle attitudes. All too often this argument is played out on the disjuncture between rural and urban cultures, an organic, natural culture is formulated as under threat from an urban controlled aesthetic (Parker, 1998;

4). Raymond Williams accredited broadcasting and the evolution of how people Marxist theories watched content had changed. Williams understood Marx's concept of the economy, to define democratic and culture shifts within industrial sectors. For Williams (1974) the notion was that television changed 'our' world, referring to the public's social and culture shifting environments.

Williams (1974) believed the presence of television wrought new innovation, some being incidents created through experimentation, others being incorporated into everyday activities. People have watched and subjectively consumed television over the years. We can see examples used in today's society that experiments in human nature react to public events, or special broadcasts used to invoke emotion (Williams, 1974; 5). Williams was against the gatekeeping of creative content only being exposed to the privileged few, with restriction of access to the public. Williams (1974) posed the term technological determinism to imply radio and television were portals originally designed for transmission and reception. Williams purported these as separate processes with no intention of being anything more. Both these forms of technology became media tools with multiple uses alongside their own media functions (McQuail, 2010). This is broached in post-industrial theory with the rise of technology and infrastructure rates. A new market emerged, with it followed the challenge of how efficiently people could invent the next advanced form of technology. Technological rationality, once a powerful lever for humanity's liberation from want and superstition, had now itself become oppressive (Witherford, 1999; 48).

Significant is how these tools borrowed from other media genres, to adapt to a market that was evolving for public appeal including the amalgamation of news, film and sports channels to create a further evolved media technology. Impulsively social media tends to borrow from other styles or current trends, it is a trait, yet the real intention comes from connection. Vine platform was host to various video genres that regurgitated previously aired shows, or coverage of popular events. Pink (2012) reinforced the innate notion toward visual features, such as images, text and actions shaped by societal preconceptions as opposed to visual value.

This study follows a visual research examining the image and text supplied from the analysis of Vine. Semiotic inference denotation and connotation imply that

the sign can be read. A strong motivated sign such as photograph will stimulate viewers but a moving image will cultivate a stronger recognition depending on the context. Meanings applied to an image invite interception of an individual's learnt rules and behaviour Crow,2010;56).There are arguments within social media literature around visual media and image portrayal ties in with social media as well as the connection to identity and interactivity (Wessels, 2012), celebrity culture and the accolade of ordinary individuals' 'Demotic turn' (Turner, 2009) with YouTube and other visual media claiming the 'unruly' way to view and share video content (Vernalis, 2010).

The debate on broadcasting theory has altered over the years, Williams was acknowledged for his take on Technological Determinism in contemporary debates, although the original concept has changed. Exemplars are (Fuchs, 2014) and the use of technology functions, on how a system works for the benefit of its creation, rather more than its intended design. In addition Watson and Hill (2012) record the debate on what is desired and enamoured with practical and dynamic set up.

Hall argued that media products were not the final resort of technological revolution, but public exposure to new social experience through media products (Matar and Bessaiso, 2012; 209). Hall's perspective on ethnic diaspora within media and culture environment, stated the outcome of media elements change ideology and result in public panic. These types of interactive mediums could illicit anxiety or invoke reaction, depending on the way content was conveyed through a channel (Fuchs, 2014; 137). These channels permitted noise and distortion to the masses, which skewed their interpretation and perception. The reality of an individual's situation was opposed to what was being illustrated. The focus purporting to this touched on the control between curator and creator, recognising identity and ideology implications in an industry as vast as the creative.

 Social media Research debates

Notably, McLuhan outlined the possible social and functional impact of the changing media age, in comparison to people and their needs. It was Marshall McLuhan who discussed media culture and its rife presence. He is renowned for

his term 'Medium is the message'. (McLuhan, 1964; 26). McLuhan's predictions concerning the effects of emerging technology inspired the term 'Timid Giant' highlighting concerns that television fabricated a blur between real identity and the constructed character. McLuhan understood that this platform showed people what they wanted to see and not necessarily the truth. Additionally the self-expansion model established by Aron and Aron (1996) deduced that people are attracted to the opportunities that are offered to enhance themselves, or to move closers to a statue of closure (Hoffner et al, 2016; 2453). In hindsight Aron and Aron (1996) self-expansions model made connections to self-efficacy, competence and sense of living, love and relationships, they claimed that it was a rewarding system. Recognising a self-belonging relationship with personal identity and awareness, Humans have a fundamental need for 'belongingness' or connection. If deprived of their need for social connection adverse psychological problems occur (Hoffner et al, 2016; 2454).

McLuhan predicted a fast decrease in individuality, as messages and communication became accessible far and wide. Conventional ways to communicate were rendered obsolete within a proliferated media industry. McLuhan understood that each new media platform provided assorted methods in media utilization, to be used for everyday purposes. The original premise for these tools began to fade, where opportunity to repurpose its original intention presented itself. This process of change came from the merging of technologies finding new use for their original purpose.

 There is a superficial connection with identity and the use of user's technology. Wessels (2012) touched on the impact of social affirmation which was questioned, when it came to online presence. Claiming online user practice had to provide passcodes, pin numbers and access codes, as a means of identification was equated in digital value, what is left is a replaced identity. Through online platforms users alter their identity, to assimilate what they have seen from their favoured celebrities. Degenerative arguments circulated about using online communities like Vine. During its activity Vine invited niche communities and audience behaviour that could be construed as perfunctory. Amongst digital communities identities can be mutable, moulded into various characters and representations (Wessels, 2012; 1254). There is research on the

lack of anonymity amongst online users and the notion that users want to create the opposite of themselves (Wessels, 2012; 1254).

Under these circumstances it could be implied that users want to invoke the digital community that is open to a less mundane lifestyle (Wessels, 2012; 1254). The tendency to gravitate towards alternate reality results in a community confidant with their online presence. Alternative media refers to the opposite of mainstream; it appears as opposition to traditional media trends. It uses alternative media to separate the leisurely flippant, with the occupationally serious. In context users who prefer to release news-worthy content, as opposed to just entertainment. Community media practices focused on collective characters and empowerment of individual presenters (Sandoval and Fuchs, 2012) .Vine provided a platform for users to express or share their interests. McLuhan (1964) described 'autoamputation' as the concept that people create an extension of themselves to maintain balance. Thus altering the style of communication expected on the platform, by the time the message leaves the sender, it had undergone alterations that would change the original version (McQuail, 2010), hence 'autoamputation' (McLuhan, 1964; 47).

The appeal of a device lead audience can vary. Details such as speed, accessibility and appearance may help with product selection. In hindsight the audience are enchanted by what they see and how it is seen (Rose, 2012; 4). Comparatively the focus of visual appeal had an evolutionary cycle similar to Vine mechanic, that included a cyclic function on both website and app. Pink (2012) explained visual aspects were guided by cultural significance, shaped by practices and experience. In addition the affiliated 'Scopic regime' described the understanding of the image perceived and what is received (Rose, 2012; 3). To some the freedom to communicate effectively and efficiently, may enhance appeal; alternatively it may be superficial or aesthetic elements that gain attention and eventually attract advertisers who literally act as 'cultural intermediaries' (Davis, 2013; 35).

McLuhan was not the only one who applied Greek mythology as an analogy for human behaviours and media influence, although he may have been the earliest recorded. Gauntlett (2008) implied that an individual being is malleable; it is an extended outer form of expression. Social media has garnered querulous

concern to the sensitisation of online users; not escaping this Vine would have been impacted by pressure during activity.

Further declarations refer to self- indulgence, Kentaro Toyama, author of 'Geek Heresy' (2015), drew on religion and mythology to make reference to the modern indulgence in music and new technology; Toyama depicted the essence of historical teachings and mythological texts to interject on the reality society lives today.

 A new technology is not necessarily new, but recycled from elements of other products that ostensibly make it appear original. For example, if a product is released amalgamating elements of Blackberry's software and the instantaneous snaps of Polaroid, there may not be anything new, or original about the product. Although it has functions that benefit and appeal to the buyer, the origins are overlooked. Toyama wanted to emphasize that there was always a source that a product draws from, dating far back into history and religion. Technology does not cause random behaviour: that emotion, urge or impulse was always there. Products do not have to have new features, just features that 'scratch people's itch' (Toyama, 2015; 40). Vine could be seen as a combination of both YouTube and Instagram depicted as an imitation, as it borrowed from these platforms. As both came before the establishment of Vine, its attributes were constantly under scrutiny to meet the standards already set.

 McLuhan's tribal drum (1965) connects the technology embraced by the public with the understanding of a dependence on media presence and ability. Other theorists see the influence of media as a false consciousness, critically presuming that media reinforces an unbalanced view of reality (McQuail, 2010; 101). In context, further consideration of the social environment and its users induct communication and prosumer culture as an integration of the public becoming both producer and consumer (Davis,2013;40). Prosumer's are inclined by their own autonomy, functioning as gatekeepers and creators for their devices. Evidently where the constraint for creativity is introduced, prosumers find alternative issues concerning costs and quality.

> Consumers spread the word about valued properties in an overcrowded
> market place. In some cases they seek ways to change creative
> expression to lower the consequence of production costs (Jenkins, 2012;
> 138)

The internet can be less about the division of communities and more about encouraging and supporting an emerging trend. Where the audience takes control of the media content that is viewed and distributed. Vine aesthetics covered a large portion of public and newsworthy events, users would tune into Vine as an informative medium. Academics and theorists of cyber history have previously highlighted evidence of a digitally enamoured world. Jenkins (2008) interpolates convergence of cultures, many different media platforms merging with viewers becoming their own curators, seen as being ensconced amateurs, able to work as media professionals in their own homes. Consumers understood that social media allowed autonomy and participation for those who committed to curating their own content; Jenkins focused on the element of participatory media culture. Coining the term "transmedia storytelling" creative content shared parallel to professional and amateur media and data was recorded as an affirmation of free data access (Jenkins, 2008; 97).

 The relation to social freedom, versus creative constraint

To understand Vine's unique setting, we must first establish interdependence between Vine and other social media platforms. Within a flourishing industry full of emerging and established social media, Vine covered a wide spread history that infiltrated other media platforms. Pointedly launched in 2004, (Watson and Hills, 2012) Facebook had its first pronounced presence during the year 2011, (Moreno et al, 2011; 30). YouTube established 2005 (Watson and Hill 2012) recorded 1.2 billion videos a day, the equivalent of the global population having access to the internet and watching a YouTube clip daily (Vernallis, 2013; 127).Though practitioners would contest YouTube a by-product of google, its prolific success was due to its larger senior company. It is essential to mention in comparison that Vine would need to attain similar notoriety to compete with its counterparts. Established social media platforms with their widespread historic achievements submerged any other media platforms as unworthy candidates.

As a social media platform the most popular sites that make this feature possible were notably YouTube and Facebook (Turner, 2009; 126).

Within a constantly shifting and re-balancing digital environment, it could be considered that certain audiences are in a perpetual race to keep their interest relevant, interests that may be considered obscure or niche. Lessig implies that for the public capturing and sharing content was what humans have done since the beginning of time (2004;184). Lessig continues to say it is part of an extension of capturing and sharing. Something which has always been present in some form or the other, but it is now something more, something new (Lessig, 2004; 184). This theory could be applied to Vine characteristics as the platform controls and features encouraged easy sharing.

The internet gives voice to those who were once considered voiceless (Turner, 2009; 126). Industries fight to maintain status and reputation, competing with the next best thing that may evolve in quick succession. There is a battle; as a result, conflict arises between those who prioritise art, versus those who prioritise making money. In these instances, newcomers may choose to use similar methods and approaches to other popular platforms, depending on popularity, efficiency and speed. These commentaries share a similar outlook to the style and approach of Vine, which instils the idea that each user can become whatever they want to make of themselves. The audience draws from the endless media stream that passes them and in doing so, with each varying aspect construct a tailor made world around them (Abercrombie and Longhurst, 1998; 107).

For example, Hesmondhalgh characterises computer culture in all its forms as productive, enabling people to use the computer as a liberator (Hesmondhalgh, 2014; 314). With the introduction of each new form of technology, the creation of innovative ideas and their growing presence gives users freedom and room for creativity to flourish, engrossing larger and larger numbers of people. Allowing them to access and control what they say, view and make

Brake stated that throughout history current culture had a short life expectancy, where appeal diminished after repetitive use and misuse (Brake, 2012; 10). In hindsight this can be applied to the various social media platforms and their use of creative features, such as virtual characters, additional storage space and the endless social possibilities of an original approach with a common purpose to obtain status (Sconce, 2000).

Studies conducted were undecided as to whether this ephemerality was caused by a lack of cultural dedication towards a media trend, or was a result of changing trends in audience participation. In the context of popularity versus shared culture, the term "scale-free networks" referred to a network that reached into various systems, in particular the World Wide Web. Scale free networks exist as a medium for dynamic growth and preferential attachment, both fundamental features of social networks. This network is created by adding members, then those members assist others to add themselves as members, establishing patterns of connectivity that were not there before (Bampo et al, 2008:277).

This concept is seen amongst other social networking sites, especially in the way each platform has tried to better the other by releasing or featuring something unique. This includes the way in which Facebook competed against the social networking platform Myspace. Unlike Myspace, Facebook encouraged users to use their true identities (Watson and Hill, 2012:98). Moreover, part of what delineates YouTube as a leading social media platform is its individuality, by rejecting authorial customs and adapting to audiences from all angles of society. Yet the implication is that it is an open platform, inviting outlandish and baseless videos to be uploaded (Vernalis, 2013; 127). This is seen with social media platforms, utilising an extra aspect to enhance appeal.

YouTube's concise clips and the way they are frequently exchanged with others are what separates it from other media (Vernalis, 2013; 127). Whether it be among family, friends or the general public, YouTube's present duty is to provoke sharing and association. Vernalis was trying to emphasise the effect each audience would have on the content of the clip (Vernalis, 2013; 127). Other social media platforms take hold of the personal approach such as Facebook (Vernalis, 2013; 127).

In and amongst these platforms the reaction of the audience determines the product outcome. For instance Bebo, Myspace and MSN platforms faced ephemera from outsourcing, or were ejected from the market due to newer platforms with better features arising (Davies and Eynon, 2013;113) . The information age has changed the way content is viewed and received. A consequence of this is public expectation changes in demand for newer, faster more efficient content effects (Davies and Eynon, 2013; 113).

The industrial shift refers to what is required to maintain full societal expectations, technological efficiency, reliability, mobility and simplicity. The examples listed are just a fraction of several expanding transitional shifts occurring in the media industries, particularly amongst the social environment (Fordsham, 2010) (Herring et al, 2004) (Volit, 2004). A preference for automated multilingual media helped engage with digital solutions in political computer development.

Instances of newer technologies determined the purpose to inform, entertain and share. When it came to choosing which type of technological devices to employ, confliction resulted as it left too much choice. Such arguments have been further extended in discussions of digital media, promotion and consumption. New technologies are fragmenting the mass media (Davis, 2013; 39). How these forms of media are consumed and the consequences that follow are dependent on elements of human nature that could produce certain behaviours. Mejias conjects that the implications for new media content influences the emotions in some social habitats, provoking corporate advocates in emergent media such as Facebook making users compliant and docile (2010; 603).

Understanding the audience

Audience reception of media initiators thrived largely from the innovations of social influences; various forms of response included imitation by creation (Toyama, 2015), acknowledgement by storyline and creative narrative (Jenkins, 2008).

Ross and Nightingale (2013) present audiences as complex beings, the connection to the information age and audience varied. The traditional aspect of audience is broken into range, frequency and efficiency. The understanding of traditional audiences was associated with an older form of media, a vehicle of ideology, permitting preconceptions for freedom of expression (Ruddock, 2007; 26). Ruddock (2007) says the focus of audience research pertains to the base of power emitted from a sense of understanding and social standing. Ruddock (2007) also supported the theory that implied the audience could be swayed by the presence of power and authority and the influence received from presenter to viewer. Vine acts as a platform that allows users to engage both.

The initial form of Behavioural audience research, focused on the result of children and young people watching and using certain media forms. The concern was the malleability of young minds being susceptible to corruption and negative influence. Studies pertained to the hazardous effects children or young people could be exposed to (McQuail, 2010, 403). The second type of behavioural audience research reframed audiences, as those in charge of their consumption. The understanding of audience as sculpted consumers is disregarded (McQuail, 2010; 404). They are no longer shaped by what they consume, but are the ones in control of what and how they received their product, individually audiences are shaped by present happenings in society. People encode their reaction and interaction through social platforms and have a tendency to oppose face to face conversations as an obsolete form of mediated communication (Livingstone, 2005; 20)

Social media debates delve into the repercussions of differing platforms, which diverge into online usage, damaging influence and reinforcing online correspondence. Ultimately the history of audience research is a permanent tug of war between media industries looking to dissect audience behaviour, as a contestation between audiences recognising and asserting their needs (McQuail, 2010; 403). They now reject what is seen and tend to look to other sources for their consumption. The audience oppose what is seen and heard without the accompaniment of media presence (Livingstone, 2005; 22) utilization of mass media is a tangible source for leisure; the public are engrossed in constant saturation.

Prior to the introduction of mass media, people's routines were governed by necessary chores and obligations, with spare time allocated to watching television (Abercrombie and Longhurst 1998; 76). Free time and work life have become synonymous with the rise in new media. Media and everyday life have become inseparable; the conduct of human interaction conveys a performance (Abercrombie and Longhurst, 1998; 77).

The audience are aware of the issues of power and ascertain what and how power is utilised. Ruddock (2007) infers audience research as understanding the distribution of power and what authoritative power yields, when it comes to affecting influence. Ruddock (2007) eschews the measurement of power is undetermined, because an individual's factor and background mean it is difficult to make a solid conclusion. Further to this, some issues could be overlooked when topics were frequently shown to the audience. Issues pertained to social formalities where the audience engaged and reflected revered figures portrayed through the media.

Vine with its six second feature was original and different from other social media sites. Yet Vine had recently launched an additional feature allowing users to watch videos being uploaded. Their mobile app enabled Vine users to watch their favourite Viner videos by just pushing a button; released as the 'watch' feature, this gave people access to videos without having to scroll down (TechCrunch, 2016). Giving weight to the statement made by Ess and Thorseth, who felt for users of social media platforms the crux of the problem was not to have knowledge and opinions but to give people access to the act of the deliberative process (Ess and Thorseth, 2017:171). It is emphasised by Lessig and Chesney (2008) in their article regarding 'Network neutrality', that users should have free reign over the internet and not let gatekeepers take control of content and policy. When this decision was pending within the annals of the American Government, Lessig and Chesney's 2008 article published in the Washington Post acted as a written protest.

Lessig and Chesney (2008) emphasised the appeal and ease of transferable communication. Furthermore, the selections of communicative practice lead to large numbers of people adopting a new style of social behaviour, whether this may be through human contact, physical interaction, voicing opinion, or

animated movement. It is a question of purpose: each form exists as a statement made to invoke some reaction. The gate-keepers and the people who create content are trying to maintain the status quo, whether on a social communicative basis, or as part of a visual creative community.

 Implication on the disparity between ages played a large role in the acceptance and understanding of the digital age. The Digital natives and Digital immigrants refers to the disparity between the generation that grew up outside of the digital age pre 1980's era (Immigrants) and the generation that grew up during the digital age post 1980's era (Natives) (Ahn and Jung, 2014;137). Various reasons as to why a younger generation may gravitate towards social media can be drawn to escapism (Yee 2006) (Young at al, 2017) (Ahn and Jung, 2014).

While we are on the subject of digital impact it's necessary to touch on the ephemera of social platforms. Vine was not the only platform to face such short time in the spotlight, thus we have seen predecessors such as MySpace and MSN Messenger in a similar situation. Both were popular forms of alternative social communication online but were faced with a short life span as popular culture moved on. It could be implied that while these platforms relied on a unique selling point, the problem was not looking to innovate further than the original concept. While the intention to promoted sharing of content with further accessibility to new, entrainment and curated content became the item of interest social media convergence and transmedia storytelling (Jenkins, 2013). Pertaining to reason has been reinforced by Jenkins' findings that "the current moment of media change is reaffirming the right of everyday people to actively contribute to their culture" (Jenkins, 2008, 136). It would appear that the general interest shifted the idea to share and communicate had no favour as possible learning opportunities arose on platforms such as Twitter and Facebook. This is further defended by what is at stake is not so much to have knowledge of as many opinions as possible, rather it is giving people access to the outcome of deliberative process. (Thorseth and Ess, 2010;170).

 Earlier in this chapter comments were made in regard to freedom of speech, competitors market and various other approaches of social media, considering

the arguments and debates attributed to the creators' or curators approach. This raised issues on the implications affecting results the use of these platforms may have. In light of the discussion pertaining to social media, reference to monetarisation and control can be problematic. Nevertheless industries may find alternatives, or other means of fighting ephemerality. Social platforms may not always communicate their message to its audience effectively, but we live in an age where the audience are capable of taking control of their own surroundings and most often do, creativity loves constraint (Bloomberg 2006).Dependence on traditional means of learning and interactive engagement has altered. Books were our first teaching machine, today there are many teaching machines and therefore the book's role has diminished. (Bloomberg 2006).

Limitations with the audience

Aristotle regarded imagery as the main connection to thought (Yates, 1966; 101). Vine and other social media venerated visual representation. Entertainment was reliant on visual depiction and focused very little on the written, the aim was to entertain. Innovation and freedom lead to newer ways to disperse messages, this was however not a new occurrence. Those in ancient Greece used Imagery based mnemonic techniques to memorise speeches (Yates, 1966, 101). Recent cognitive studies conducted by various academic analysis, appeared to commonly emphasise a possible or growing preoccupation with corporate motives (Kunkel, 2001; 387).Various opinions were shared on how to best obtain rich data for research into corporate environments. The arguments and issues concerning interactive platforms are explored in a study conducted during the 1970's. Gunkel and Gunkel could be introduced as more dystopian contributors, documenting the discourse on the upcoming interactive platform called the World Wide Web. Evidently Vine would have been excluded from such in depth reports, as it was still a relatively new platform that had not yet been explored.

 Audience media research followed the aesthetic focus of media corporations and scholastic intuition. The implication of audience identification and study takes it guidance from sociological study, focusing on intellectuals such as Durkheim's 'structural functionalism' (Bertrand and Hughes 2005), (Jensen, 2002). A study outweighing psychoanalyst approaches had aimed to measure all variables of

liberty on social media platforms. (Bertrand and Hughes, 2005) Likewise Jensen (2012) covered a collection of images for their study. Materials were selectively chosen to aid in visual interpretative analysis. Vine format rejected conventional textual references instead; Vine opted for ample visual and video content. Therefore research study analyses should incorporate themes pertaining to the platforms visual formatting. Rose (2005) supports gravitation to studies like this, as they are reminders the studies take precedence from Marxist theory. Downing (2001) conjures the audience as contributors to corporations, as a nominated catalogue of readers, listeners and viewers supplying vital discourse utilised in market research.

There are other cases where the research direction is determined by rules to carry out the research method. Documentation analysis as defended by Altheide followed three principles in guiding the study methods (1996;8). Documentation analysis as specified by Altheide allows for social life, culture and communication interpretation to crossover over into the research collection process. The three principles are interpretation, social communication and epistemology. Firstly interpretation is literally what is seen and taken in at first sight, without the interruption of over analysis. Secondly, social communication appreciates what is deemed as an acceptable form of conduct. The third correlates with the process, for example, the idea underpinning what other factions and elements may shape

The socially monetized industry, as accentuated by the internet use of social media platforms, distorted the lines between information and entertainment. Over the years formats went from units made to provide information, to large communal platform for users to relate socially through their web based mediums (Van Dijck, 2013,) (Fuchs, 2014 ;). Newsworthy content and entertainment crossed over to amalgamate social media platforms. These platforms would show news and entertainment as a singular category, a common feature in current media. Vine website and app let users tune into comical videos and information channels as one feature. Furthermore debate related to other social media platforms like YouTube, Twitter and Instagram were established earlier than Vine, which would endanger Vine status as a relevant platform. Considering Vine was a relatively new platform, it had few opportunities to gain much support from growing audiences or affluent investors that could benefit Vine

status in the industry. As stated by Shirky (2010) multiple users collaborating together to produce, share and exchange produced communal value (Shirky, 2010; 174).However the exception would be established social media platforms with securer provision.

Expectedly for new media technologies that sought to compress time and space, technologies tended to decrease the boundaries between private and public (Murthy, 2012, 1060). Vine and Twitter's similarities opting for limited content and shared style, meant that Vine was surpassed by its larger parent company. The power of Twitter and other social media is the invitation and invocation of regular updates from their users. Murthy states it is important to notify these occurrences for critical analysis and balanced understanding from the individuality of these sites. (Murthy, 2012; 1061).

Vine systems opted for limitation on content, as a platform it invited all users from different backgrounds and destinations, as do most social media platforms that encourage inclusion. Various research studies address the reflective approach available for textual production and audience analysis Lomberg (2012).   Gravitation to the limited and compact features on a platform was not a new occurrence within the industry. Grbich (2011) explains that social media comprised further inclusive studies to enable contextualisation and theoretical interpretations to be made.

Alternative media facilitated users to access content through several different platforms on the same site, providing fluidity of interaction and sharing with multiple possibilities. Users designed their own cultural production (Rose, 2016; 337). Constructionism is referred to as building and rebuilding the social realities of ordinary people. People start to become the foundations for opportunity (Jensen, 2013; 51).It appears that for visual media there are various platforms available, made easily accessible and appealing to entice potential consumers.

Identity and community have long presented focal ideas of interest for new media researchers (Papacharissi, 2009; 200). In hindsight, research on how

effective and influential a media platform is in enabling users to become producers in their own right, provides opportunity to advance the scope of data. Such research and studies attempt to understand how users of social media sites work, expanding most social media for improving employment prospects (Papacharissi, 2009 :). Social media platforms can be host to media activism (Downing, 2009:141) or community journalism (Scheidt et al 2004). Vine videos could be used externally of the sites, noteworthy selection, content and possibility were contrasted. These features are however not without criticism. For a digitally obsessed world that was governed by money and a corporate fuelled market radicalised change and opposition. The market appeared to aggravate the desire for users to engage in open access public media and to control social platforms for the use of personal gain.

Fundamentally, Jenkins argues that if corporate media could not stop progressive media culture when it was most influential, then it would be difficult to quash such power and silence the people, once they have experienced such new digital tools and networks of distribution (Jenkins, 2008; 162). Free market and free culture depend on vibrant competition, yet the effect of the law today is to stifle this competition (Lessig, 2004:192). This is implemented by the imposition of regulation, legislation and other forms of constriction. In cognizance of these issues, industries have adapted their products to avoid being obliterated by the restrictions and limitations, brought in to govern larger more authoritative corporations.

 Media convergence means a change in the relationship between existing technologies, industries, markets, genres and audiences. It alters the way these features are thought about and processed by media consumers (Jenkins, 2008; 16). Jenkins further argues that corporations are now allowing the public to participate in the construction and representation of its creation. The appeal to involve the audience not only strengthens industries, but enables industries to research and build on their products appeal (Jenkins, 2008; 162).

An advantageous partnership between the corporation and the consumer arises; the new consumer will help create value, or they will refuse it (Jenkins, 2008;

163). Thus comes the appeal of the 'Produser'; referring to an integration of producer and consumer, a 'Produser' is a consumer who creates their own content and distribute it online (Turner, 2009; 126). Principally these Produsers are most prominent on video aggregator sites, such as YouTube and Facebook or through blogs (Turner, 2009; 126).

Vine is an archive, a visual collective and host to many videos created by users fan made and inspired content. Identified on Vine, elements comprise of social injustices, campaigns or popular culture posted by its users. Likewise Rose introduces the theory of Cultural geography as a term that appreciates the relationships of art as a cultural object, a treasured artefact. These can fall under sustained or resisted social power relations (Rose, 335; 2015).From an informational technology perspective Floridi (2010) states that humans are 'information objects' when referring to what is current and the language they use. Their personal identity is connected to the internal information processes. (Floridi, 2010; 25).

Jenkins (2008) presents arguments underpinning the opportunity for social media collaboration. He questions whether there is a prospect for integration, as there is significant value pertaining to the dangers and threats associated with media. Jenkins further states, that more worth is put on manipulation than on enriching participation, in contrast to his strong support of social media interaction (Jenkins, 2008; 270). Theoretically web 2.0 relinquished a certain degree of control to users, however it brought with it contradiction, conflicts and schisms, particularly around the imperfectly aligned interests of media producers and audiences (Jenkins et al, 2013: 49). Jenkins comments that encouraging the younger generation to put down their game consoles and try to involve themselves in their own product can be beneficial. By taking time to work on individual creativity and initiative there is a possibility for users to become the curators and creators. Although Jenkins implies that first there needs to be a re-establishment of media priorities (Jenkins, 2008, 270).

 Moreover, while marketers within the environment may understand the aesthetics, culture, discourse and popularity trends. Within any current trend lays the possibility of short life. The connection between marketing and digital technology in its advanced state has attracted marketers and mergers across the

industry spectrum; appeal from interest, dynamism, content and accessibility can help in the process of merging companies and corporations. Scholarly repress-entatives expected discussion on the logistics of media technology distribution, production, curation and consumption (Kung, 2008). Readings based on the imposing factors that limited users' access, including political, hierarchical and institutional, may have enforced control or monitored user content. Cases of this were recognised in the form of gatekeepers that imposed their ideals, onto their observers, restricting what could be shared, while invoking strict legislation. To discuss who or what may be the controlling bodies. It is important to outline what is available to be monitored by gatekeepers, authoritative bodies or government powers. In relevance the line between freedom and politics is thin and offers up very interesting reading encompassing the subject of internet and web culture.

 Amongst social media academics, understanding of radical internet use finds various theories and arguments that debate the positive and negative effects of a politically radical social platform. Social media is a political broadcasting tool as agreed by Downing, which tracks how such information is disseminated (Downing et al, 2001). Furthermore this was evidenced in the Arab Springs when Facebook users engaged to distribute political messages and arrange protests under the guise of social networking (Aljazeera, 2012).

Social media studies have been collected over the years, recording samples on community content within curation. Some of the topics covered related to people's tendency to favour media as a platform to dispense messages. It can express similar content in support of their beliefs and methods of portraying them (Berger, 2011). However the long term benefit is circumstantial, as others take this public display of political ardour as a means of creating money, by manipulating its popularity for profit and gain (Downing et al, 2001;202). Media encounters may not necessarily evoke a zealous reaction, but the appeal to use platforms for a personal or public message can arise. Audiences are sometimes moved to act, motivated by change or selfless expression on the world (Cavalcante, 2018;1191).

Social media platforms were made easily accessible and appealing, to entice potential consumers. Alternative media enabled users to access content through differing social media platforms, while using a singular social media site. In comparison research on how effective and influential social media platform exposure enabled users to become producers. In the absence of new methodologies Ruths and Pfeffer claimed there needed to be more research on audience assessment, nature demographic, and audience interest (Ruths and Pfeffer, 2014). These features are however not without criticism, for a digitally obsessed world governed by money and its continuous corporate fuelled market radicalising changes and opposition. As a result it appeared to aggravate the want and need for users to engage in open media communities.

Vestiges of social media change were dependant on current trends and cultures that occurred during the time. It was the changes in these generations that contributed to social media studies having such diverse research studies. Theories such as McLuhan's (1964), Tribal drum had made early predictions of social media have multiple uses. These factors later inspired modern reports on the originality of product, within the social media industry (Toyama, 2015). Cognisant of this Toyama expressed that multiple purposes went above and beyond the capabilities of an inanimate platform in the areas of personal and intimate connections. Jenkins articulated that transmedia storytelling depicted a media world that brought the digital realm to life through adverse narrative.

In the aftermath of the boom following new technologies in the media industry consequences arose. Techniques restricted full utilisation of these new innovations, it meant strict regulation and limitation for people who wanted to engage. Lessig and Chesney (2004) outlined the freedom to access all platforms, yet in question was the safety and assurance of these platforms and that content shared online would not always produce desired results. Jensen (2012) emphases this with studies relating to concerns on malleable impressions and outside influences. Social media exposure carries this risk as a platform where anyone and everyone can engage. It should be noted that this was not always a concern, as people learnt from the repercussions through trial and error. Livingstone (2005) maintained that the stability of audience perception

was misinformed and was misled by the media, playing on weakness in their own judgement.

Chapter 2 Methodology

 The research method underpinning this study is qualitative. Interviews and textual analysis were used as part of the qualitative research method. This chapter acknowledges the qualitative approach used in collecting data from Vine social media pages. Detailing the research aims and research positionality, this section will discuss the choice of methods used. The research explores the question, 'How do people perceive Vine and respond to the visual and interactive features of Vine social

platform.

Choosing qualitative research methods to support this study, allowed the researcher flexibility to approach, collect and reflect on the data collected. For Berger (2011) qualitative research assists with analysis on emotion, images and lifestyle habits, aspects that would otherwise be overlooked (Berger, 2011; 138). Quantitative research is more restrictive as defended by Berger; it would have left little room to elaborate on the emotions picked up during data collection. Therefore it was felt a Quantitative style was too rigid when it came to examining the research question. Berger (2011) implies quantitative research means numbers, magnitude, how many and how great.

The problem with this is that you can only count certain things and anything not quantified may be valuable data disregarded. What distinguishes Qualitative studies is the pervasive nature of interpretation throughout the research process (Jensen, 2012; 226). In conjunction to Qualitative style, Jensen states that varying elements come together to aid media research, devising the term 'Milestone's' (Jensen, 2002; 156). Present social media studies try to outline

potential gaps in the literature. These findings could monumentally affect current literature. Vine elaborate communicative practices, had replaced conventional forms of message transmissions. Jensen (2002) refers to 'Personal Influence' in relation to further delineating technological media studies. Originating from Katz and Lazerfield's two-step communication model which appreciates mass communication interception, an outcome of public reaction and action (Katz and Lazarsfeld, 1955) (Watson and Hill, 2012).

Qualitative Analysis

The qualitative methods utilised in this study were textual analysis with semiotic style, combined with informal interviews. The textual material collected as part of the study captured a selection of 60 different samples. Vine attributes incorporated audience characteristics that were shared and appreciated. In response to the data elicited Vine features encapsulated the idea there was a message to be heard, seen or even interpreted. The implications of this enhanced the creation of varying formats surrounding the modern audience. Semiotic analysis is a type of textual method that records and analyses signs in a text, or in this case social media platform.

  Identified by Ferdinand de Saussure (Fiske, 2004) that signs can be interpreted differently, not just dependent on what is seen, but what could be interpreted by the person seeing it. Roland Barthes claimed there is something more to be read from a sign (Chandler, 2007). The methods chosen within this study provided the opportunity to expand the investigation of Vine features and aesthetics, with particular emphasis on the content made by its audience. Qualitative study assists in the various elements of human interaction, aspects such as texts, emotion and environment, which when processed can provide viably rich data (Jensen, 2002; 42).

The Research question was 'How the audience perceive and interact on Vine? As the premise of Vine was a mostly visual based site. The research was divided

into sections following the co-ordination of research methods. Two sub questions were considered before conducting the research study.

How does Vine platform function on a set (time) basis?

What style and formats did Vine use?

After addressing these two factors, data was collected with the intention of observing themes that arose, concurrently undertaking research in order to answer the sub- questions.

The methodology adopted interview and textual analysis research methods, in aid of addressing the question and to explore the multifarious aspects of Vine. Textual analysis findings were dependant on what was found from the data themes that arose, the resulting data collected assisted in determining the research objectives. Textual analysis of individual works or collections of films and TV programming with an emphasis on genre and format were indicative of an organisational style of research collection (Jensen, 2011; 741). Preference of a qualitative methodology for social media research was favoured by various academics; especially those who had expressed that rich data can be attained. Textual analysis was chosen for its malleability in collecting Vine data, assessing Vine design it recorded video playlists and features found on the platform.

Research Design and Implementation

This study combined textual analysis with semiotic data collection. Wessels (2012) recognised that informal online communication participants use a variety of resources, to secure the safety and assure rapport through social platforms. The use of textual analysis is favoured for its objective structure, as it does not allow bias opinions. Its collective nature renders it an ideal form for mass media investigative studies (Wimmer and Dominick, 2014; 160).

Interview research methods focused on the interview questions; these assisted the study in investigating the thesis question. This also included passive audiences who watched Vine, but were not aware of the content they were

watching. Sub-questions were not required as the interviews were determinant of the data result. Notable gaps still exist within the literature of feedback research (Bampo et al, 2008; 277). Interview questions were utilised to ask participants to provide support on the validity of the textual data collection.

Livingstone (2012) determines that the public takes precedence over audience as a significant factor in audience research. Discussions following public responses were favoured more than audience studies. The audience is usually denigrated, yet the public are seen as active and valid informers. Vine platform allowed users to share content that could illicit political satire, or coverage of public disaster. As a result of this the decision was made to conduct interviews to further study exploration. Communications exist in various forms of analysis, the visual, verbal and physical. Significant changes have been made since the beginning of Web 2.0 circulating web communication through distribution, circulation and promotion (Jenkins et al, 2013:49). To augment understanding from Vines community, questions were based on participant's exposure to Vine, which generated interview approach styles. Eight interviewees were selected to further expand on the messaging and interactive features compiled. Exemplar were questions asked during interviews

·   Do you know what a Vine is?"

·   Do you watch Vines?

·   How effective do you feel Vine is i.e. does it invoke you to make your own?

·   How do you think this platform impacts on the argument that social media may be affecting social skills?

 In cognitive studies conducted by various academics, analysis commonly emphasised a possible contention for corporate motives, with methods to be promoted and shared. The interactive platform is not an unfamiliar approach for studies. Conducted during the 1970's Gunkel and Gunkel (1997) could be introduced, as a more dystopian way on documenting the discussions on upcoming interactive platforms called the World Wide Web.

Vine cyclic changes meant that the industry has undergone changes that reflect how media products are consumed. Stated by Pink (2012) it is an investment that audiences devote to the online platforms that determine its value.Vine is a visually artistic platform distributing videos, messages and pictures freely. There is a variety of features and aspects to view that exude creativity. This had to be taken into consideration when initiating the research. Rose (2015) contemplates that the immersive space visible in digital images must leave room to fully interpret the data.

The patterns and preferences were dissected, to define how this could be applied to benefit the research. Conscious of Vine's extensive elements and features available, this was achieved by selective process of elimination. Samples were chosen on the basis of what was prominent or popular at the time. In order to address the study, the research aim was to explore perceptions of audience members of Vine and how Vine used visual and interactive features on the platform. Vine pages were monitored for four months taking screenshot examples of Vine website. These included its 'trends' and 'spotlighted' content. An interface should not be misconstrued as a screen used to hide or obscure what is seen. Instead it should be rationalised as the notion that it is simply a connection to further understanding its significance (Rose, 2015; 14). Samples of user video content were collected, in accordance with any patterns that arose. As a result of this, user interaction was then explored on both Vine app and website.

Evidently on this basis, textual analysis research held a larger value for the data collected. It produced valuable insight from the videos, images and social tags. In support of this Ruths and Pfeffer (2014) state that human behaviour and online platform design for social media researchers, needed to recognise a close connection to user activity. Textual analysis provided the study with tangible data, enabling exploration of selective elements of Vine. This included a breakdown of Vine main page, examples of spotlighted artists and video shared by users. Interpretation of visual data had been enhanced by Pink, a researcher who adopted visual methodology as a chosen form of analytic research. Her studies on the visual enquiry, of what is in the frame, have been deliberated by academics. Pink has argued that researchers and academics wanting to explore

the visual media further, have failed to connect with the wider currents in social theory (Pink, 2001; 587). Choosing textual analysis afforded the opportunity to include in this study, a breakdown of what Vine entails, with visual representation to back up the analysis and support explanation.

This was achieved through the accumulation of a plethora of screenshots taken to assess the visual elements of Vine. The screenshots collected reflected the way users interacted on Vine, thus highlighting niche interests. Similarly user accounts were monitored to identify depictions of experimentalism creating pages. Papacharissi (2009) explained identity and community have long presented focal concepts of interest for new media researchers. In addition the data collected trends that reflected user content made by fans, along with content from their favoured Viner's and Vine celebrities. To counteract an amalgamation of data too vast for the study, content comprised of political, outlandish or celebrity focus. This would be compiled during data collection. Any other data received from the research collection was either replicated from other platforms, or unexplored obsolete content that did not apply or support the research orientation.

Research orientation recorded Vine data to be implemented as a guideline to aid in analysis, as a demonstration of how Vine appeared to its users. The ethos was to include a demonstration of how Vine appeared; this would be accomplished by capturing some of Vine page features through screen shots. The visuals collected from the spotlighted section were sought out to address aesthetics and the semiotic overview of Vine. 'Spotlighted' was the name given to Vine most popular videos that were featured on the first page of Vine website. Additional visual content addressed the format and style of Vine, with the intention to analyse the similarities, or differences on other media pages. These ostensibly being Twitter, YouTube and Facebook. Vine website presented varied videos based on popular content; these were titled 'featured' or 'spotlighted' content. Examples of samples collected included user patterns, popular content and Vine activity. The assessment of these findings will be addressed within the data chapters. Visuals were collected with the intention to monitor the interactivity of

users on Vine. This was reflected from the patterns and general order of favoured content that were presented on Vine sites.

In further analysis Viner's visited and watched other user content through differing social media platforms. Samples were collected from these pages, included profiles of people who used Vine. Under particular scrutiny were users who had quite a large following. Samples of these were collected to demonstrate how Vine profile functioned and appeared. Additionally focus was put on which platform Vine users posted on, enabling them to reach such large fan appreciation. To narrow down how these may be similar to other social media pages, or aid in understanding what features applied to users who frequented Vine. The basis of this research is to question what conventions of a social media platform helped in promoting appeal and reputation of the most popular forms of Vine format and structure. Adopting this guideline to investigate what aspects could be based on the discourse of visual and 'shared' content within the digital research sectors. Jensen (2015) stipulated that textual analysis of individual collections on aspects such a TV genre and format should be emphasised.

In this instance Vine a social video platform used the accessibility of an app, combined with the fast paced upload of visual content. Vine permitted easy communication messaging and genres ranging from entertainment, pedagogy, art and promotion for members to share.

Particular samples were collected from certain features on Vine page, which were selectivity decided when organising the data. Samples on the content captured from monitoring the data included, but was not limited to politics, celebrity culture and sports, as they adhered to the semiotic value of the study orientation.

The textual images were collected to apply to certain themes or genres that circumvented Vine. This was applied to the research collection, as it helped to orientate the analysis on Vine diverse genres and audience participation. The merger of popular culture, personalities and politics enabled the public to deploy 'visual and emotional literacy (Davis, 2013; 117). Human behaviour on social platforms tends to replicate what their companions do. As a concept familiar to designers of social media platforms, users are united in their decisions and

directions taken (Ruths and Pfeffer, 2014). Taking integrative thinking into consideration, Vine pages were monitored three times a day, for the duration of four months. It was decided to assemble data this way as Vine updates were arbitrary; to ensure any patterns or trends recorded were accurate by the time and date collated. This method was ideal for a study concerning audience interaction on Vine's updating social media platforms, interpretation on human interaction and activity research.

Vine features were dependant on the connotation that there is a message to be heard, seen or even interpreted. How this is achieved may lead to several sites resulting in collaboration of new audiences and preference platforms. These forms of audience engagement were made easier through communicative technology (Jensen, 2012; 266). It is necessary to define the constantly changing system that goes through the process of alteration. In the hope of outlining the various approaches which social media and digital practices have employed over time, these systems may imply a rigid and inflexible, or a modern and non-linear approach to maintain relevancy and identity.

The study used interviews to further develop understanding of participants use and attitude towards Vine platform. Informal interview style helped gather detailed responses from the interviewees. It enabled a detailed account of their personal attributes in using Vine. Interview themes were analysed from the responses collected. Questions were constructed with a conversational ethos and were developed, taking into account each participant's usage and exposure to Vine. Interviews follow the past and present, researchers can find out about the attitudes, motivation and investigate questions, or alter the media if called for (Berger, 2011; 138).

Candidates were selected through purposeful sampling. Creswell (2013) describes purposeful sampling, as intentionally selecting individuals and sites to learn, or understand the phenomenon. Among the selected were individuals who worked in the media sector, artists, university students and parents. To elicit a wide review, these eight candidates were intentionally selected for interview to explore the audience's reaction towards Vine. Creswell (2013) ascertains that this form of sampling helps to develop useful information, learn about the

phenomenon and give voice to people whose opinion would otherwise go unheard.

Finding participants by scouting out those who used Vine, It was acknowledged that there were a diverse cohort of members differing in ages and professions. The group chosen used Vine, made Vine videos or perhaps were 'passive Viner's'. Meaning that they did not fully understand their activity on the platform they were using was actually Vine. Human behaviour in media research means users replicate what they recognise and accept what is familiar to them. In this case the research participants will drown out distractions introduced by peculiarities from media channels (Ruths and Pfeiffer, 2014; 1063).

It should be noted that all candidates were from the United Kingdom. As a precaution the selection of candidates fluctuated in race, age, gender, and backgrounds, to ascertain the varied responses that were collected from a female and male perspective, as this would provide rich data related to Vine perception and the responses received.

Silverstone (2013) specified that for women in the digital social network domestication was still prevalent. This was taken into consideration when interviewing female participants of different ages, as their background and opinions could reveal results in how they utilised social media for expression. Similarly the male participants were taken into consideration to see if any issues would arise within their media consumption including hyper sexualisation or masculinity expectations.

Seamen (1992) interjected that active audience theorists seem to ignore crucial divisions within oppressed subgroups. Highlighting the often destructive way plurality of interpretations, can lead to certain very unpleasant mediated effects. Gender consideration ascertained relevant patterns that could illustrate a platform for participants who might engage in Vine to escape, or express their frustrations. Joseph (2006) understood the importance of focusing on gender within the media and strict obligatory roles, as a cornerstone of family and societal stability that continues to shape social life.

It was decided to focus on candidates living in the United Kingdom, as Vine community was diverse. It shared viewers from around the world, so a specific location had to be set. When interviewing each participant a conversational approach was adopted, in order not to taint the data collection. This was accomplished by structuring simple questions designed to give the interviewee, as much autonomy in their responses as possible. To ensure the data was not affected by emotions or external aspects, the interviews were conducted in the individual's environment. Mann (2016) explained the importance of being aware of the interviewee's contribution and sensitivity of the researcher's language. I made sure participants were relaxed as I wanted to explore their use of Vine, cognisant of comfort and suitability of the environment. These factors were checked so responses from participants were not distracted, hence affecting the quality of the data. As a researcher being aware that environmental conditions affect the composure of the interviewee's responses, a less controlled manner was conveyed.

Informal interviews are in essence, conversations that serve the purpose of helping the researcher gain trust of his or her informant (Berger, 2011;136). In qualitative inquiry, the intent is not to generalize to a population, but to develop an in depth exploration of a central phenomenon (Creswell, 2013; 228).

Although the participant demographic was United Kingdom based. Some participants were based in rural areas, some located in London, metropolitan locations and others outside of London and northern England. Acknowledging their individuality would add to the dynamic of the research collection and the assessment of the interview transcripts. One of the participants was given a written set of interview questions after an initial conversation, as they were not able to attend face to face and unavailable for telephone interview. For all other candidates, a face to face style of interview was chosen, as this would aid data retrieval and ease the participant's composure. Mann (2016) proposed that interviewees might revel in the limelight of concentrated attention. In retrospect participants interviewed face to face provided further benefit when rapport was shared between the interviewer and interviewee. Mann (2016) maintained talk

was social action, in intonation, demeanour and disposition interview transcripts could then be interpreted through the analysis.

The interview candidates selected, varied in age from 22-60 years old. This would enable exploration of the range in experience and exposure different generations could convey. Additionally it helped in identifying demographic, location and connected corresponding arguments from other age groups. Also determining how age ranges could influence their online social patterns. Atypically Vine being a fairly new platform would traditionally be expected to appeal to younger audiences, because of its whimsical content, the age expectancy would be eighteen plus (Next web 2015).

Vine as a platform circulated user content videos that went through a process of being regurgitated. Depending on their popularity, accolades for videos were represented as featurettes on Vine website. Vine notoriety provided status on its pages through shared material. The content of Vine was therefore in a constant state of flux to accommodate its audience's preference. In order to classify the various approaches which social media and digital practices have employed over time, the research exploration sought out social networks sites such as Facebook and Twitter's trends and forms of practice. The contrast provided a practical understanding of social media sites. Ruths and Pfeffer (2014) acknowledges the value in social media platforms structure, as it is better suited to attain data on behavioural patterns that affect the discourse and users interaction, especially in interpreting human interaction and activity of Vine structure

The decision to research Vine comes from more than just the influences and trends of social media research. Pointedly the study adheres to topics on social platforms such as Vine design features, its unique style of communication and the influencers from Vine innovative approach. These themes were taken into consideration when exploring audience interaction.

An integral part of the research collected included action, interests and interactivity from Vine. As a platform, these were the main attributes and therefore the central focus. The attraction was that research methods only adopted a creative research ethos. Seelig addresses the limitations in traditional

media sites not yet fully utilizing the use of live media sound, or archived video and interactive features (2008; 232). I wanted to collect data that would reflect the full investigation of audience interaction on Vine. To address how platforms like Vine could assist with understanding and to determine how social media plays a significant role in the interest of viewer recognition.

We have become accustomed to and take for granted information technology and its varied communication formats. The aim then is to query how behaviour and events are placed in context and what themes, frames and discourse are being presented. Altheide 2000. The style of methodology recognized there may instances that occur from Altheide's research purpose. The cause of the Vines lack of longevity from- other social media platform as competitor's and the finding from a textual analytical approach. Post modem media users 'learn' how to adjust to new information technology and communication formats, soon taking them for granted. The challenge is for communication researchers to also adjust. The direction of this research sought to capture the everyday cycle of Vine and Vining in its most prominent stage. This section of the thesis purpose is to recognise how Vine was reflected through an historic observational lens.

Understanding the impact of Vine social background had to be established before undergoing the study, Altheide once touched upon how people have become accustomed to taking on and taking for granted information technology various formats. (Altheide, 2000;289). While in reflection to the study there was no certain expectation Vine would remain a prominent platform. It should also be acknowledged that there had been no expectation that Vine would eventually reach ephemera. When partaking in Qualitative study both methods of interviews and textual analysis were adopted in support of the study style and recognition of a social media orientated focus. Recording the data in both visual and visceral methods, would employ a better standing within the media research field. This is implied by Altheide recognition of post -modern media users challenge of adjusting to their research.

"Post modem media users 'learn' how to adjust to new information technology and communication formats, soon taking them for granted. The challenge is for communication researchers to also adjust."

While on this note it's as also adapted to refer a textual style of analysis to the study as it was suited to best record Vine's lifecycle The style of textual analysis enables the researcher to conduct the study without intruding on any variable under analysis (Berger, 2011; 213). This approach was better suited to the study as it gave freedom to various interpretation to be made but also provide a possibility to historize Vine records from the data collated.

Research Positionality

Crucially I had personal connections to Vine, preferences alluding to design and the generic dynamic of the platform. Vine functions appealed to me as it presented various opportunities unexplored in the industry. Researcher's personal stance affects their research in a myriad of ways, from archetypes chosen to carry out the research, to assess what variables were needed to undertake the study (Savin-Baden and Howell-Major, 2013; 50). I found Vine appealing for its innovative use of visual based content and aesthetics, its emphasis on colour, plus textual limitations. Vines unconventional approach meant that users were tested by their creativity. The limitation on written content and different formatting meant that the Vine community were challenged in how best to convey their message.

  I could appreciate Vines details without having to be concerned with the formality of typical social media functions, like recounting messaging and sharing tools on pages like Facebook and Twitter. Vine had unique elements that offered diverse processing details; autonomy on the platform was prioritised.

As an undergraduate student I found the technique of conventional study difficult and would adopt more creative ways to study and absorb information, including the usage of social media. I found a better connection to creatives in their field within social media environments such as Vine. I was influenced by people with a similar outlook to myself. Adding to this, I applied my own guidelines in undertaking my initial research and study orientation. Knowing I wanted to examine what the audience and public felt relevant to Vine's platform. Ruths and Pfeffer (2014) said that social media audience bias could be applied, depending on what type of platform the researcher explored. I realized my study

would need to detail more than just an artist's outlook. There would be aspects of identity, behaviour and commerce that I could explore in benefit for the overall inclusion of my research.

In summary a Qualitative approach was adopted to further enhance the research analysis; the scope of Vine content was too large to elect any other technique. Qualitative research had the ability to provide a more detailed account, befitting of Vine as a platform with potential for data interpretation. In connection to the research Qualitative methods, supported the style of textual analysis suitable to the study collection. The research approach in this study reflected my connection to creativity within this industry. In turn this lead to conducting the research question based on audience interaction

 The research consisted of Qualitative research to verify the research question in order to carry this out textual and semiotics were applied in research collection This Qualitative approach aided the effusive data that had been received through collection. Exploration of Vine homepage needed to be collated to allow potential room for analysis, in result collection of 60 images of Vine artefacts were used to provide evidence for analysis. Additionally to be used in translation of Vine functions and controls images pertained to further visual understanding. Conscious of the research taking a sententious regard to the study, generative media platforms and social research had preconceptions around human behaviour, studies needed more interpretative action. Creswell (2013), Silverstone (2013), Joseph (2006),Seamen (1992).

After considering the data from textual and semiotic analysis questions relayed to the participants were chosen cognate to Vine style which was unstructured and informal. Despite this a specific selection process was taken into consideration, when it came to the assistance of interviews ages, profession, location and social competitors were several factors that lead to instigating interviews. The research took into account variables that could spawn ample findings in relation to research collection and participant's background.

Chapter 3: The Emergence and Operation of Vine

This chapter identifies Vine emergent factors, pertaining to clarification of the visual guideline. A derivative of Vine guidelines constraint breeds creativity, this was stated in Vine blog (Vine medium, 2016). This statement was a reflection of the ethos behind Vine drive and surfaces from the ideologies of Vine audience. Indicating Vine key characteristics and its place as a platform. It will regard Vine

structure in consideration of other websites and social media pages, which were current amongst online users. Providing insight into the process of Vining and the cycle commenced after a Vine was viewed. This chapter looks at the aesthetics transitioning to discuss the study's first form of data collection, through semiotic analysis and textual images. Including, but not limited to the sharing pages, video apps and the function and formatting of Vine pages. Moreover it highlights the connection between Vine audience and behaviour within the social media industry.

Vine's Many Functions

Vine was a social media networking app that focused on the visual. It was built on an online platform, reached through an application "app" for web or mobile phone. The websites unique functions afforded the platform heightened recognition during its activity (Asad, 2014; 34). It enabled users to access and share the content of their choice. Vine proclivity to limit video duration was a unique aspect of the platform's overall user demographic. The content posted and made could attain views from the very first page, with favoured content being featured on a playlist of editors' favourites. Vine utilised this for messaging, exhibitions and public or private promotion (Openshaw, 2014).

Vine was created in 2012 by three people, Dom Hoffman, Rus Yusopov and Colin Kroll, but was later brought by Twitter. Creators were not initially intending the platform to expand into a social media activity. The limitation of six second videos acted as a platform to inspire creativity, the downside was once a video was uploaded it could not be edited. Before Vine was exposed to Twitter and other social media influence, the initial concept was an experiment. Creators of Vine had released a pilot video, that had no intention of becoming the platform recognised as a social media trend, but this was the earliest recorded example that would forefront the platforms reputation.

The social medium was originally intended to hold a larger breadth of footage. The creators soon realised that if they wanted to share their videos, the content would have to be shorter to free data space. They wanted to create a platform that embodied the combination of a message, with the visual appeal of video thus Vine was established. After sorting through the glitches and testing on

friends and family they settled on six seconds with a loop function to maintain interest. During its launch in January 2013 co-founder and general manager Dom Hoffman remarked that Vine videos, monitoring and usage were evaluated by the number of 'loops'. Initial videos on the site were adapted DIY tutorials and scripted demonstrations. Users of Vine and dedicated community members commonly acknowledged early versions as a recording featuring a step by step DIY instruction video, on how to make steak tartare featuring creator Dom Hoffman (Twitter Inc.).

The online community offered something new, now that it had surpassed the emblematic way to engage with people, Vine videos moved into different territory. Vine operated on two platforms, the website and the mobile app. To make a Vine, users were required to download the Vine App which could be accessed on either smartphone or Android (Miller 2014). The Mobile app empowered users to film and upload their videos, whilst the website acted as an archive for user videos, where users could upload and watch their favourites.

In 2013-2014 interest in Vine and Vining was expanding. Within three years of establishment, Vine had achieved multiple achievements from shares, views and made content. Repeated and shared views or re-Vines had built up a fan base of 2,186,349 people, therefore growing by 17, 845 each day (Social Bakers). The audience engrossed themselves with content based on their own creations, whether niche or mainstream, preservation of content could now be determined by the public themselves. In correspondence Vine would announce a series of updates and special applications, in addition to their existing services.
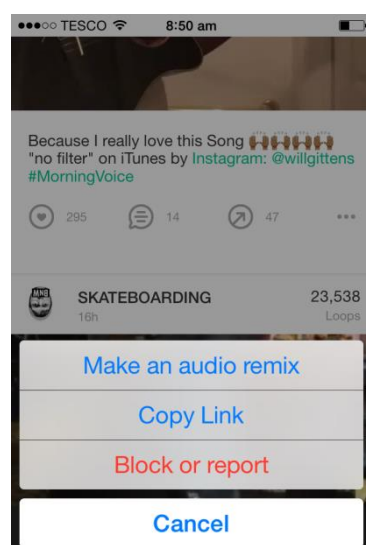
Figure 1 an example of Vine mobile app and its audio options

 OS referred to the technological devices that could install Vine, such as iPhones, iPad's and tablets. This was evidenced by Vine releasing an additional sound feature to their IOS app via new sound controls. Sound could be added to Vines before uploading videos on the main web page; the result was that users had a potential upgrade in creating and editing Vine. Adding weight to the theory that the audience were reimagined as co-creators, the original form of consumerism was altered by the introduction of creators influence (Jenkins, et al, 2013; 49).

> We also see this with sounds, just as videos go viral on the web, sounds go viral on Vine. Starting today, you can add sounds to your Vines directly within our iOS app. (Vine Inc, 2013).

Vine apps could also be installed on Android phones, which were just a few of the many devices that were fitted with a camera and could make Vines. Vine apps were free of charge, simple to install and provided quick access with downloads that were readily available. Many companies incorporated PCs with elements of tablets and smartphones, including the ability to link to the internet with cellular signals (Bloomberg 2013). Commencing 2016 Vine announced a series of updates and special applications, in addition to their existing services.
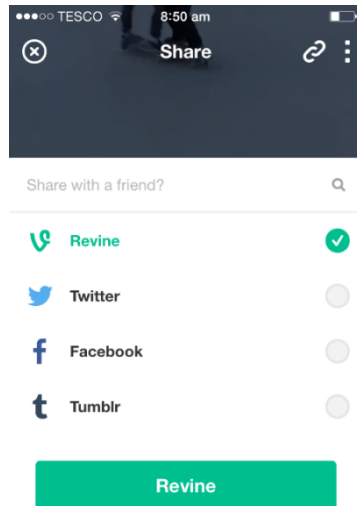
Figure 2 an example of Vine on the mobile app and sharing platform is

association

Vine then released the watch button feature on the app in mid-2016. The concept was to advocate a modern way to consume content without needing to scroll down the page. Users could just select the watch button and videos they frequented would playback on loop. (Techcrunch, April 2016). As a platform Vine created ease of navigation for their audience. Looping was an aspect of Vine that allowed users to watch content on an automated loop for however long they chose (Miller, 2013; 34). Toyama (2015) provided a supporting claim on the persuasion of technology, pertaining to audience preference. Toyama explained technology was not there to invoke random behaviour, people's emotions and impulses had always been present. Products did not need a feature, just one that satisfies their needs (Toyama, 2015; 40).

There is an impression that the former way to communicate and share online, for instance the way of just using email and its simple messaging format had shifted. Such claims were upheld by Awan and Gauntlett (2013). The internet's

purpose gave opportunity for freedom, offering young people new skills and information, simultaneously affording them access to creativity and self-expression.

Vine also permitted users to create social entertainment, or hard news reports. Both were easily accessible through the mobile and web pages. Popular content could be labelled or archived with the use of a hashtag. Known as Tags, that worked as a directory for the user and visitors to the page, enhancing Vine navigation and its unique design. Vine signature features and social presence grew in popularity, as it was adopted by niche audience activity on fan pages (Guardian, 2013). This enabled Viner's to express their interests through secure, creative expression. Celebrities such as Ruby Rose who advocated for increasing visibility of the LGBT community, used Vine to challenge gender and sexuality identity norms (Duguay, 2016; 2). Deduced from the data, Vine format encouraged easy access and dynamic navigation, this was the pillar behind Vine's ethos. The relevance of which was confirmed by Vine head of user experience Jason Mante. When interviewed Mante implied that focus was motivated by making Vine an amazing product and improving user experience (TechCrunch, 2016).

Video genre provided an opportunity to expand on creative possibilities; users could now make the most of available and efficient content. Extrapolated from the data collection this could not be proven as a fact, more as a shift to what may be favoured at the time. This is discussed by Ross & Nightingale (2013) as fans do tend to think of themselves in very significant ways, sharing a common interest in the object of 'fanship', the particular mode of which they were fans. Connected to the changes in social sharing, we could apply this to better understand the content of Vine, and how Vine technique evolved.

Also located on Vine homepage, the data demonstrated how the "popular now" tab and Vine playlist options enabled users to alternate between videos. Popular now included videos that were frequented by Vine community, usually consisting of Viner's favoured for their large amount of views and reputation for their posted videos. The data aided the supposition that Vine editors were aware of the importance in supplying new uploaded content, while giving the audience autonomy. Vine viewing features cited as playlists that authorized users to view their favourite Vines, or Viner's without having to navigate on the page.
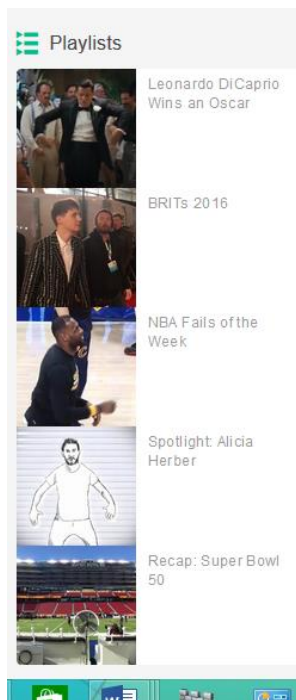
Collected as part of the data *(Figure 3)* depicts

Vine first page also depicted icons with selection choices. Icons represented differing channels, or genres of videos available. Depicted in figure 4, selection of an icon allowed users to access a plethora of their favoured content.
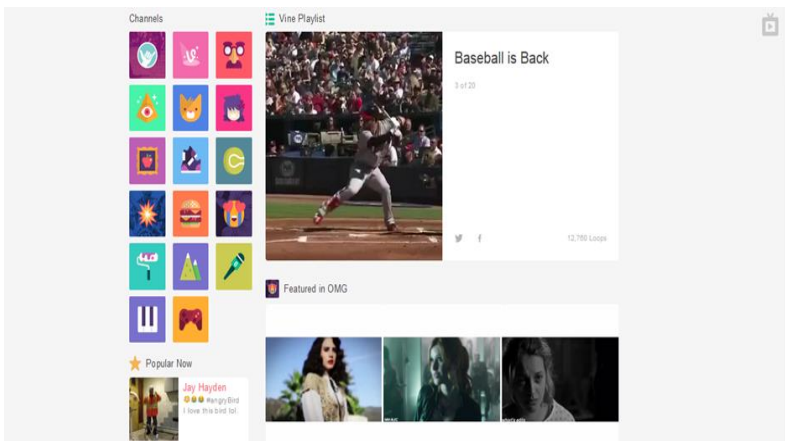
(Figure 4) *Vine aesthetics on the webpage*

Users were free to create their own content, manage their aspirations or start a business (Asad 2013). The data revealed that during certain collection periods particular media events would update, samples would not always display the same topics. Although video selections were available on both platforms, video genre varied depending on what was applicable. Giving users the option to choose content and create their own playlists. Vine made sure that each platform was presented with ample choice for the user to determine, what and where they would like to watch the content they made and shared.

 Society had the option to manage both the curator and creator side. There was no limitation, the individual's product was flexible in what could be attained. In some instances a person's presence could bring a stronger and more unique type of appeal regarding their creative outlook. The figure illustrates Jus Reign and Wahlid Mohammed two comedians that 'Vined' their full experience at Coachella, a popular music festival comprised of Music and creative arts held in America. (Shortawards).

 "With over 35 million loops on Vine, this dynamic duo tapped into a new type of web series." ShortyAwards.com
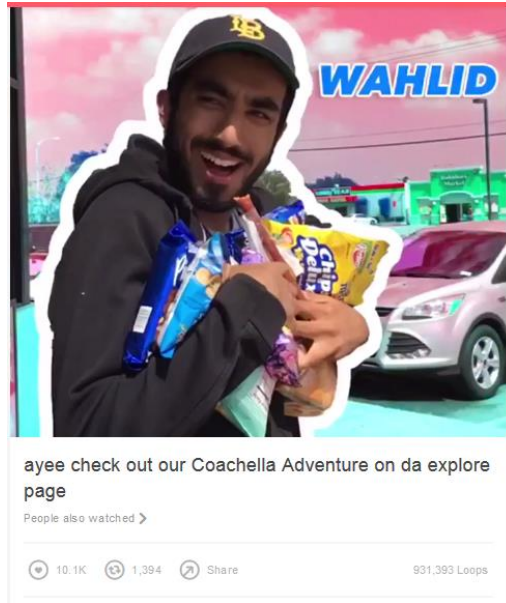
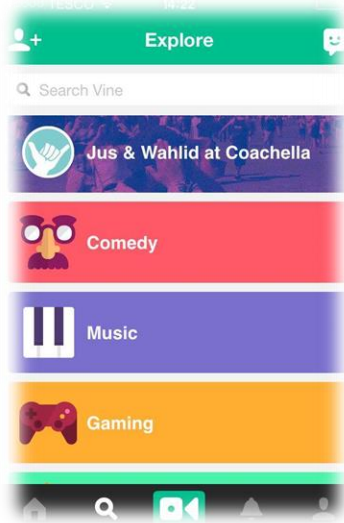(*Figure 5*) Jus and Wahlid videos, displayed as spotlighted features.

Extrapolations from the data suggested vine platforms differed in style, audience and shared culture, attributes related to the dynamic of the platform selected. For instance Vine mobile app altered its focus, concentration was centred on the channels. Predominantly this could be from the lack of space a mobile app carried, divergent to Vine web page. In consideration of this surfeit, Vine implemented content that exhibited eye catching colours and large formats. Data identified channels that were relevant and popular, were displayed at the top of the screen highlighting the affluence of positioning and accessibility. As opposed to comedy, special or rare channels were included, albeit with a different style of presentation such as 'Jus and Wahlid' (see figure 5).

Figure 6 Mobile app and Vine videos on circular
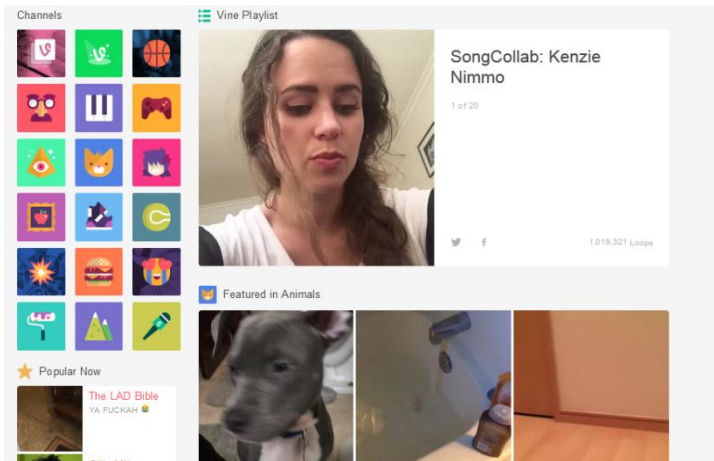
(Figure 7) Features available on Vine website

As implied the decision to use traditional media sharing, may have lost favour with current content on social media platforms. Shirky (2010) suggested a new way to engage with sharing and communication was common amongst users, because options and technology allowed it. The data shows how this might affect Vine style, which used a plethora of imagery in place of text (see figure 7).

<u>Texts, Videos and Visual Interface</u>
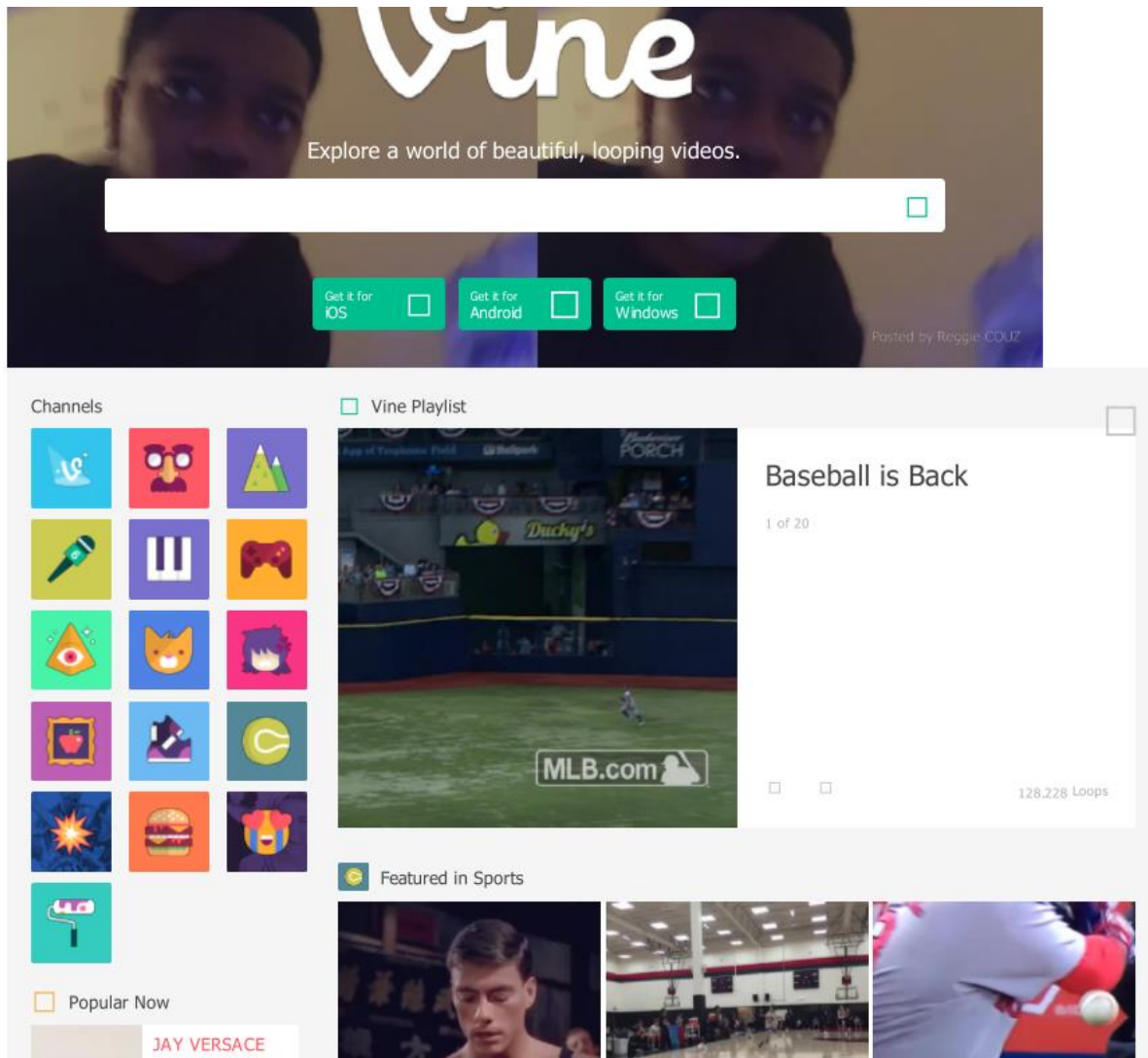
(Figure 8)The first page of Vine website

The arbitrary importance of art that is real, is that it has less individualistic impact, whereas edited videos allows the freedom to interpret and assume the difference is what is real and what is imitated . Vine enabled users to embed footage in small clips with a time limit that encouraged users' creativity and innovation. Implying they were almost becoming video entrepreneurs by their own accomplishment deviating in genre and subject matter.

Now occupating as archives on Vine platform, visually expansive Vine aesthetics were rife with various social cultures. Vine homepage depicted sections available for selection (see figure 8). Used as a heading Vine logo was white using a bold cursive font, with their slogan 'Explore the world of beautiful, looping videos. Indirectly Vine was projecting a fanciful notion what could be explored is beautiful. Applying textual inference here it ensured what was interpreted from analysis justified audience freedom to peruse Vine numerous channels

The effectivity of looping was appreciated by creator Dom Hoffman who indicated that it affirmed the user's interest and popularity of content (Mindshare 2013). During its activity Vine loops were a popular function amongst users. Vine recorded the scale of loops at one billion per day (TechCrunch, 2015). Vine videos were on a constant loop until users choose to stop, or selected to play another video (Baylen and D'Alba, 2015, 138). The use of repetitive content could appeal to users not having the time to watch a full video. Asad (2014) defined the understanding of Vine, as the type of video limitation that appealed to the audience; like a teaser or a trailer (2014; 8).
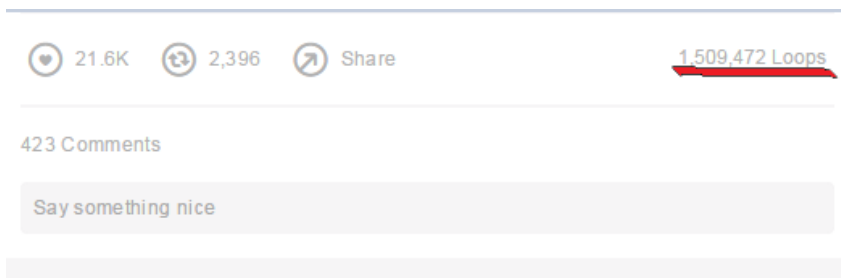
(Figure 9) An example of itemised loops

Figure 9 illustrates how the looping facility appeared on Vine platform. The three symbols shown relate to how a video was rated. The heart correlated to 'likes', the recycle symbol to playback and the arrow as labelled permitted sharing on Vine and alternative social platforms . While the number in the right hand corner equated the number of loops (See figure 10).
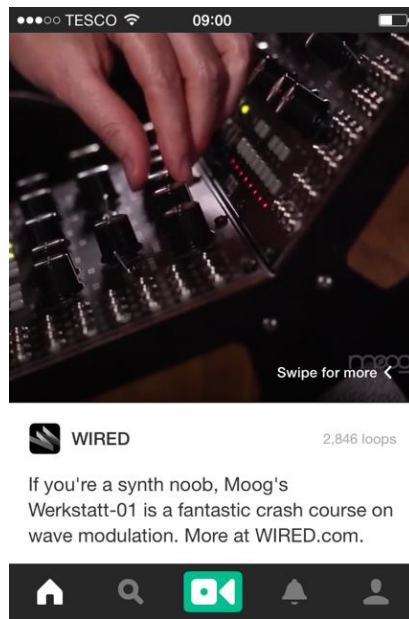
(Figure 10) Vine Mobile app version of Wired video account.

Moreover Vine's attempt to sustain audience interest added to the notion that Vine were attempting to entice other Demographics. (See figure 10) The data revealed various industries were involved with Vine trends, from news to music industries. Exponentially this type of repurposing technology is not an uncommon occurrence (Toyama, 2015).Vine as a platform disseminated undiscovered videos. Editors sought to showcase new members and expose channels and genres that needed assistance in getting acquainted with the platform (Lifewire, 2017).

(*Figure 11*) BBC's account on the Vine mobile app

Associated with Vine social trends and niche audiences the analysis appealed to
Vine pages, niche communities and their channels started to use Vine to attract
their viewers. This was evidenced when channels such as the BBC and Wired
joined. It was apparent that in the creation of these channels, there had to be a
developing interest in that type of media content. Furthermore larger more
established companies were trying to utilise Vine and create videos in relation to
their style (see figure 12). The data revealed BBC Vines correlated to current
crisis and hard news. Videos could be recognised as a documentary. British film
director Grierson claimed that most recorded content was a documentary,
because it was the literal act of recording reality through visual aid (Watson and
Hill, 2010).

What can be drawn from the data is that the number of loops in figure 9 and 10
were not as successful in garnering audience attention as other outlandish forms
of Vine genres. Determinant on popularity the loops were quite low, specifically

Wired's Vine which used colloquial terms. Viewers devoid of specific knowledge through lack of understanding or interest may opt to watch something else. Fan groups have often been innovators in using participatory platforms to organize and respond to media texts (Jenkins et al, 2013; 29).
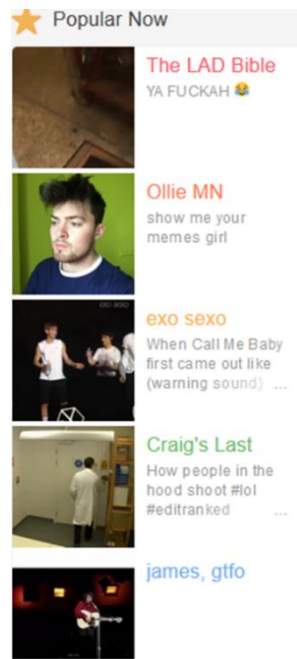
(Figure 12) the 'popular now' tab feature on Vine Webpage
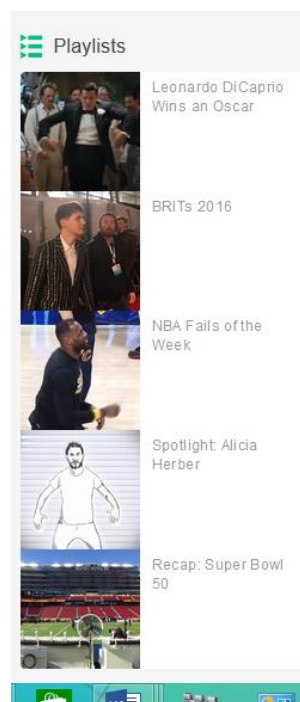
(Figure 13) depicts Vine viewing features cited as playlists

Vines unique functions allowed users to engage and disseminate content differently. Supported by Duguay (2016) the app permitted users to dispense Vines to particular channels, videos were only shown on channels based on their notoriety and editorial initiative. Considering this the information provided on Vines first page, indicated what was included on other pages.

There were certified and renowned artists within their field featured on Vines channel. Some Viner's had absolute popularity maintaining interest and appeal through their videos and other social networking outlets. There was also popular video content where Viner's set up their profile with a setting to identify their video content, settings labelled as tags (See figure 9). In some cases, Viner's only used tags to augment their creations.

The differing genre on channels reflected what types of video were favoured, (see Figure 14), 'OMG' an abbreviation for 'Oh my god' featured videos edited from popular culture. It detailed cut scenes from reality TV shows, fan made content, or Vine videos that were trending. The title and short abbreviation suggests it appealed to a younger audience. The term OMG is also a colloquialism used in messaging, known to express a form of surprise, as though directed to a younger demographic that frequents the platform.

The channel's initial popularity would have been boosted by familiarity with the slang term. Directed at members who preferred light hearted videos, this sort of genre would not show content depicting serious news, or current world events. Long and Wall (2009) indicate that messages are part of a process, encoded in texts in production, then decoded in consumption.
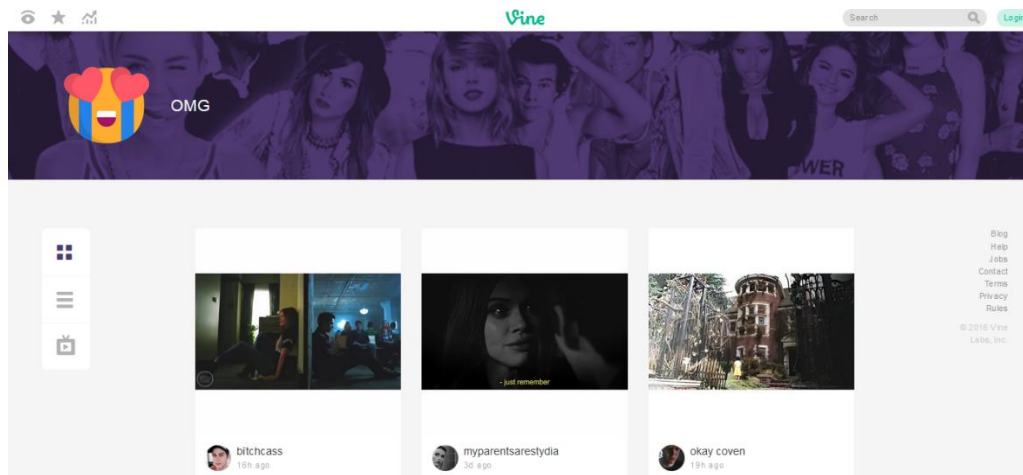
Figure 14 'OMG' channel
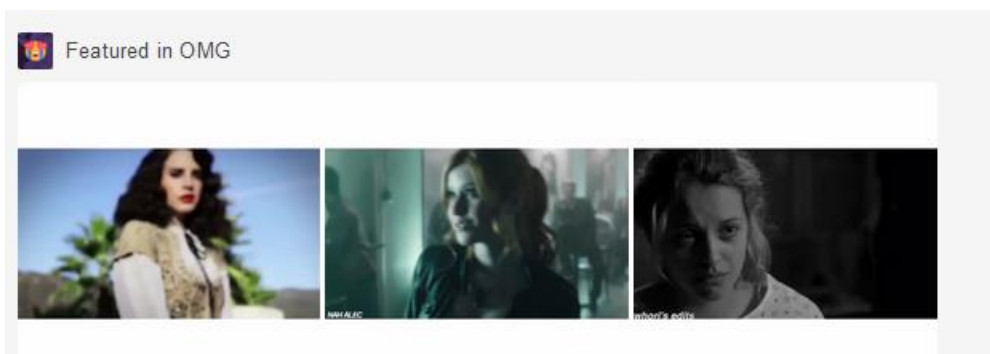
Figure 15-example of OMG channel

The data revealed a pattern, a large contributor to OMG style of content followed popular culture, television shows and gossip. Where users made their own videos on celebrities singers like Lana Del Rey and teen television programmes, such as pretty little liars (*see figure 15*).Openshaw (2014) commented on Vine's individual appeal stating that Vining may be useful for people who appeal to the savvy quick creativity, a customized way to visually engage the viewer. This could be tantamount as to why Vine content during data collection revealed whimsical videos. 'Popular now' ascertained what sort of content was popular and favoured by the users, while 'playlist' gave the option for users to log in and create a playlist from their preferred Viner's. *Figure 9* suggests that channels nominated from personal selection, dictated the regeneration of content.

The data collection revealed political origins amongst frequent video posts, indicative of one feature during the American presidential elections. Unifying this

study in response to how audiences have altered their preferences over the years, such as freedom to post content and rights to share. Visible government ministers have considerably less power, there still remains a sense of celebrity' being relatively superficial and powerless (Davis2013;117).
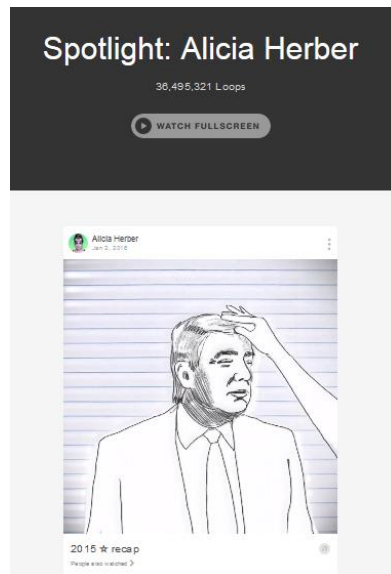
(Figure 16) Spotlighted feature on Vine webpage

The popular interactive subjects collected as part of the data revealed Vines accolade system. Explicated users' videos were featured on the first page, (see figure) captioned as 'Editor Picks' it proposed videos as suggestions that were sanctioned and recommended by Vine community itself.

> Authors recognize that celebrity also bestows a form of symbolic power Nevertheless that power is neither concentrated nor wielded by capable, innately talented individuals(Davis, 2013;117).

Exemplar is a sample of political content being shared on Vine (See figure 16). A spotlighted feature was Alicia Heber's video that received increased recognition on Vine main page. Evident of this Vine was not a political site, yet the occasion arose during the 2016 election of then presidential candidate Donald trump. Viner's took to the platform to express their opinions. In support of this the illustration shows a caricature of Donald Trump by Viner Alicia Herber. Vine emphasis on first person self-representation facilitated a range of personal, yet political discourses that were coherent within its platform (Duguay, 2016; 6).

Do it yourself or DIY referred to the action of taking roles or tasks upon yourself. In this instance making videos, building a social reputation, or trying to ascertain status through a talent, DIY became a Vine trend. Educators could benefit from skills garnered by DIY communities given the amount of time youth voluntarily spend in intense learning. Young people tackle highly technical practices including, film editing, robotics, and writing novels, among a host of other activities across various DIY networks (Kafai and Peppler, 2011, 89).

(Figure 17) Xaviera Lopez's work recommended as an 'Editor's Picks'
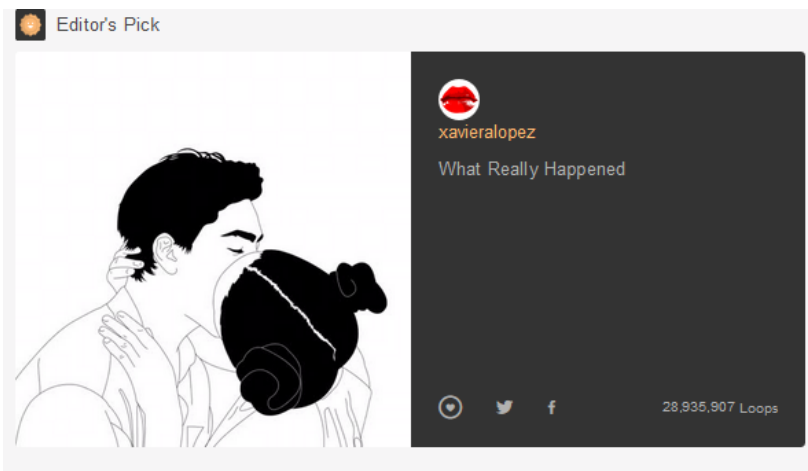
Individuals created content of their own accord, often by interacting with someone involved in the community to create and share. Mcay (1998) ascribes DIY culture as linked to forms of non-violent activism, likened to political action; a camcorder becomes a powerful political tool, editing suites becomes a mechanism for generating mass communication.Even blogs that are not political cover political issues when the occasion merits (Lessig, 2004; 42).

> "Starting a company has become the way for ambitious young people to do something that seems simultaneously careerist and heroic" (Gregg, 2015).

Younger audiences adapted to the technology surrounding them, finding it easier to utilize and associate with technology. In relation to Vine, youth and their gravitation towards these platforms implied a certain form of reliance. DIY culture invoked an understanding that most users, or the younger generation engaged with.

These include DIY users gaining prestige, self-esteem, promotion and recognition to justify Vine and 'Vining,' the activity of sharing. Studies and research contributing to understanding this form of culture better, lead to users within the field uncovering personal benefits coinciding with the commercial market. This is discussed in post-industrial theory with the rise of technology and infrastructure rates. A new market emerged and with it followed the fixation of how fast and efficiently the desire to own the next advanced means of technology, "Technological rationality". Once a powerful lever for humanity's liberation from want and superstition has now itself become oppressive" (Witherford, 1999; 48).

During the research collection the profile of Xaviera Lopez was spotlighted. Significantly her number of loops equated to more than the followers she had, which explains her work would have been recognised quicker than her profile. This supports that users were inclined to just watch Lopez's work rather than opting to follow her Vine account. Thus highlighting the looping phenomenon exclusive to Vine was a major attraction. The example collected from the data showed connectivity was common on social media platforms to show ownership where creative output was seen. As a result popular channels and its users were able to benefit from various incentives. Depicted in this sample the profile included the number of looped videos, description and contacts, including Lopez's Vine badge. The icon next to her name signified Vine members, who had been certified for their work and reputed for their affiliation with Vine (See figure 17).

(Figure 18) 'Editor's pick' Xaviera Lopez profile page

In these cases it is not unusual to see Vines paired with memes or other forms of popular culture, social media mashups that lead to entertain or express emotions. During the Oscar awards ceremony in 2016 actor Leonardo DiCaprio

won an award for his leading role in The Wolf of Wall Street. As a response fans created videos in conjunction with the event, some user's screenshot the award ceremony and took to creating their own made content in celebration (see figure 19).Promotional texts drew inspiration from art and popular culture and in turn produced texts that are interpreted and evaluated in the same ways art and popular culture were (Davis, 2013; 37).This was inherently different from the fan subbing culture circulating copies of their favourite clips.

The selection of panels navigating vertically downwards, were the other nominees in consideration of an award. Some Vine users created video content in celebration of the achievement. Other videos depicted an exaggerated response either regarding DiCaprio, or alluding to their own aspirations. Indeed social media can be seen as an online facilitator or enhancer of human networks, webs of people that promote connectedness as social value. (Van Djick, 2013; 11).
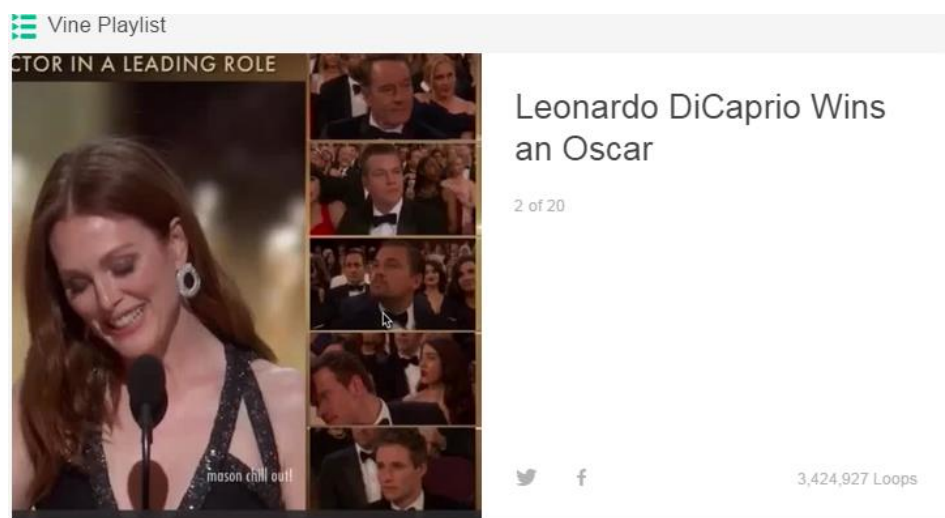
(Figure 19) Vine playlist Leonardo DiCaprio nomination featured on Vine website

Signs and Signifiers from Vine

Overlaid by the Vine logo on the front page, were popular video material which provided a preview section. Validation from a semiotic foundation reframed Viner's exposure.

Data accentuated the visual appearance of Vine, with its content being presented by animations in the form of a less serious, more entertainment based appearance. The importance of bright but plain block colours drew attention to the top of the page, which also accentuated the importance of positioning. Vine aesthetics of bright colours, audio and dynamic controls inferred a modernistic approach. Apparent alteration in presentation from bright colours to substantial use of visual characteristics made Vine style and features attractive to a younger demographic. Bickham et al (2007) claimed there was stronger audience retention on TV based content, with audio clips, bright lights and quick movements. Platforms like Vine that adopted this technique, inferred that less traditional ways of communication were preferred by a younger audience. This was reinforced by Willis (1990) who claimed traditional play took little precedence in young people's lives.

Vine adopted a different visual approach, the first page incited creativity; the content was colourful, vibrant and dynamic. Creators where rejecting the idea of a sombre news orientated platform, as opposed to a strong visual media guided website. Humphreys (2013) acknowledged communication technologies and services were typically characterized by their newness. The modern controls and innovative formatting highlighted an inventive way of approaching potential audiences on Vine.

Features on Vine first page appealed to users as it enabled content to be accessed quickly and easily. Based on the data collected, examples showed Vine offered dynamic and quick controls. The evidence is not substantial enough to make a strong claim, although it implied Vine audiences had a preference for this style, as users continued to engage. There was a requisite need to share and connect with audiences and chosen communities that had always existed. This was discussed by Lessig (2004) who stated that the means to capture and share material had been popular since the beginning. Adapting how we learnt and communicated it had only just developed into something new, an extension an alternate form of messaging and video sharing.

Below shows a comparison of the channels available
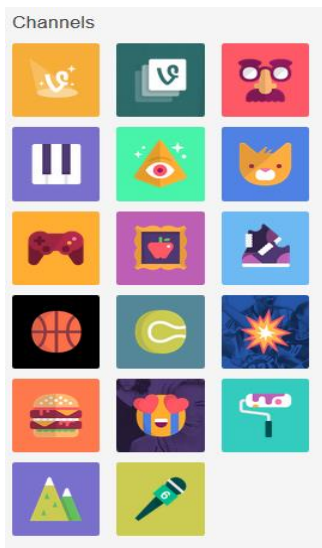
(Expansions of figures 20 &21) shows a comparison of the channels available
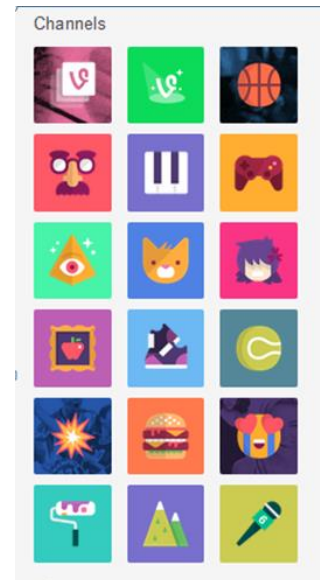
The channel icons followed a horizontal pattern ranked from left to right. Genre appeal determined change depending on the videos that were uploaded and the responses of the audience. From the way the content was conceptualized, an expansion of Figures 20 and 21 shows sections split into 'channels' referring to the genre, or type of videos that could be uploaded or shared by users. Due to the frequency of choice, the positioning of each channel changed as did its composition, according to its popularity or looping function.

There is a more informal style of video content, colloquial and arbitrary based on users regenerating and regurgitating content they have already seen. This is further supported by Jenkins et al (2013) who states audiences were 'collective agents' their presence and activity could generate new forms of Value. Jenkins et al continues, in these instances engaged audiences were more likely to recommend, discuss, search, distribute and regenerate new material in result. Vine may have adopted this approach to ensure their users circulate content and spread the appeal of Vine's individual features simultaneously.

As a result popular channels and their spectators were able to benefit from various incentives. The representation of popular culture was not uncommon on

social media platforms. Evidenced were an assortment of videos comprised of singers, teen reality shows and fan made videos. Role models were not copied on a large scale, but they feed into our ongoing calculations about how we see life and where we would like to fit into society (Gauntlett, 2008; 231).

Visual animation created for brand recognition saw Coca Cola, Ford and Samsung recruiting popular Viner's from the community. Brand recognition, and animation promotion attempted to reach further audiences, who stood out from the rest of the competition to compete in making Vine advertisements (Econsultancy, 2014). A popular and frequent user, KingBach, assisted with adverts and circulating product brands. Brands recognised that at the time users could generate interest, achieving a wider scope and circulating their product a lot faster and more cheaply than through the regular advertising and televisual promotions that appear to only reach a few social platforms.

KingBach, was renowned for his award winning Vines and his many collaborations with other Vine artists which included Jerome Jarre (Youtube award of the year 2014), Rudy Mancuso (Filmatic award 2015). It earned him a 6 million dollar pay cheque, contributing to his penthouse suite in a building shared with other Vine users and in 2015 a trip to the White House. It was no surprise that companies and organisations adopted partnerships with these Vine artists to create and curate user's content.

> The merger of popular culture, personalities and politics enables the public to deploy 'visual and emotional literacy (Davis, 2013; 117).

At the time this data was collected Vines could be used in unconventional didactic forms of influence. Videos created applied information and entertainment simultaneously, 'reggiecouz' displayed (see figure 1 with his identifying caption on the bottom right) Well known for his videos depicting growing up in a black household, his use of social interaction through Vine was an outlet of expression. His style represented the modern African American millennial family. This approach reflected a large contribution for the black Viner community. Vine was an online space where content creators of colour flourished by telling authentic stories (Bridget Todd Bullshit.IST). Vine provided a stage for everyone whereas what would have usually been restricted by enforced

guidelines on other platforms. Vine inclusion provided a voice for minorities that would otherwise be disregarded by other industries.

To summarise the data provided focus on the outlook of Vine platforms. The set up and format was a reflection of Vine message, with limited written texts and ample imagery that inspired creativity. Navigation and control demonstrated a dynamic efficient appearance, elucidating that Vine community gave users creative licence. This creativity leads to creators making content on various topics involving popular culture, art and politics. Welcoming sectors and niche audiences, who were able to further contribute to Vine's appeal. Certain theories reflecting this approach were broached including DIY culture (Mcay 1998)

As Vine platform ethos followed popularity and attained only the best Vines, the consequence for those who did not receive this attention, meant users would remain in the same position of notoriety and social standing. It should be noted this was a common approach for most social media; relevancy and popularity were particularly modern or revolutionary. The data implied young communities were enamoured with the applications of vine. Its scope meant ample opportunity to engage in differing emerging platforms and signature styles of video culture. Moreover the data revealed that vine hosted a range of communities, those that related to entertainment were in part more popular. Although there was an interest in niche communities and slight growth in acuity pertaining to DIY, Vine applications suited a creative audience.

Chapter 4; Audience perceptions and Interactions on Vine.

This chapter regards the data collected as part of this studies second form of research analysis, the interviews. Acknowledging data collected from the participants use and opinion of Vine, the sub headings attributed to quotes from the participants. The interview data observes the emerging themes received from their responses. Themes that arose were separated into sections which include connection to social media, creativity output, niche audiences, arts and culture and corporate topics.

Social media a Surveillance Culture

Participant 4

> *"I used to think they were seven seconds or longer but there's different types and that can get confusing, thing is there are so many types of video out like Vine"*

During the interview process participants talked of their social media activity, a diversity of networks were mentioned.

It could be implied that some of the features, aspects and formats from Vine may originate or take reference, from social media network Twitter this is because Vine itself is a descendant of Twitter larger social communication network. Similarly with Vine the use of videos and content had begun to be picked up by newsworthy companies such as the Guardian (Guardian,2014,) and BBC's latest reports from war torn migrants making their way to Europe (BBC,2015). Additionally it may be Twitter Vine is closer associated with Twitter being launched in 2006 (Watson and Hill, 2012, 310). The style of messaging used was to be compressed into 140 characters leaving users having to come up with wittier ways to express their thoughts. As questioned by Thorseth and Ess what is at stake is not so much to have knowledge of as many opinions as possible, rather it is giving people access to the outcome of deliberative process. (2010;170).

Starting with the breakdown of participant's responses, it was found that in addition to them using or viewing Vine, they were connected with other social media. Vine and its videos were already circulating online and additional controls on Vine pages allowed users to alternate between watching and sharing videos on other social platforms. The use of three social media pages were frequently mooted these were Facebook, Instagram and Twitter.

Participant 3

> *"I supposed I watched them on Facebook oh and twitter, and Instagram."*

Of the eight interviews undertaken Twitter was mentioned frequently in consideration of Vine. This inferred that participants were more familiar with Twitter than Vine. When asked what platforms participants used to watch Vine, Twitter was a common response.

Participant 2

> *"I know on Twitter Vine has videos categorised."*

"I usually go just to use the app, I've had that for a couple of years, but sometimes I go on Twitter."

Participant 6

"Mainly Facebook, Instagram, Twitter and Snapchat."

In recognition to the synchrony of Twitter, particular features, aspects and formats from Vine may originate or take reference from Twitter. Vine was a part of Twitter's larger social network before it terminated, its communicative practices emulated Twitter. Parallel to Twitter, Vine structure permitted ample written content, but encouraged supplementary visual aesthetics. A key component of Twitters style also invoked creativity; members were required to say what they needed to within 140 characters (Murthy, 2013, 2). In place of packed texts Twitter repurposed communication and creativity through their feedback system. Twitter features comprised of recent posts and pages. Members befriended other members and followed their areas of interest. Users had the ability to access features and dispense information to people, whether it was sending messages via Facebook, creating tweets or tweeting. Followers on a limited platform sent and shared short secular videos as motivation.

It may be Twitter Vine is more closely associated with because the power of Twitter and other social media is that they provoke and compel regular updates from their users (Murthy, 2013; 16).

Participants were clear that without the assistance of other social media platforms, (Facebook, Twitter and Instagram included) they would not have found out about Vine. Facebook and Instagram also had similar features to Vine and both social media platforms were popular amongst the public.

Participant 3

"For a time I thought they were a part of Facebook."

Congruent to Vine, Facebook permitted the dissemination of creating and distributing content. Labelled as 'Produsers', users who were consumers and

producers creating their own content were popular on sites that allowed autonomy. These platforms incited the public; they could attain popularity from friends' or 'virtual friends' by joining in. As professed by Ross and Nightingale (2013) most fans do see themselves as part of a larger fan community, even if their own fandom is an experientially 'private' and individual activity undertaken alone.

In conjunction with social and leisure type sharing, Vine distributed videos that were not always original. Genre and styles may have been adapted from other online sources; references were obtained from other popular media sites. Vine borrowed from other sites alike Instagram that borrowed from Vine features, issuing a similar featurette to Vine in 2013 (New Yorker 2013) Vine stars had joint accounts with Facebook and Vine switching between the two. It should be noted however, that in these instances users were also frequent on other platforms, such as YouTube to boost their recognition (New Yorker, 2014).What defines and ultimately separates YouTube from other media are the clips brevity and the way they are often encountered through exchange with others (Vernallis, 2013; 128).

Participant 2

> *"Similarly to how you would share a YouTube video from your phone, I end up watching those sometimes as well, because sometimes they make memes into video, this is quite funny."*

It is no surprise that Vine sharing options included other social media platforms as users wanted the option to alternate between their frequented platforms. This was recorded several times in the data; analysis showed participants had addressed Vine through Instagram.

Participant 1

> *"Vines were something that was only showed on social media, shown on social media pages such as Instagram and Facebook.*

In terms of the disclosure from the data, Vine recognition was addressed, but participants had elected to watch Vine through browsing other social platforms

as a means to conform to current trends. In part Vine identity was not clear as participants had been watching and engaging in Vine, but when asked it if they knew what a Vine was they had only spectated on platforms such as Facebook, Instagram and Twitter. In both instances during the interviews session with Participants 1 and 3 they mentioned Vine's association with Instagram, or Instagram having some similarities with watching Vines. Sandoval and Fuchs, (2009) stated participatory, non-commercial media that rejected professional organization processes often suffered from a lack of resources, which made it difficult to gain public visibility and to establish a broad counter-public sphere.

Participant 1

"Yeah so err, I am on Instagram and I follow so many pages."

A loyalty towards relationships with other social media pages such as Instagram, Twitter and Facebook elicited dependence on the platforms, used as a directive for watching Vine.

Participant 2

I know on Twitter Vine has videos categorised

It was a common response amongst participants, where their source or connection to Vine had mentioned use of an alternative media platform. Berger stressed the point that people would look to other forms of information to instil belief, this could vary in differing forms of media applications, but information was guided strongly by personal interaction (2011).

Participant 2

"I usually just use the app I've had that for a couple of years, but sometimes I go on Twitter to watch them. Other times I find I'm watching them on Facebook as well, shared through Facebook messenger."

In addition Rose (2012) infers that the audience is unnatural and tend to don the characteristics borrowed from the media they ingest. Congruent with their cultural construct the audience reacts by individual influence drawn to popular perception. As specified by their decision to use several social media platforms and their knowledge of the larger networks, such as Facebook and Twitter

suggested users were more inclined to travel between platforms. Sandoval (2012) related this occurrence with participatory non-commercial media that rejected professional organizational processes. A lack of resources that make it difficult to progress public appreciation and establish a broad public sphere

Participant 1

"Even though the videos I watch on Instagram are really short".

Referring to participant's 1's response about the effectivity of Vine, they spoke of both Vine and Instagram in the same context. It appeared that for the participant their association with Vine and Instagram were synonymous in relation to both medium function and available features. It should be considered that for Vine its main competitor was Instagram. Parallel to Vine website, Instagram also enabled social media sharing facilities. Instagram had recorded larger audience rates and retention, but the misunderstanding between Vine and Instagram as different platforms could have been fuelled by the release of Instagram's fifteen second short video feature released a year after Vine's establishment. (Social Bakers, 2014). The appealing features of Vine and Instagram were quite similar, in that they both hosted short video archives and provided platforms for users to interact and share content with each other.

Participant 1

> *"Vines were something that was only showed on social media, shown on social media pages such as Instagram and Facebook was the only place you could watch a Vine or get access to*

Participant 3

> *"I thought they were part of Facebook features, as they always have something going on. Then I saw it on Twitter and Instagram and thought perhaps it is a trend rather than an actual page or website thingy".*

There was substantial discussion from the participants about using social media platforms other than Vine, including its main competitor Instagram. Participants 1, 3 and 7 revealed they were signed up to Instagram and used their pages regularly. Instagram have recorded larger audience rates and retention (Social Bakers, 2014). Vine had difficulty in retaining audiences, while simultaneously trying to maintain relevancy facing strong competitors like Instagram. Vine had twenty eight percent more brand usage than Instagram. Despite this, it was later documented that Instagram had disabled the market for any new brands taking over, enabling the platform to maintain audience retention (Social Bakers 2014). Additionally the confusion pertaining to Vine and Instagram as different platforms, could be related to Instagram's release on feature similar to Vine videos feature, released a year after Vine establishment (Social Bakers, 2014).

In the interview sessions with Participant 1 and 3 they both mentioned Vine's association with Instagram, or Instagram having some similarities with watching Vines. This alludes to confusion on Vine actuality. Participant 1 recognised that Vine was associated with social media and was able to assimilate this, yet then mentioned Instagram being the only place to watch Vine. The significance of this response being that rather than an ally, Instagram was one of Vine's strong competitors. During the year succeeding Vine launch in 2013, Instagram had already surpassed Vine's brand contracts. Instagram's percentage for brand acquisition was at 28% while Vine had 7% brand coverage (Social Bakers, 2014).actuality

 The implication of Instagram's upcoming popularity was not just restricted to marketers. Vine features were replicated during the following year when Instagram announced that they were introducing a looping feature to their videos. This allowed members to watch their videos through a continuous stream (Adweek, 2015). The inclusion imitated Vine looping function and style, which highlighted the difficulty in measuring the disparity between the two platforms. Technologies that promised to craft, exchange, transmute and otherwise conjure subjectivity enforced immense appeal. However it seemed that Instagram was doing better, Participant 3 raised the issue of Vine being a trend rather than recognising it as a website, emphasising Vine as a 'Website thingy'. Therefore implying Vine had less of an impact than Instagram.

Participant 3

> *"Last a few seconds 6 seconds videos they're mostly funny the ones I watch, I watch are; anyway I think you can find them Facebook oh no wait sometimes there on Instagram and Twitter."*

> *Participant 3*

> *"Err there are six second videos than can be found on Facebook or I suppose watched on Facebook oh and twitter, and Instagram I have no idea."*

In comparison to Vine, Participant 3 mentioned Facebook before other social media. They presumed that Vine was a part of Facebook, but also stated they watched video content through Instagram, a subsidiary of Facebook. During a study in March 2016 Facebook recorded an average of 10.9 billion daily active users worldwide (Facebook, 2016). In the UK 73% of adults have a Facebook account, the confusion pertaining to Vine's position could be contributed to the established presence of larger platforms like Facebook. Studies concerning the implications of platforms like Facebook roused concerns over idle use. Labelled as passive addiction, random interaction on Facebook was deemed a form of encouraging escapism.

Participant 5

"*I suppose if you're watching some guy falling out of an airplane for six seconds and watching him fall to the ground before his parachute opens it is a form of escapism*."

"*You're watching somebody on the beach somewhere, its escapism*."

Ahn and Jung (2014) ascribed escapism as directly manipulated through the use of positive or negative daily events. Participant 5s' response reflected the more dystopic aspects of social interaction. Whereas participant 5 implied more generalised views on escapism, participant 7 expressed escapism on a personal level. Although it is clear that for better or worse social media is very powerful,

many executives are reluctant, or unable to develop strategies and allocate resources to engage effectively with social media (Kietzman et al, 2011; 242).

Participant 7

" *So I guess it is a bit of a lifestyle thing you know, the idea they have these lovely lives and I wonder if it is a little bit of escapism on my part, but not the sort of ridiculousness Kim Kardashian escapism more realistic.*"

Yee (2006) proposed escapism as utilising the online environment to avoid dealing with real life problems. Vine aesthetics were decorated with content that enhanced a celebrity culture; it overtly promoted popularity as a reward scheme. Participant 7's ideology displayed a superlative lifestyle, emanating a romanticised notion of celebrity lifestyle. Gregg (2015) regarded 'the killer app fairy tale' as the young people's belief in a celebrity lifestyle that was supposedly available to them.

Creative freedom the Digitally Technalized

This section refers to Vine's age orientated audience and the migration from younger to older individuals, involved in Vine and visual social media culture. Whilst the assumed demographic was purported to be a large proportion of younger users, there was suggestion from the data that older individuals were inclined to use Vine and other social media platforms.

Participant 2

"*Weird stuff like crazy imitations of celebrities, comedy skits, stuff, that's relative to the life of millennials.*"

Participant 4

"*They vary sometimes there are talent videos around certain tricks I really like magic tricks and illusionary it is clever they can be creative or down right random and wacky*"

Participant 2

> *"The video was made and he appeared to rocket to social stardom in days! Ah when you look at it the video, it is nothing special its nothing revolutionary, but people just thought the voice over that the video had, or Damn Daniels reactions and interactions or whatever made it interesting."*

Participants 2 and 4 mention their favourite content. Pointedly it was made apparent that their personal preference of Vine orientated towards that of a younger audience. Singer and Singer surmised young audiences were drawn to the appeal of bright lights, colours and dynamic features when watching content. As a result it rapidly captured attention (2007, 101). Introduction of new functions on Vine, Instagram and other social media platforms supported tangibility, as the use of additional sounds, colour and other visual benefits aided audience attention. Keengue and Onchwari (2016) acknowledged the suitability of Vine style approach in visual aid amongst young people and education.

Participant 7

> *"I think it is almost like a dying art."*

Participant 7

"She's constantly on Facebook and Vine, I'm guessing because the way that demographic now responds to each other and relates to one another and communicates with one another."

The data showed that particular participants leaned towards social media but did feel ostracised by some elements on Vine platforms. Participant 7 spoke about the impact of social media versus traditional communication.

"However she doesn't like using the phone, strangely enough she has this phone that never leaves her side, but she won't use it to call people, or talk to people even people she is really close with."

Concerns that pertained to her daughter overdoing it on social media correlated with the generation gap and the effect of online usage. Although enticed by Vine she felt it represented a younger audience, stating the platform was targeted at certain age groups.

Participant 1

"When I think about people from my mother's generation mobile phones and the internet didn't really exist."

Participant 5

"In this society that's all the kids have grown up with, computers, computer games ,so I suppose in a way Vine is just another form of that."

Digital natives and Digital immigrants refers to the disparity between the generation that grew up before the digital age, pre 1980's era (Immigrants) and the generation that grew up during the digital age, post 1980's era (Natives) (Ahn and Jung, 2014;137). The implication is that digital immigrants like participant 5 may feel disconnected in a world of technology, as the unfamiliarity separates them from being able to acclimatize.

Participant 7

> *"Yeah well again I have this awful feeling it is a generation thing."*
>
> *-"It's almost like people can't sit and just be in their own company."*

A degree of familiarity with technology may have an influence on individual perception of an attitude towards digital technologies (Ahn and Jung, 2014; 1238). Both participants 5 and 7 acknowledged that Vine was a platform intended for a different generation, a younger audience. Clarified by the responses received from participants 2 and 4 that also suggested Vine benefited younger audiences. Specifically it is participant 3's response that predicts a change in Vine demographic

Participant 3

> *"I suppose it is good for people with short attention spans and for children with ADDA (*attention deficient disorder association*), or on the autism spectrum and those who struggle to pay attention to things even those who are pressed for time."*

In 2015 Vine announced VineKids, an app enabling children to watch Vine; promoting a 'kid friendly space'. Beforehand Vine was catering for a 13+ audience (Techcrunch 2015). The app enticed children with quirky sounds being played with video changes and suggestions crucial for a child orientated interest.

Recent studies conducted by Stebbins (2014) indicated youth were moving away from traditional social networking websites like Facebook and were migrating to other messaging mobile friendly apps such as Vine.

Participant 2

"For instance if I had an inside joke with my friend and I shared it, people I don't know about other people I meant if they got their hands on it they might take offence or they might not get the joke."

Participant 2 when asked how they shared their made Vine videos, expressed they would only share their content amongst friends, for fear of crossing boundaries. It suggests an invisible code for users on these platforms.

Audiences tend to tap into their own individual affective inventories, but also draw on the collective archive of feeling, connected to the social groups they belong to (Cavalcante, 2018; 1192). Moreover participant 2 considers the less utopic aspect of the interactive world, implying that they need to be careful of what they share. An accumulation of unorganized gatekeepers on a platform can create personal value but a group of friends conversing, collaborating with each other can create communal value (Shirky, 2010; 114).

Participant 2

> ""*I think social media in general is quite dangerous and just the platform that makes up part of it can be used as tools for these negative responses*. "

It's very much a Social entity

Participant 2

> "*Yes I have made Vines in the past I don't do so as much not but when I used to travel, go on holiday or when I used to go to places with friends I would make silly Vines but not as much as before.*"

When asked if they would like to make Vines only one participant said that they had made Vines. Participant 2 had elucidated that they to once made Vines in connection to their travelling habits, this is important to mention as it showed how little participants where inclined to make Vine as opposed to watching them.

In response to discussing their Vine routine participant 2 identified their use of Vine was mostly for leisure or procrastination.

Participant 2

"If you go on any social media it is all over the place that situation happened a while ago now, but it is still happening it still living and breathing it is still very much a social entity."

Participant 3

"I will sometimes if I get some time off work, not a frequent watcher it is just the funny ones that, I have to be careful because I will watch them and lose track of time."

Amongst several participants the popular response was that they watched Vine to either tune into their favourite comedic Viner, or watch Vine for entertainment. Responses usually consisted of finding content through a friend or aimless page scrolling. This motivated exploration on the ethical nature of engaging in social materials and how it affected an individual's actions. These responses mooted a second query to address gravitation towards forms of outlandish genre.

Participant 2

" *I'm implying Vine was initially made to create a platform for funny videos I think it was an all-rounder, but that is what it is becomes that you can't separate comedy from Vine it is just impossible at this point."*

Participant 2 makes references to their inclination for watching comedic Vine to engage in several factors including celebrity content. Their most replayed Vines were entertainment, silly or comedic types. When asked what genres of Vine they liked to watch few participant responses disliked this genre.

The arbitrary notion of whimsical and nonsensical videos appeared to be preferred for some participants. The correlation to the entertainment value of Vine and the participants interviewed revealed a common pattern.

Participant 2

"Mostly comedic nothing under the same category as David Attenborough, just silly stuff, inside jokes between me and my friends. Yes videos that I could send through social media to show my friends, to have a laugh about nothing serious all light hearted."

Participant 3

"Mostly comedy I find the entertainment hilarious and it is a good way to kill time."

Participant 4

"I will watch just to see what they're about those ones with the funny caption always intrigue me."

Participant 6

"Fail, or funny ones."

Responses received from the participants underpinned their decision to watch entertaining channels on Vine. This revealed a common pattern in the responses implying they were enthralled by funny or comedic Vines. Davis (2013) suggests cultural products are repurposed and the prosumer makes use to engage with these products in several ways. The reply from participant 2 infers specific attraction to comedic videos.

"Yes videos that I could send through social media to show my friends, to have a laugh about nothing serious all light hearted."

The relationship between friends in an online community advocates social inclusion. Lessig (2004) emphasis we have a tendency to act in accordance to our friend's expectations and ignore anything else outside our social circle. These viewers feel a sort of social obligation dedicated to their chosen communities (Jenkins et al, 2013; 62). Vine platform enabled users to create, share and collaborate with people on the platform. Six months after its establishment Vine managed to attain top position for the most downloaded app on Apple's app store (TechCrunch, 2014). It could be considered that Vine affluence in the

industry at the time was because of the effort made to focus on audience needs. The creative opportunity for Vine, design and format allowed creative content and storytelling to emerge from user's activity.

Participant 2

"It is a short video, a short video clip formed in Sequences and it can be put together to make short movies."

"So you can get every type of video from funny Vines, romance Vines, happy Vines, sad Vines there are so many so I like to watch the funny Vines mostly."

Participant 3 –A 32 year old sound engineer

"If you think about it Vine is an open stage for people to express and display themselves."

Vine grossed a hundred million people watching their app and website content the year after its release. Progression continued with the success of their looping function being played at a one billion loops per day (TechCrunch, 2014).

Participant 8

Roughly I think they are short videos that are repeated over and over again

Participant 3

"Recently I saw a Vine a friend sent me and it was about a synthesiser review for wired and I watch them sometimes, actually I'm not very clear on what's out there for Vines but if there's more videos like that, I could see myself watching other videos than just comedy".

This response came from the question do you think Vine is a source for creativity. It is significant to recognise the *Participant* age and profession here as it reflects the reasoning behind their response. Aesthetics of Vine for creative

purposes allowed freedom to change and manipulate content in favour of viewer preference. *Participant* 3 recognised the importance of Vine malleability, acknowledging it could be used in conjunction with both their work and leisure interests.

 The Participants occupation was recorded as they replied to one of the questions "Do you know what a Vine is?" when asked they mentioned that a friend sent them a Vine reviewing the latest synthesizer for Wired magazine. Perceiving the range of people asked, this study had no definite way to determine that Vine's larger and dedicated audience were mostly artists or creative professionals. Nevertheless it was likely considering *Participant* 3's response creative demographics were active on a larger scale and engaged in the Vine community.

The data revealed themes revolving the responses of participant's excessive computer and social media use. It highlight's keywords and interests collected from the data. Participant responses on the inclusion of Vines 'facetious content' was comedy orientated and videos related to a profession or interest. The arbitrary process of watching Vines implied there was no order or process when watching a Vine. Admittedly some rely on their friends to post content or direct them.

Participant 5

"A guy coming out of a subway in America and looks out to see a car passing by and says ''I love New York'' I mean nah it just comes across as vacuous and inane."

Responses received from *Participant*s 5 and 7 replied in disfavour to online interaction. When conducting interviews, both mentioned the use of Vine, as a tool for idle or vain intentions.

Participant 7

"I'm quite happy to settle for the two minute or the one minute video, but six seconds are way too short way way too short".

Aforementioned *Participant* 7 reinforced the appeal of visual content wanting to last longer. They felt the content of Vine videos were interesting, this could be

the result of their artistic background and affiliation with creative content. Although *Participant* 7 felt more inclined to watch Vines made by celebrities as they had more appeal than those created by the populace. Some videos were arbitrary showing little reference to anything. Their content could be as random as singing in a supermarket.

Participant 4

"There's another one who likes to sing in the supermarket I think his name is Aaron Crascall he literally just sings in the supermarket there's not much else to it but it is funny I guess, I guess because the reaction he gets from people around him."

In tune to engaging with what is going on around us, it is a cultural construct that leads to people following by example. *Participant* 4 discusses this as they are enamoured by the reaction Aaron Crascall gets from his audience. When we get positive feedback on social media sites, in the form of likes, hearts or comments our brain processes rewarding feelings. Therefore, we become addicted to consuming other people's social media content as well as posting our own content. (Sutherland labs)

Participant 5

"It is a form of Voyeurism, it is peeping Tom trying to see what other people are doing, so for this generation whose lives are revolved around computers and computer games it is a form of voyeurism they sit and watch people's lives through a medium they know, that is the media."

Those socially inclined to participate in watching videos around facetious stories such as participant 4 contrast participant 5 opinions. The similarities in both responses were the connection to understanding there was community gravitation towards making videos around the arbitrary. A study conducted by Sutherland Labs on the culture of voyeurism in social media, revealed there was an increase in online users spending more time engaging with voyeurism apps such as Vine to emulate people lives and activities.

It's not your fault that you spend hours aimlessly trawling through random people's photos, videos and social media profiles. We are evolutionarily pre-conditioned to be curious about the world around us, especially in regards to social relationships (Sutherland Labs).

In consideration of the consequences of excessive, flippant use of social media and taking into consideration the responses collected. The data prioritised surveillance and voyeurism, these particular subjects came from;

Participant 1

"Social media all the time, they can get lost in it and it can get a bit addictive. Perhaps if it is something they enjoy, but I still see a problem with it. They become too digitally Technalized."

Participant 1 an occupational therapy student age 25 'Digitally Technalized'. As the responses received from the *Participant* suggested such use of other online platforms played a part in Vine's individual appeal. *Participant*s 1's reply revealed that they thought people can get lost in social media, additionally they answered that social media can become too addicting. The expansive use of Vine interaction would become a problem. This is reflected from *Participant* 2's reply, who felt this way about Vine, a malign outlet for people to express themselves on Social media. As part of the data collection it was revealed that *Participant* 2 had repercussions when sharing videos.

Participant 2

"No I think the issue is with things like Vine and all these others tools where you can make videos and send messages, create pictures and everything else is that is can be easily manipulated or sometimes it can be misunderstood or misconstrued."

Additonally referring to *Participant* 1's statement, who commented on the lack of social skills it built. Furthermore social media arguments from the perspective of *Participant*s favoured Vines and vining usage *Participant* 2 supported this as they wanted inclusivity like everybody else, or they felt left out. *Participant* 4 considers the consequences of excessive, use of social media. The data

discovered their response varies on the understanding of voyeurism and surveillance

Participant 2

> *"There's always that risk of becoming incredibly anti- social and sort of developing the habits of an introvert and just the withdrawing yourself from the outside world and not learning the appropriate social ques and having the appropriate social behaviours for your age because your withdrawn taken in and hidden away."*

This response was made after querying the impact of social media on social skills *Participant* 2 who spoke about the risk supposing broken social skills. *Participant* 2 went into further discussion around the infelicitous impact of social media communication.

It is worth focusing on the professional background of the *Participant* involved. Their job requires them to answer and respond to social media activity and messaging, the responses received as part of the data could imply that they were affected by their environmental and professional experiences. Participant 4 mentions they watched reviews and performance interviews they work as a sound engineer and tuned into media for

> *Participant 4*

> *"I recently watched a few video about sound engineer software reviews and performance videos but these are still new to me."*

The themes that arose from the data pertained to trends within Vine aesthetic Vine adapted its style and formatting to fit its growing audience. A large contribution of this were comedic videos from this genre popular content elected fan subbing, editors picks and designated channels featured frequently on Vine platforms. This orientation towards facetious video genres ascend some concerns from the participant's responses. That had elicited an appropriate reaction towards favoured video material these reactions were not always in the best

interest of the wellbeing as some participants though this has negative connotations on social skills.

During the interviews question it became apparent that people's perception of Vine was misconstrued. There implied some confusion towards the understanding of Vine, congruent to Vine style and formatting were similarities with other social media platforms Those being snapchat and Instagram releasing very similar features to Vine but with better applications but there was presence of other prevalent social media platforms making appearances on Vine resulting in the confusion and difficulty for Vine to maintain their audience The social media page released a steady increase of updates and changes to the app features that may have indicated they were under duress from other competitors. In recognition of future of Vine some participants made predictions on the success of Vine.

The want and need for users and curators to have the assumption of creative control may be down to a need to inform people. Whether its sending messages via Facebook, creating tweets or tweeting followers on a limited platform or either sending and sharing short secular videos between friends' or 'virtual friends' to attain popularity. The motivation behind these platforms is that the public can implement this and how far until it all becomes blurred by what else is already out there trying to attain the same notoriety

Chapter 6; Conclusion

This study sought to address the premise of Vine, through audience perception, content optimization; it followed the trends and styles of popular Vine features exploring various characteristics that determined the platforms position. The aesthetic of Vine does not function as it did before. During its activity Vine released and hosted attributes pertaining to social behaviour, popular culture and current events. Although these aspects changed as the proliferation of newer forms of social media took precedence Vine still has a place as a large contributor in the evolution of the social media realm.

The justification for this study's generative analysis is beneficial, as a new initiative there is a lack of literature and research on Vine, therefore audience perception is fundamental in determining aesthetics and changes in current audience perception literature. This is reinforced by Jenkins' findings that "the current moment of media change is indorsing the right of everyday people to actively contribute to their culture" (Jenkins, 2008, 136).

The introduction of new and additional features on the website appeared as though Vine was making a last attempt to maintain their audience retention. It was implied before that during the process of this study, the orientation was guided by investigating Vine as a form of art as opposed to recognising Vine as a social media platform. Vine an online social networking video creation platform, its unique and most prominent feature was the 6 second limitation which attracted and harboured current cultures.

Research orientation

The research question revealed what the key characteristics of Vine were and how the audience perceived and interacted on Vine platforms. Sub questions based on the research technique included the investigation of; How does Vine platform function on a set time basis? What style and formats did Vine use?

The limited style of Vine as a creative platform lead to the purpose of this study, with the final research methods being directed in an extensive exploration of Vine creative field and the constraints associated with the platform. Methods reflected curation, monitoring and commercial examples and analysis of this. The study produced another motivation, contributing to strengthening the research data. When conducting the collection, results revealed a change in the interpretation. Whilst there was content pertaining to the topic, creative and artistic archives did not hold sole availability on the social platform, there were vast areas to cover. Vine platforms delineated a selection of themes from controls and formatting to video genres, these features were chosen as part of the study exploration.

Reflected in the data collection pertaining to Vine platform and sharing content, user's effusive ideologies revealed a platform widespread with community niches. Instagram in particular adopted similar featurettes to Vine releasing their limited video content functions. Exponentially this type of repurposing technology is not an uncommon occurrence (Toyama, 2015). Fundamentally common patterns arose from the data collection in selection of interactivity on

other social media platforms. Exposed were a range of niches communities, Vine supplied a platform where they could dispense, communicate and relate with others from the same background. Ross & Nightingale (2013) as fans do tend to think of themselves in very significant ways, sharing a common interest in the object of 'fanship', the particular mode of which they were fans.

Explored were the ramifications of notoriety, along with those platforms and functions that didn't reach a standard of popularity were quickly ostracized.

Data optimization and analysis disclosure

Vine analysis revealed Vine had struggled to keep up with the competition. The results revealed users were misinterpreting Vine initial functions, leading to a steady decline. From its launch Vine had faced constant threat from outside platforms, which included competitors such as Twitter, Facebook and Instagram. Vine struggled with audience retention where industries interference was implemented. Vine would try and maintain similar status with other platforms like Twitter and Instagram, but in instances it seemed to lack the presence and notoriety of its competitors. With the absence of the correct resources to uphold relevancy which lead to Vine ephemera even before the platform was discontinued.

Vine dichotomy as the title implied, referred to how Vine community struggled with recognition where the assembly between Vine and other social media platforms were misconstrued. In these instances the construction of Vine posed assorted results, the audience became the curator with the freedom to choose between which platform to watch Vine and which to upload content, giving them the freedom of choice. Contrasted it extolled the effect users thought about vine, as everyday activities and concerns began to form during analysis. Addressed here were the themes concerning Participant interest on Vines entertainment and influence. Digital native and Digital immigrants inferred the isolation between generations separated by the influence of technology and a generation without. (Ahn and Jung, 2014; 137).

Vine targeted a younger generation their formatting and features were geared towards a modern outlook. The age debate section considered the result of a platform bias between young and older audiences. The aftermath of this was members flocked to Vine in the beginning when it was a fresh and up and coming platform. Yet as a result as soon as Vine lost its appeal the retention of these demographics fell. Such examples were found in the data collection, where Vine could not uphold a steady stream of updates and new features users migrated elsewhere losing interest as one of the responses implied it was not taken seriously as a platform.

Participant 2

"*Perhaps it is a trend rather than an actual page or website thingy".*

Moreover Vine video could not expand further that its 6 second recognition and users soon become less concerned with the duration and more on the content as platforms like Instagram and Twitter were releasing new features. Vine did not reach the standard of upgrades like its competitors in time. Despite releasing Vine with new updates and features the platform did not improve on is original concept.

This suggested that Vine was used as a platform to strengthen its member's recognition elsewhere. It appeared there was incapability for Vine community to progress from the initial set up of Vine's, loyal users who wanted a Vine they recognised. Other audiences were confused by the traditions of Vine platform, as implied by the interview responses. Audiences tend to tap into their own individual affective inventories, but also draw on the collective archive of feeling, connected to the social groups they belong to (Cavalcante, 2018; 1192).

The majority of interviewees did not understand the platform; those that did were already current Vine users. Users were already aware of Vine unstable popularity as Viner's themselves had accounts with other social media including accounts with some of Vine competitors. Vine was a small social network a subsidiary of Twitter. During 2013 the year of its launch Vine appeared to maintain relevancy from limited video duration. Vine proliferation met by ephemera faltered where other competitors and newer forms of technology sought to disprove the platforms relevancy. Consequently Vine is no longer

functioning as it once did, yet there is still the presence of Vine style, with videos and limitation of video duration still prominent within other social media platforms.

<u>Last deductions</u>

Vine exceeded/seceded expectations, audience recognition soon expanded to industries and companies unlike its genre, enticing viewers with brands and promotive messages through Vine tropes.

The understanding appearing at that time of interest these users could generate, achieving a wider scope and circulating their product a lot faster and more cheaply than through the regular advertising and televisual promotions that appear to only reach a few social platforms.

The connections to the study's ethos lead assumptions that Vine was not its own platform estimations around the platform. Believed it to be a social media platform in association, what was revealed from the data is that users were enticed by the aesthetic but were not enthralled with Vine background.

The orientation of this research paper followed both the visual and verbal styles of Vine to ascertain it position in social media an audience preference rankings.

From a creative perspective divulge/alludes in chapter 4 the semiotic findings followed the pattern of what was popular now and 'spotlighted' features users were drawn to what was outlandish anything with profundity was very rare or not without a cultural validation. The chapter sub section are titled after the themes that arose during the interview process listed with some of the quotes piled from their responses the overarching focus of the chapter.

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Appendices

Interview transcripts

Participant 1 – Sheryl A 25 year old Occupational therapy student

Faith Vines,

Inspirational content

Interviewer

Question- "Do you know what a Vine is?"

Participant 1

"Well from my from understanding it is a video that people make of themselves, to either share something with people they like, things that they have or something that's important to them. I have not known them to be called Vines, I just thought they were called Vlogs, I've heard people call it vlogs video types of things that they use to document. I've never googled a Vine though it is always something I come across through friend pages or likes, I always thought from my understanding that Vines where something that was only showed on social media shown on social media pages such as Instagram and Facebook was the only place you could watch a Vine or get access to.

Interviewer

Ok Vines are a bit like a Vlog it is… there are similarities. With Vines however the special feature is it is only six seconds and it this short span of time you can have different types of content for entertainment, News, weird and wacky sorts.

Interviewer

Do you watch Vines?

Participant 1

I do for me it is something to watch when I'm bored or maybe to connect with people or even things to look at in my leisure time

Question-Can you tell me what sort of Vines you have seen?

Participant 1

Yeah so er I am on Instagram and I follow so many pages I follow exercise and fitness pages and they show little snippets of how to do certain workouts even my own friend who is training to be a personal trainer she puts videos of some of her clients and herself doing certain workouts. I follow religious Instagram users who will give little snippets of their sermons and scriptures that help them, sharing the experience and teachings that they have confessions made from the heart it is not just the inspirational people I follow my friends as they take part in the same sharing videos on faith I enjoy these pages as they relate to my interest my faith is important to me and I can see how it is important to others as well like myself. I follow mindfulness pages on Instagram things for example to do with meditation and calming procedures and I also like to follow musicians as well.

Ok could we just go back to the Vine you talked about watching in particular the mindfulness and meditation could you explain a bit about that?

Participant 1

Yes well Mindfulness mediation is a type of mediation that helps people calm down and focus it is is especially good for people with Anxiety I suffer from depression and anxiety and find that watching these videos helped me a lot

Interviewer

So in these six second video what did you see exactly?

Participant 1

Mostly just people doing the mediation, sometimes it is just the music others it is just a voiceover as a guideline

Interviewer

Ok thank you, you mentioned fitness Vines and faith Vines are these videos you actively go and seek or

Participant 1

No I actively go and watch them because that's what I'm interested in well faith is important to me as a person even though the video I watch on Instagram are really short. Sometimes just hearing a little bit of a sermon that has important information or teachings is insightful to me it will pick me up and I think that's encouraging and inspiring it is what I like to do including the exercise ones as they give me motivation

Yeah I guess some of the pages that I follow I've come across from other people pages so I might have started following one exercise page and then something else or another link will come to me or others users that are similar in interest or that person will appear and I will check it out if I like it

I never knew about the word Vines, I never called them a Vine the first time I've heard it called a Vine is during this interview before then I had never heard of Vines in my life really but I guess this may be down to not being as active on social media I'm not familiar with all the technological terms I'm afraid

Interviewer

Ok so going on to the timeframe feature of Vines being seconds its quite short but would you say that Vines are effective and how?

Participant 1

Yeah I do think that I guess it depends on what the clip or what the Vine is about if it is something that is really interesting, or interest me then I will watch all of it and not scroll down and ignore it. I think it can be effective depending on what it is for me this would be videos related to faith and religion people recording sermon or video testimonials I believe just hearing something can have an impact. Even the short videos you get they can be really funny the ones on Instagram you get as well you get a bit of a laugh. Obviously there are videos that cause controversy people might share things that are inappropriate things that may be disturbing, unsettling people may not like what is shown yes in a positive way it can make an impact but there is also a negative side of it. I guess what I'm trying to say is yes it is a good way of showcasing your talent but just be weary of how you do it and what's out there.

Interviewer

As if to imply there is a fine line between appropriate and inappropriate content being shared across these platforms?

Participant 1

Yes when it is put like that yes I mean on Instagram the Vines I watch through there have tags that people put there and depending on the tag it could lead into all sorts of pages as there is a lot of freedom on these pages.

Interviewer

Question-Would you ever consider making a Vine?

Participant 1

Would I? No I think for me I enjoy watching them I wouldn't feel comfortable putting things out there. I'm beginning to I am a bit more confidant and things have changed on these platforms let's say ten years ago. But I may make one in future I would like to but given my opinions on suitable content I would make sure what I share remains in a group of closely knit friends

Interviewer

Question – What sort of content would you make/Post?

Participant 1

I do Salsa classes as a hobby so I would make Vines around that dance recitals, routines and me just having a good time really. If I were to make a Vine it would be about the hobbies I do and the things that I like to do most of all. I wouldn't feel comfortable making videos of myself I guess you could say I am weary of how I would look and how it would come across. I guess if I could I would try, I have viewed people during jazz nights and café live shows but I mostly post my videos on Instagram but they videos wouldn't be of myself hobbies, shows even landmarks maybe. Oh also I would try making exercise videos but I don't know if I would as I'm not sure it would be a nice as the ones I watch and follow.

Interviewer

Question do you think there needs to be more advertisement on and around Vines?

Participant 1

Yes I think so because it is a new concept for me in my mind, I still wouldn't say I'm very clue up on it. but also I think that some people don't want to watch a ten minute video they would rather something that is worth six seconds some people just want something short and sweet to watch and I would say despite their size they can still make an impact for myself I like to see the little snippets of exercise regime because it breaks it down for me into something that I can do easily at home in my living room this is useful for me as it make a change from a whole ten minute long exercise video

Interviewer

Question -How do you think this platform impacts on the argument that social media may be affecting social skills?

Participant 1

I've heard of this and I must say I agree, why I suppose everything is digitalised now a days we have come away from television we have come away from meeting people out in the open going to see them or hang out. In some ways

there a negative points and positive points there are two sides to every story, but I think being on Vines and making Vines you can sort of lose touch with just normal forms of communication everything now has to take place on the internet. Yes it is a fast way of communicating with people its quick billions of people worldwide can communicate with each other and access it. But then I guess it comes down to who especially those people who are use not just Vines but social media all the time they can get lost in it and it can get a bit to addictive perhaps if it is something they enjoy but I still see a problem with it they become to "digitally technicalized."

Interviewer

Can you explain to me by what you mean by digitally technalized?

Participant 1

I guess if I tried to answer it would draw on other aspects than social media but I will try to keep it in line with the subject. I think when it comes to communicating with friends, family etc. we are in an age now where you can just text, email, message people on your phone which when I think about it coming from the years of MSN it has changed a lot since. When I think about people from my mother's generation mobile phones and the internet didn't really exist when she was a teenager they didn't really have all this technology now people would have to meet up to arrange outing make calls rather than tweet or WhatsApp a friend I don't think as people we are doing that again were not going on the phone or leaving the house like people did before in some ways its not too much of a negative thing but in terms of being social active were not and sometimes it is nice to get calls get some fresh air and engage with people face to face

Participant 2- Sophia 23 year old Social media Junior

Interviewer

Question- Do you watch Vines?

Participant 2

Yes I do watch Vines

Interviewer

Do you know what a Vine is?

Participant 2

Yes

Interviewer

Question-Can you explain what you understand a Vine to be?

Participant 2

It is a short video a short video clip formed in Sequences and it can be put together to make short movies. I know on Twitter Vine has videos categorised so you can get every type of video from funny Vines, romance Vines , happy Vines, sad Vines there are so many so I like to watch the funny Vines mostly.

Interviewer

Question- What Vines do you watch

Participant 2

Well I have downloaded the app and you can watch all sorts on there I follow different accounts but the main and my favourite ones are from You-tubers they have Vine accounts and they go Vine and make videos who usually post comedic content.

Those type of accounts that are under comedy genre Crazy Kids on YouTube that like to do experiments and weird stuff like crazy imitations of celebrities, comedy skits, stuff that's relative to the life of millennials

Interviewer

Question-What Platforms do you go on to watch Vines

Participant 2

I usually just use the app I've had that for a couple of years but sometimes I go on Twitter to watch them other times I find I'm watching them on Facebook as well shared through Facebook messenger similarly to how you would share a YouTube video from your phone I end up watching those sometimes as well because sometimes they make memes into video this is quite funny.

Interviewer

What made you want to get the app?

Participant 2

Well I use to see videos on twitter and the like my friends would send me videos and when I tried to watch them it wouldn't give me access it wouldn't allow me to watch them unless I signed up to the app so I was kind of forced me really I has not choice.

Interviewer

Oh right

Participant 2

Yes otherwise I would have this massive feeling I was missing out on these really cool video or meme converted video that was on Vine or trending and people were going crazy over it everywhere

Interviewer

Question- How do you find these pages you follow to view Vine i.e. friends, celebrities, and inspirational figures?

Participant 2-Well normally I will see a video and I will go onto watch then so mainly from Twitter I will see the types of video I like to watch i.e entertainment. But sometimes I will use the app if there is a specific video I want to watch it will just take me to the video so it is a lot quicker and easier to use because it lets me preview the videos themselves and I can just pick them out and select whichever one I chose

Interviewer

Question- How effective do you feel Vine is i.e. does it invoke you to make your own?

Particpant 2- Yes I have made Vines in the past I don't do so as much not but when I used to travel, go on holiday or when I used to go to places with friends I would make silly Vines but not as much as before.

Interviewer

Question- What sort of Vines did you used to make and why did you make them?

Participant 2- Mostly comedic nothing under the same category as David Attenborough, just silly stuff inside jokes between my friends and I. yes videos that I could send through social media to show to my friends to have a laugh about nothing serious all light hearted.

Interviewer

Question- So you only shared these videos between your friends, not to other users or users outside your friend's scope?

Participant 2-

No I think the issue is with things like Vine and all these others tools where you can make videos and send messages, create pictures and everything else is that is can be easily manipulated or sometimes it can be misunderstood or misconstrued. For instance if I had an inside joke with my friend and I shared it people I don't know got their hands on it they might take offence or they might not get the Joke. Also there is the danger of becoming the butt of the joke. I guess what I'm trying to say is it is not something that I would really want to deal with. If my video went viral there is this possibility that you can get picked on and this situation can blow out of proportion. For example a Viner named Damn Daniels a high school teen his friends were using Vine to document his outfit choices and particularly his shoes choices everyday he had a phrase Whites Vans Back at it. Which is now literally, if you go on any social media site it is all over the place that situation happen a while ago now but it is still happening its still living and breathing it is still very much a Social entity. The video was made and he appeared to rocket to social stardom in days! Ah when you look at it the video, it is nothing special its noting revolutionary, but people just thought the voice over that the video had, or Damn Daniels reactions and interactions or whatever made it interesting. He had millions of viewers he was verified by twitter and he has a lot of acknowledgement over social media with loads of followers and people took the joke too far and he was robbed and attacked by kids for his Vans they weren't new or anything just old but because

of this video and his level of popularity this happened because he reached the level of insta famous!

Interviewer

Insta Famous?

Participant 2-

Er meaning social famous he had a lot of recognition and acknowledgment via social media for his social presence. So that's the danger of sort of putting yourself out there and putting yourself in those situations and also this video was clearly made so they could last and so they could become popular I don't think they even predicted this happening and it would reach these heights but they were definitely looking for an reaction they were definitely looking for a certain response and a number of likes, watches and validation from their peers most definitely.

Interviewer

I see

Participant 2-

Yes but I hear about this stuff all the time people attacked in reality or virtually, especially with videos and content of yourself you post online people just want to share it within their own inner circle they don't want to or I personally don't want it to be a massive thing because users turning on other users does happen and can happen often.

Interviewer

Question- How do you think this platform impacts on the argument that social media may be affecting social skills

Participant 2

I Think on any social media you know where you have the freedom to kind of put yourself out there and share your personal   messages and information any of that kind of stuff I think there is always going to be the danger of that kind of backlash happening . I think social media in general is quite dangerous and just the platform that make up part of it can be used as tools for these negative responses. Well like other social media platforms there's always that risk of becoming incredibly anti-social and sort of developing the habits of an introvert and just withdrawing yourself from the outside world and not learning the appropriate social ques and having the appropriate social behaviours for your age because your withdrawn, taken in, hidden away and even though a lot of Vines are filmed outside and it seems very interactive it is not. I mean not really, I guess it is to an extent but it is done so that you can share that information with thousands and thousands of potential followers so that they will think you are interesting. It is this cycle of approval really and that in its self is very anti-social because you're looking for validation from people you don't know on the internet! People who a lot of the time end up being these kind of fake accounts, and Drones you just don't know who they are and they will never really meet you or speak to you or even have a conversation other than on the platform or send video messages on the platform. So it is still you but basically you are taking to yourself, you have to deal with yourself there's no one you can really turn to its probably likely that these people have a family and friends they could talk to but with social media it is so overpowering everyone is sucked into it people thinks it is an necessity you know what I mean? You can't live without it you wake up in the morning the first thing you grabs is your phone, before you go you grab your phone you use it for music then you send and text messages throughout the day for myself I send Vines, make Vines even. Also it applies to events that you go to people don't enjoy events anymore everything has to be filmed and documented to prove that you were there and you had fun again that's anti-social because you are looking to validate your own happiness from people you don't know. And that's, I mean there is a level of insecurity there, there's a level of anxiety and maybe depression? But its all very, very lonely.

Interviewer

Question- What do you think people get out of Vine?

I think the main purpose of Vine is very light hearted it is like the buzzfeed of videos you know it is very jokey its fund it very quick it is just to get a quick laugh or whatever it can be used for other things from everything like proposals to cool math puzzles, demos of new phones on Vine. But when you think of Vine, when people think of Vine its very much entertainment purposes what's on, what's funny and a good laugh. People do video of the days with Vines people do Vine of the day it is that comedic attribute that people look for when they think of Vines. So it thinks that's what people use of Vines it is a sort of pick me up throughout the day and yes to see new people, see whose relevant see who's out there and for me in my job personally were always looking for new ways to engage without audience we usually do quite a lot of serious news but we do want to branch out and start doing more light hearted content and Vine is definitely something that we are looking at I mean were not shy of using GIFs and YouTube and quite a few of our video of the days have been Vines that have been lengthened out for that purpose and I thinks people respond to that it is always good to have a balance I think people have an appreciation for Vines and what they're about currently not that I I'm implying Vine was initially made to create a platform for funny videos I think it was an all-rounder but that is what it is become that you can't separate comedy from Vine it is just impossible at this point. So yes I thinks it is about that comedic angle it is about that entertainment getting laughs and discovering new talent.

I tend to think when Americans make Vines people find them more interesting I don't know if it is the culture of the accent but they seem to get and gain a better response I don't really know why that is especially with videos like Vine.

Interviewer

Question- Would you say Vine is a source of creativity?

For the creative purposes yes I've seen some really cool stuff on Vine and I've though I've definitely got to try that! You know people do go on there and really show their talents I've seen Musicians and actresses and actors sharing scripts going over practice yes it is definitely a source of creativity people ae very artistic on very I mean it takes a lot of effort to make a Vine because if you think about it anyone can make a Vine it is just holding your phone or a camera and film a video of anything but to make an actual short film and to put the time and effort and to make short skits it takes time. I used to do film and I know how difficult it is and that's just using a regular camera a regular Nikon but to use an i-phone and your making this kind of quality even though its amateur its quality still because it can be appreciated it is amazing. And you see younger kids, teens doing this as well and they are amazing they just know how to put it all together it just works its quite remarkable actually

Interviewer

Do you follow these pages where people show their creativity and innovation?

Participant 2

No and I think now there is sort of an unspoken rule about following pages there's sort of this awkwardness about following someone you don't know especially if there a page because it is as though you are committing to something you don't really know about. So if I see a video or a really cool thing I'll share it that's what I would do more than follow I would definitely share it, amongst friends and discuss it there. But follow no I wouldn't commit to it if that makes sense, to me it is more about picking inspiration up from different videos that I see and using them to suit whatever purpose I have or whatever my purpose for them is.

Interviewer

Question- Do you think Vine could be used to relate to larger issues and current debate?

Yes of course I mean I can see teachers using it for educational aid to help with simple study tips for their classes. I can see Vine being used by doctors and nurses to conduct short tutorials. They are loads of opportunities and I can see it becoming something big I can definitely see it being useful in that way I don't thinks it is just limited to comedic videos and clips of people being silly I think can lead to something bigger and I think it will become something else slowly but surely it will become something bigger and its being shared on more platforms with it quite important as well because it is not just localized to the app it is definitely becoming much larger, and its reaching a lot more people I thinks that's what makes it so popular. You'll find now you can't go on Twitter or Instagram or Facebook without a funny Vine being shown on there you just can't nowadays it is likely impossible!

I think you look at it people are using Snapchat for News, their using Instagram to put opinion pieces for Feminisms and the EU referendum why not I defiantly think it could be. I mean even in the House of Commons their using Vines for the PMQ's (Prime Ministers Question) people have been sharing Vine videos from there so I'm pretty sure I saw it was definitely a talk the prime ministers has made and it was Vined. So yes definitely it can be used for news purposes it can be used for serious issues and real life situations where you've got protests and fights and even the recent Brussels attacks somebody shared a Vine video of the terminal collapsing in the airport

Interviewer

So I'm some ways you're implying that Vines is a social media platform that can't die or from your personal connection from it you don't want it to die, could you explain which on it is for me?

Participant 2-

That's a good question I wouldn't say I don't want it to die, I don't not want it to die I'm sort of indifferent to it but I think that it will definitely continue to keep growing as all social media extended platforms do. With trends and crazes like that Dan Daniels incident I don't see it slowing down anytime soon. It is really not about the platform because it could be any social media platform it is how people are using it that's the situation it is how people are using it. At the

moment people right now are using the platform to convey their interests and that doesn't just have to be entertainment that can be news worthy as well and it can be so many things but it is definitely being used as a for young people to express themselves, and I thinks that's the importance that's what will keep it going.

Interviewer

Question- Do you think that there needs to be more advertisement on and around Vines?

Participant 3 Robyn 29 year old sound engineer

Interviewer

Question-Do you know what a Vine is?

Participant 3-

I think I do there short videos that last a few seconds I watch them sometime on Facebook sometimes and they appear to last a few seconds 6 seconds videos they're mostly funny the ones I watch I watch are anyway I think you can find them Facebook oh no wait sometimes there on Instagram and Twitter.

I'm not am expert but I know they last six seconds and are mostly funny videos but I sometimes watch music Vines and ones about the latest technology.

Interviewer

Question-Do you watch Vine?

Participant 3 –yes I will sometimes if I get some time off work not a frequent watcher it is just the funny ones that I have to be careful because I will watch

them and lose track of time. Recently I saw a Vine a friend sent me and it was about a synthesiser review for wired and I watch them sometimes actually I'm not very clear on what's out there for Vines but if there's more videos like that I could see myself watching other videos than just comedy

Interviewer

Question What is you understanding of Vine?

Er there are six second videos than can be found on Facebook or I supposed watched on Facebook oh and twitter, and Instagram I have no idea about the business side for a time I thought they were a part of Facebook features as they always have something going on then I saw it on Twitter and Instagram, and thought perhaps it is a trend rather than an actual page or website thingy

Interviewer

Question-If you have watched Vines what Vines do you like i.e. Genre?

Participant 3 –Mostly comedy I find the entertainment hilarious and it is a good way to kill time I recently watched a few video about sound engineer software reviews and performance videos but these are still new to me. Now that I think about it my nephew has showed me a few videos around game release and promo vids, I liked those there interesting as they give you taste of what's featured in the game. I don't know if they exist I suppose if I could find some I would watch music Vines if I could I don't know if they exist though.

Interviewer

Question-What Platforms do you go on to watch Vine

Mostly Facebook but have seen that some of the websites

Interviewer

Question-How do you find these pages you follow to view Vine i.e. friends, celebrities, and inspirational figures?

Participant 3 -Friends and pages like via Facebook

Interviewer

Question-How effective do you feel Vine is i.e. does it invoke you to make your own

Participant 3 -Yes because I they easily accessible if you want to have a choice to watch them or not always in your face. I don't find the repetitive video to annoy I suppose it can irritate people

Interviewer

Question-How do you think this platform impacts on the argument that social media may be affecting social skills?

Participant 3 -Yes it is not just Vines it the internet that impact that as well I think it doesn't help build good social skills

Interviewer

Question-What do you think people get out of Vine?

Participant 3 -I think people enjoy it it is a way to get a messaged across any message you want really regardless of the content types of advertisement, political, education the possibilities are endless

I suppose it is good for people with short attention spans and for children with ADDA or on the autism spectrum and those who struggle to pay attention to things even those who are pressed for time

Interviewer

Question-Would you say Vine is a source of creativity?

Participant 3 -Yes in a way it is if you think about it is a stage open for people to express and display themselves

Interviewer

Question-Do you think Vine could be used to relate to larger issues and current debate?

Participant 3 Yes it a social tool it can be used for another way for individual to be social and talk about deep topics on their own level whether that political , sport , education, artistic or whichever

Interviewer

Question-Do you think that there needs to be more advertisement on and around Vines?

Participant 3 -No I don't think it needs to be advertised I thinks it is just something that people do naturally anyway if they want to watch it they will if not then they won't.

Participant 4- Crystal 25 year Art graduate

Interviewer

Question-Do you know what a Vine is?

Participant 4

Yeah there 7 second videos or 6 seconds I think anyway

Interviewer

Question-Do you watch Vines?

Participant 4

Occasionally if I stumble across them I will watch them I don't find them for myself I mean I wouldn't know where to find them I sometimes see my friends posting them or sending them to me so I watch it from there. If there shown on my Facebook feed I will watch them and some of my Facebook liked pages. But I will watch just to see what they're about those ones with the funny caption always intrigue me oh especially if someone like my friend have shared it I will watch it

Interviewer

So you watch Vines through your friends?

Participant 4

Yes mostly I don't follow Vine pages though I follow or I suppose it is like isn't it? Facebook pages that happen to feature Vines it is just kind of coincidence if its comes up I would say it is something I seek out though.

Interviewer

Question-What's you're understanding of Vine videos?

Participant 4

There just six second video I used to think they were 7 seconds or longer but there's different types and that can get confusing thing is there are so many types of video out like Vine I don't tend to notice the specifics I just watch it because it is something that pops up and I think "that's interesting and will watch a couple depending how many pop up

Interviewer

Question- What platforms do you go onto watch Vine you mentioned Facebook where there any others?

Participant 4

I don't really go on any platform to watch Vine erm I do find when I go on Instagram there are a few short videos that look like they last a few seconds but they're not funny so is it still a Vine? I'm not sure. It is mostly Facebook oh but there I go on Tumblr on random days and find a few there.

Interviewer

Question – What genre of Vine do you like to watch?

Participant 4

I watched Vines on Facebook and Tumblr and they vary sometimes there are talent videos around certain tricks I really like magic tricks and illusionary it is

clever they can be creative or down right random and wacky. Other videos I like watch are random er there is one funny guy who just goes around trying to freak people out or get them to feel awkward I think his name is Jerome oh yes Jerome Jarre well I guess he tries to be funny other might find him annoying! There's another one who likes to sing in the supermarket I think his name is Aaron Crascall he literally just sings in the supermarket there's not much else to it but it is funny I guess, I guess because the reaction he gets from people around him.

Interviewer

Question-So would you follow these people or if not celebrities or your inspirational figures if they use Vine?

Participant 4

As in Professional Vines? No I wouldn't follow those pages I wouldn't really want to watch Vines for that purpose I feel like there are other forms of media for that purpose I wouldn't get inspirational or enjoyment if I used Vine for that I don't know they may be used for things like that but it wouldn't be for me I think I would just stick to the Vines I know I think it would depend on what it is about but thinking about it hypothetically I wouldn't get inspiration from Vine or the person. I would get more inspiration from reading something seeing something in the flesh, it depends on what is classed under inspiration on Vines.

Interviewer

Question- Would you make a Vine of your own?

Participant 4

I guess this is difficult because I would have to be inspired to make my own but maybe looking at different forms of culture and Art on the internet and finding my own interest I may feel compelled to make a Vine then But I would need to look to see what's out there I'm not a media student so I wouldn't know where to begin so I think perhaps it would be best to start looking and following pages who knows I might even find people who are interested and share (Vine) the same stuff I like to!

Interviewer

Question-How effective do you think Vine videos are?

Participant 4

I don't know if they're meant to be doing anything I think they're just meant to entertain which some of them have done quite well actually comedy and pranks but nothing to serious I thinks it is just for entertainment purposes. But then some of the ones I recall may not have been Vines they may have been longer I'm not quite sure there all so similar and in the same style I'm not sure what the style of Vine is actually apart from six seconds

Interviewer

Question-Would you say Vine is a source of creativity?

Participant 4

Yes erm no I'm not sure it depends on what source of creativity the ones I've seen have been aimed at a more entertainment silly based audience or I suppose the illusionist are creative in the way they show their tricks in the videos I've heard that there are dance routines, animation artists, editors going above and sort of beyond to show their promotion clips through Vine but I've never watched these videos I suppose this goes back to knowing where to find it and being a video maker I'm not really involved in all that so I wouldn't know where to start I'm not sure if I would be confident or dedicated enough to do so.

Interviewer

Participant 5- Monica 60 year Social Worker

Interviewer

Question Do you know what a Vine is

Participant 5

Yes I do know what a Vine is A Vine is a six second film or a six second little video. It can be either artistic, promotive, six second worth of Information of some sort.

Interviewer

Question Do you watch Vine

Participant 5

I have done I try not to because I find, well I like the artistic ones I like people like Pinot to be honest maybe Pinot is the only one I really do like because its, well his artistic skill is amazing and because its artistic its interesting because it is very clever it is how he films and what he portrays as his imagination. Other Vines I'm not too interested in because there not my thing really.

Interviewer

Question What is your understanding of Vine

Participant 5

The Vines I've looked at er are advertising and the Walt Disney ones are usually something like how to draw a dinosaur in six seconds it all 'bleugh' its although that's really interesting   er or not it is just advertising its all the same. The others like Parker Hill, when you go on the Vine app and you've got the feed of Viner's and their choice of re-Vine showing a woman dancing about in her pyjamas and Parker Hill head bopping. It is a form of Voyeurism, its peeping tom trying to see what other people are doing so for this generation whose lives are revolved around computers and computers games it is a form of voyeurism they sit and watch peoples lives through a medium they know that is the Media.

You've got things like people going on holiday and Vining , sitting is restaurants and sitting enjoying a meal and they will be Vining or looking at a map and Vining for six seconds that's a way of watching peoples boring holiday photos yes its vain.

Interviewer

What platforms do you go onto to watch Vine

Participant 5

I will watch Vines on the Vine app or the main website. I found Vine through the television programme Asian Dreamers it was a half hour drama about the work of Pinot otherwise I wouldn't have known about Vines before that. Mistakenly I thought Vines were thought as or they were all as Skilful as Pinot but they weren't because pinot puts a lot of effort and creativity and he is skilful at what he creates. They are artistic and different I downloaded the app thinking I was going to see Viner's who created similar content to Pinot, but it was not there were a lot of stupid videos of people being random all for laughs it had a similar air to 'You've been framed

Interviewer

How do you find the pages you follow to watch a Vine?

Participant 5

I just look at the Vine app and I look for the re-Vines and scroll through my feed to see what on there. Then I look at those pages and people who follow them and end up watching their videos to see if there's anything I like. I'm still quite new to Vine so most finds come from what is on my phone when I go to look.

Interviewer

How effective do you feel a Vine is i.e does it invoke you to make you own?

Participant 5

To make my own? No not at all. How effective do I feel they are, well going back to Pinot I think they're amusing because they have a story to tell. They're very artistic and well thought out and because of this and their skill behind them they're interesting to watch. Such as Pinot has got characters in his Vine his little chicken called cluck has appeared in many different Vines. Then there is his advertising Vines I think they're effective as well even though they're six seconds they get a lot in for six seconds. So that the advertising he's done, I think he's done one for coke, he's done one for a car manufacturer I think its

Volkswagen or it could be Toyota or even Audi. I think they're very effective I think they would be effective, as some product placement instance erm the only thing is they could be subliminal so that if put out enough signs advertising McDonalds you will want to come out wanting to go and buy McDonald's and not knowing why.

Other ones there's one that looks at a guy coming out of a subway in America and looks out to see a car passing by and says ''I love New York'' I mean nah it just comes across as vacuous and inane. I mean they reflect today's society which isn't really a good thing."

Interviewer

How do you think this platform i.e Vine impacts on the argument that social media may be effecting

Social skills?

Participant 5

How does it affect social skills well that comes under voyeurism again because in my day everybody was out riding bicycles we were free to run up and down we were never inside. In this society it is all about computers, computer games and Vines, if you like. I think although there six seconds they're nothing new, if you watch the American ones or NBA and or sport its six seconds of gameplay, that's advertising! Disney Vine are also advertisements the ones of people dancing and people going on holiday if you think about it, it is another forum for Voyeurism. In this society that's all the kids have grown up with computers, computer games so I suppose in a way Vine is just another form of that. I feel like I went off on a tangent sorry, but if you look at Vines it doesn't help you to communicate and unlike when you're talking to somebody and picking up body language, studying peoples expressions you learn from that. When you watch somebody's Vine you don't pick that up you don't learn those social skills at all. It is just six seconds you're not learning, there's not much to listen to or talk about. The lessons you'd learn from communication and empathy aren't there but emphasis is not just on Vine it is on other social media and perhaps computer games as well its today's society and it is a shame.

Interviewer

What do you think people get out of Vines?

Participant 5

Voyerism. Its what's it is it is a form of looking at other people's business, in the dictionary it defines voyeurism to be someone who enjoys watching other people's private behaviour or suffering that is Vine in one apart from there advertising I'm not talking about the artistic ones that are advertising not those. But I'm talking about somebody sitting down and singing or somebody in a restaurant eating and showing you what they're eating. It is a form of escapism as well, I suppose if you're watching some guy falling out of an airplane for six seconds and watching him fall to the ground before his parachute opens it is a form of escapism. You're watching somebody on the beach somewhere its escapism.

Inquisior

Would you say Vines a source of creativity?

Participant 5

Participant 6- Lisa 18 year old RPE student

What age are you?

Participant 6- 21

Are you male or female?

Participant 6-female

What do you study/work?

Participant 6-

Religion, philosophy and Ethics works at the Cccu Canterbury campus

Do you use social media?

Particpant6-yea

If so what social media platforms do you go on?

Participant 6-Mainly Facebook, instagram, twitter and snapchat

If so what sort of Video media platforms do you go on?

Participant 6-Snapchat, YouTube

Do you know what a Vine is?

Participant 6-yes

If so do you know where to find a Vine video?

Participant 6-yes

Do you watch Vine?

Participant 6- sometimes

If so what types of Vine video do you watch?

Participant 6-Fail or funny ones

What Platforms do you go on to watch Vine?

Participant 6 The app

How do you find these pages you follow to view Vine i.e. friends, celebrities, and inspirational figures?

Participant 6 -Yes

How effective do you feel Vine is i.e. does it invoke you to make your own?

Participant 6 - Its good but I have never made my own

If you have made a Vine or would like to what sort of content would you make or post?

Participant 6 -Funny or singing

How much time do you spend watching Vines (please answer in seconds, minutes or hours)?

 Participant 6 1-2 seconds each month

If your answer was above seconds what sort of content attracts you the most?

If your answer was hours or higher do you feel that time flies when you watch a Vine?

Participant 6 Yes!!

Do you think that spending too much time on social media and or Vines can impact on communication and interaction skills?

Participant 6 - I can but I do try to limit the time I spend online. It is worse at night in bed when I need to be getting to sleep!

What do you think people get out of Vine?

Participant 6 -fun

Would you say Vines can be used creatively?

Participant 6 -Yes,if don't well

Do you think Vine could be used to relate to larger issues and current debate ie used for political reports?

Participant 6 - Maybe, they would need to be fun though

What features do you think a Vine needs to help enhance its appeal to you?

Participant 6 -Not sure nothing really

Do you think that there needs to be more advertisement on access and around Vines usage?

Participant 6 No!

Participant 7- Trisha 55 year old Masters student Art graduate

Interviewer

When did you first watch a Vine?

Participant 7

After I had spoken to you as I didn't have a clue what they were it was before Christmas and I had no idea what they were so I think I went home and mentioned it to my partner and he replied I think I know what they are. Then he went onto one of his Instagram no its probably one of his twitter accounts and he's very keen on sport and he's very keen on cycling and he showed some on there and it was like and it was like okay, what's else, and I did actually mention it to a few of my colleagues here who are of a similar age to me kind of a similar demographic and they hadn't got a clue what they are either. They said a Vine isn't that what you hang grapes on sort of thing? You know and I realise it

probably is attracting a certain age group I'm guessing im not the only one who is not aware what they are

Interviewer

Do you watch Vines or any videos based social media platform's?

Participant 7

I follow certain people on Twitter an quite often things on there lead me to their Instagram account because they put things on there and they will quite often have a very short video on there I going to say a very short video because I don't know if they qualify as a Vine or not I'm guessing they probably do its quite likely they were around six seconds

Interviewer

Ah so you probably watched a Vine!

Participant 7

I probably have I probably have and not known what they were but they are so quick aren't they? Erm so I guess because they are people that I'm interested in anyway I don't mind them.

Interviewer

What sort of people do you watch is it art based or entertainment?

Participant 7

Entertainment probably more erm I guess for instance I went to a concert at the Marlowe theatre it was for the Scottish band called Texas and when we came out she said that she had 'instagramed' her performance so I went home to look her up and there was information about her it was really colourfully set up and formatted then she started putting I'm guessing they were Vines they very short but she also put other videos on there were longer than 6 seconds I reckon and yes I just find them amusing

Interviewer

Would you be inspired or invoke by these creative and inspirational people to create your own Vine?

Participant 7

No I find them to short to me it almost like being given a cover of a book and two pages inside but you can't have the rest. You can just keep reading those two pages, an read them again and re-read them again and again I kind of want more and the people that I have seen that work when they've done that it kind of definitely leads me wanting more and I'm quite happy to settle for the two minute or the one minute video but six seconds are way too short way, way too short.

Interviewer

Do you find that Vines could be used for a creative purpose?

Participant 7

Possibly I probably don't used social media as much as I should for getting my work out there. I have a account a website and it has all my work on there and I take photos of me working in the studio doing work and I guess if I was a bit more creative and a bit more adventurous I could use that to sort of get my name out there more. Again I follow people on Twitter but I don't actually used my twitter account I've have never actually put anything on Twitter and I've never responded to anyone on Twitter, but I will follow people. I am very aware that I'm getting lot of information from other peoples twitter accounts, about things that are going on like Tate Modern or Bankside or where ever and you know I'm hearing about things that are going on. But I've just note, I've not taken it to that step where I actually engage myself I suppose, beyond actually reading what they do. But yes I could actually see a possibility there I'm not sure if six seconds I enough

Interviewer

Do you think if there was more advertising around Vine and how to use it just might help?

Participant 7

I just don't know if they could sell it to me. I don't actually see the point of it. No not the point of it, I don't mean that, I guess it might lead me to something else but I think if they gave me that something else anyway I'd probably be interested. So for instance six seconds of someone might lead me to look further than their work but if I had sixty seconds I'd probably get more of it anyway, six seconds just isn't enough to me it just isn't.

Interviewer

What do you think people get out of Vine?

Participant 7

I can only surmise somebody like my daughter whose 18 and uses social media all the time and is never without her phone. She's constantly on Facebook and Vine, I'm guessing because the way that demographic now responds to each other and relates to one another and communicates with one another. I'm guessing that they quite like that instant shot of what's going on its almost like an espresso shot I guess. She is never without her phone I mean she'll watched television and it will be a programme that she really likes but she will have her phone in her hand and she still will be communicating with the phone in her hand on her phone. So probably that sort of 'doesn't concentrate on one thing for very long' almost like that grasshopper type bouncing for one thing probably appeals to them. Its just, I don't know if its just not a culture I've grown up with I don't, I just don't relate to it.

Interviewer

What do you feel about Vine and other social media and this sort of need to have everything quickly sources and efficient affecting social communication and people o the younger generation actually using the tradition forms of communication such as going outside and meeting up with friends

Participant 7

Oh blimey, blimey where do I start how many times have I said to my daughter stop and put the phone away and get outside, yeah well again I have this awful feeling it is a generation thing whereas you know I will sit in a café with a book I can see the people around me all on their phones there was a row of people all in a row on their phones. It almost like people can't sit and just be in their own company. It happened when I go to the dentist people will sit down and immediately get there phone out. Its almost like they're afraid to have to sit and communicate with people, or even just gaze it appears as though they can't gaze into the distance as well. It does, they have to constantly be doing something. So yes where as I'm quite happy to sit with a book outside or a newspaper or something I don't think, I think it is almost like a dying art. I will go to dinner with my daughter and she will be on her phone and even when I say put it away stop she can't its almost like I've cut some communication chord. However she doesn't like using the phone strangely enough she has this phone that never leaves her side but she wont use it to call people or talk to people even people she is really close with the only person she'll speak to on the phone is myself and her dad. They don't do conversation. She seems to have this fear of using the phone. I realise that I'm being left behind in this and I'

Happy to see people embrace it the way they do, it is just not the way I do things.

Interviewer

If you could control Vines features or if Vine could change a feature what should be changed?

Participant 7

I would change the time I probably would make it thirty seconds

Interviewer

That's around the same time as an advert

Participant 7

Yes absolutely and an advert does engage me, they can really engage me I love some adverts. To the point where I almost want them to keep appearing so yes thirty second feature six seconds is just too, too short.

Interviewer

What sort of people do you follow on Vine or social media?

Participant 7

I follow a lot of artists I'll follow people like Grayson Perry and I'll follow galleries as well especially big galleries like the royal academy Tate modern and wildlife enthusiasts. I follow some actors but they tend to be theatre actors rather than film actors they will do film as well but I generally think it is a bit of a lifestyle theme the people I follow you know I have this thing where I think it must be wonderful to be a theatre actor and what their lives must be like. Film not so much but theatre I'm drawn into and being involved in the theatre and the theatre community and I think that must be wonderful. So I tend to follow people like Sir Ian Mckellen and I tend to think 'Oh my he must have a lovely life', I just

Kind of think he must do. So I guess it is a bit of a lifestyle thing you know the idea they have these lovely lives and I wonder if it is a little bit of escapism on my part but not the sort of ridiculousness Kim Kardashian escapism more realistic. I do tent to follow people I have an interest in, people that have a very grounded that I think have an attractive existence, and their putting that existence onto it their using social media to show that existence so it is not the social media that is the reason why they are who they are, if that makes sense. It is that they are famous for who they are, they were famous before and social media is just helping to get their word out.

Social media such as Facebook, Instagram, Twitter and I guess also Flickr a lot of it is very much imagery based social media so photographs I like photographs and capturing memories.

Participant 8- Donnie Corporate employee 36 years old

Interviewer

Do you know what a Vine is?

Participant 8

Roughly I think they are short videos that are repeated over and over again

Interviewer

Do you watch Vine?

Participant 8

Do I watch Vines or oh yes, I suppose I like the ones that feature or include something around news or information around the world. I prefer to spend my time engaging with what's going on in the world. Just recently the BBC covered a documentary on the Syrian refuges I saw a Vine video on BBC news world.

Interviewer

If you have what Vines do you like i.e Genre?

Participant 8

I'm in honest I don't actively look for them but they seem to be everywhere at the moment, and I find myself drawn into some Vines that are unexpected or shall I say where you don't expect to see a Vine who would have thought the BBC would get involved with Vine?

Interviewer

Are there any videos that you could give an example?

Oh I've seen some short videos on all sorts I don't really have a favourite they are not something I use and I wouldn't know where to begin to start making one. But I will watch them from time to time. I like news ones BBC, sports and some company based ones. They've got us reviewing Vines at work to see how we can make our own for our product.

I've spotted a few that caught my eye, the Chrysler one which I liked. It follows the new car they've launched and it's similar to most car adverts. It has the audience watching while this car drives up and down meanwhile completely unrelated like a Chrysler driving around a sand dune in the middle of the dessert I mean why you would need to drive around the dessert in a saloon I don't know you'd get stranded but it catches your eye.

In that respect another one I was quite found of was subway they've been posting Vines on their twitter and it's the release of their new sandwich or deal comes out

I mean advertisers know how to get your attention they really do they will take one look at people and are aware they need to get certain information out of their audience to then gain their attention and then in result their money.

Interviewer

What Platforms do you go on to watch Vine?

Participant 8

I've seen them on Twitter I've read articles on guardian that include links oh I've also watch shows particular channels like channel 4 that have made a few of their own Vines and seen it from there also my work our company tried to make one recently it wasn't a good as some of those brands out there hiring people as we don't have the money for that but I'd say those are some of the ways I've found Vine then through curiosity I started watching them.

Interviewer

How effective do you feel Vine is i.e. does it invoke you to make your own

Participant 8

It would be nice to make my own I'm up for it I would be lost what to make it about. I think there is an app for it my colleague was telling me I could just download it. I might do that and see how I get on it would be entirely for jest though, I'm not dedicated enough to start a career from it or be involved in the community.

Interviewer

How do you think this platform impacts on the argument that social media may be affecting social skills. That's a question that could boil down to many different answers. From my own standing point I'm in the middle. Do I think excessive use of internet could be concerning well no, but it depends on what that person is doing, how long have they been doing it, and what are they engaging, or not engaging with? See what I mean it's a question that has too broad an answer.

Interviewer

What do you think people get out of Vine?

Participant 8

Upfront I'd say they get whatever they're looking for. I can't account for other people, but I would say it's probably to scratch an itch or quell their curiosity.

They say in advertising that it's the first six seconds, you have six seconds to grab someone's attention and they decide whether it's something they are interested in it or not.

It has to do with appearances. I mean think about it during an interview you are required to wear the correct clothing, and exude a capable personality body language needs to be confidant. Perhaps then that will lead me into considering the candidate. Even reading a book is the same you may pick up the book look at the cover and then decide whether it will be a good read or not. Same goes with Vine I think the clear but colourful style draws you in its got appeal and within six seconds the choice is made.

Interviewer

Would you say Vine is a source of creativity?

Participant 8

Hmmm yes I would say if you have got the talent for it such as creating digital and 'filmatic' scenes you can easily make a Vine and showcases your skill simultaneously. I have to say it's got that Vine look and appear fun it fresh and new. I'm not sure how the other Vine that are used for more solid by that I mean hard hitting serious stuff. Yeah I'm not sure how they would keep up because I see that it's like most social media networks. Always updating showing new content habitually talking about what's relevant. I mean the pull is Vine short videos maybe but if you think about it how people utilised their tools, surrounding to make a video of such length and then to make it good I couldn't do it not effectively to grasp audience as some of them end up doing.

Interviewer

Do you think Vine could be used to relate to larger issues and current debate?

Oh well yes other watch a few on BBC, some from the channel 4 they have both covered aspects from news to political campaigns and without getting to in depth about my standing on the government I find myself engaged a lot more after seeing small clips of MP's agreement in the house of commons.