



**Graduation
report**

**‘Sharing
meaningful
event
experiences’**

Graduation report
by Eke Rebergen

Technical University Delft
faculty of Industrial Design
Master Design for Interaction
Chair of supervisory team
Mentor of supervisory team

Dr.ir. P.M.A. Desmet
Ing. A.J.C. van der Helm

Mediamatic Lab Amsterdam
Company mentor

I. Paap

The myth of the new technology is the promise of a ultimate compensation-machine, realising everything that is impossible from a human point of view. Machines did not only become godly. Also in their mythical meaning they have become an abstract embodiment of the godly. Especially because of the new complexity and the extraordinary transformative powers of these new machines in society and private lives of a ever bigger part of the world population. It is a system of believe that is based on a new 'natural state'. Technology is not something that is pushed forward through human will and interest, but more often seen as a fact, like the natural powers have always been before.

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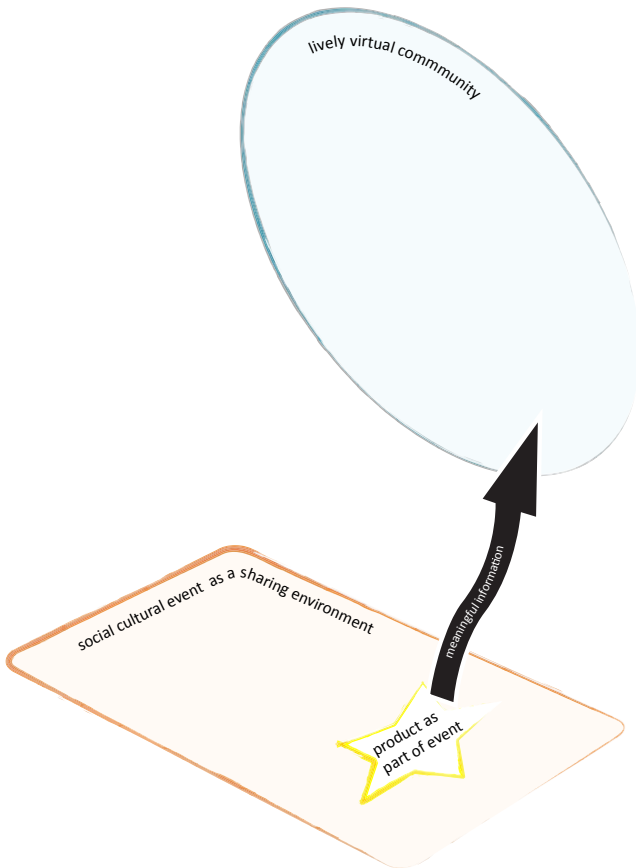
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2 Project description

The domain, or assignment of this project is the sharing meaningful event experiences. The assignment is aimed at designing a physical product that allows visitors of social cultural events to instantly share their situational experiences and preferences. In order to achieve this the interaction with the product would become part of the situational experience of the event.

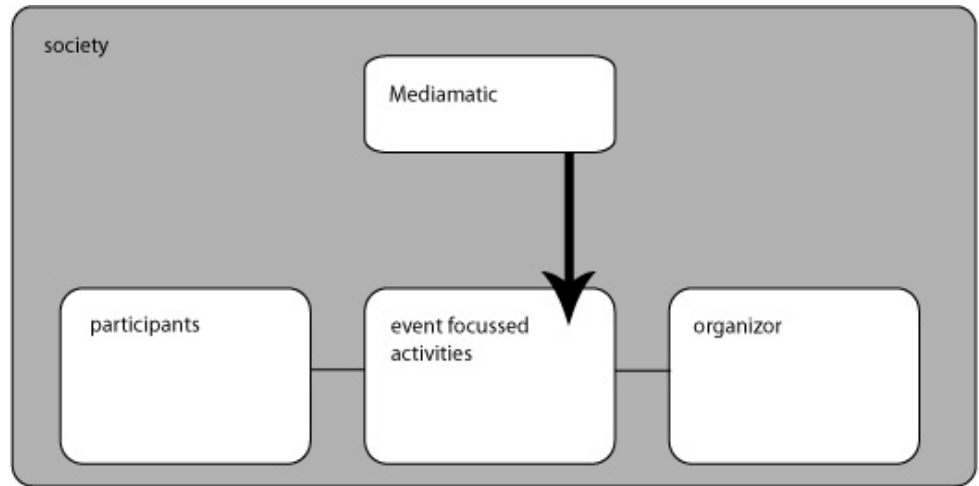
Through the sharing of personal, situational experiences and preferences by the visitors, the organizers of social cultural events should gain a lively online community. This online community should give them insight into these experiences and preferences, especially those that are meaningful to the organizers.



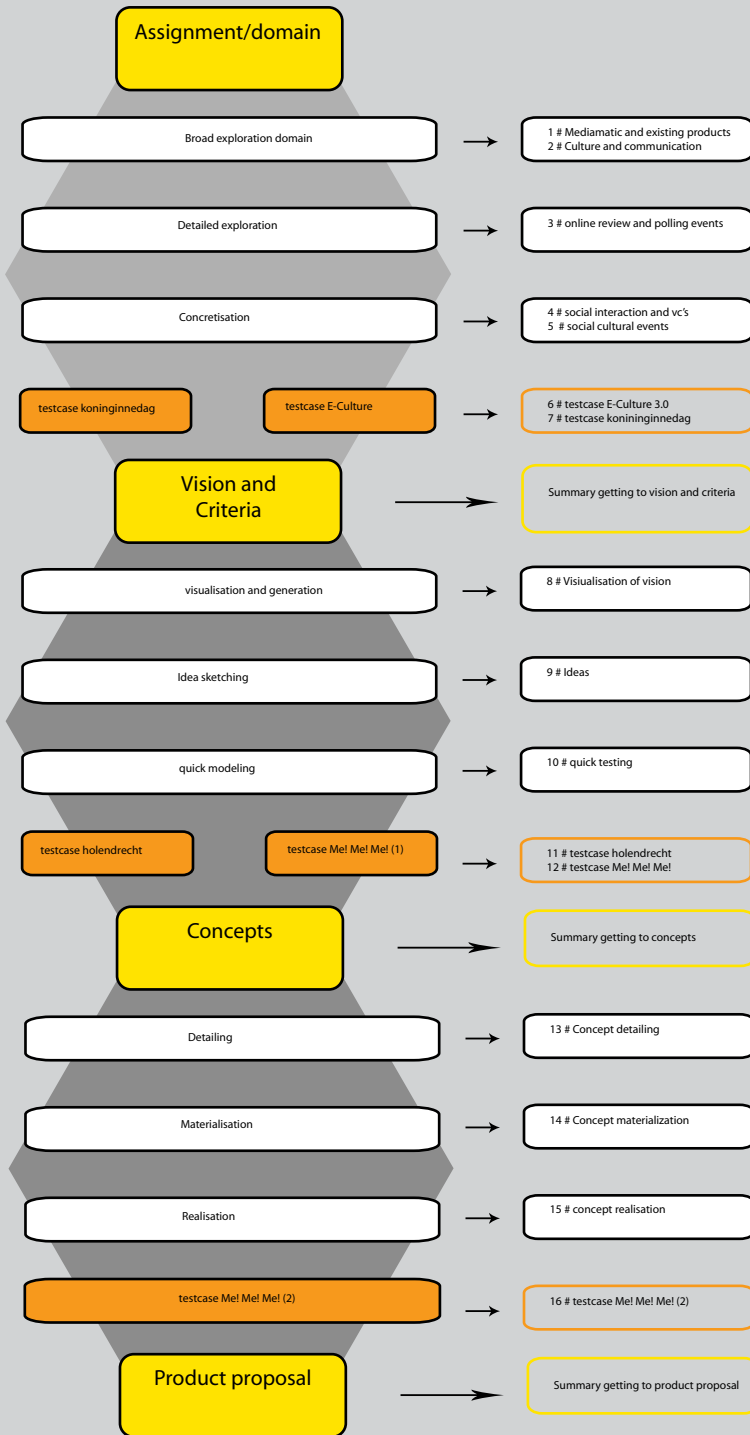
The goals that sum up this assignment are therefore:

1. The sharing of situational experiences and preferences by event visitors
2. The recording of these experiences and preferences, especially the meaningful ones.
3. This recording as a part of the situational experience of social cultural events
4. A lively event related online community containing these recordings

These goals relating to event focussed activities (event related online content/community, the physical event itself) are aimed at the organizers of the event. The organizers are ultimately in



the position to add a product to their event and benefit from it. Mediamatic is the driving party for developing and supplying the fulfilment of these goals to organizers of social cultural events. The goals all finally depend on the visitors of events and the way in which they can be reached. The users of the product can although be understood broader then only visitors. The result of the product, the recordings embedded in the online community, will have a much further reach within society, also accessible for people that did not come to the event itself.



The content of this report is visualised in the scheme to the left (the numbers in the output boxes correspond with chapter numbers). At the most important steps (in yellow) this approach will be shown to make clear what is done and how this is used for the next step.

In the first part the graduation assignment is worked out in different chapters dealing with a broad exploration on Mediamatic, culture and communication, social interaction and finally specifying more on cultural events related activities. Through test cases with hand on experience a vision for the new design and some criterias (wishes/requirements) are formulated. This is the input for the second phase; idea generation and the development of concepts that can make the vision reality. Finally one of the concepts is worked out into a product proposal, which will be prototyped and tested. Also in the course of the project multiple prototypes and tests will be used to verify literature research, find answers to questions not answered from literature, and get hands on experience and feeling for the project.

In appendix 1 the relation between this approach and other existing approaches are made clear.

6 Chapter 1 - Mediamatic

This chapter is an exploration of Mediamatic and the products they produced. These products are related to some recently developed toys in order to better understand what characterizes Mediamatic and their products, how that relates to this project and see what are relevant topics to further research.

Organizing

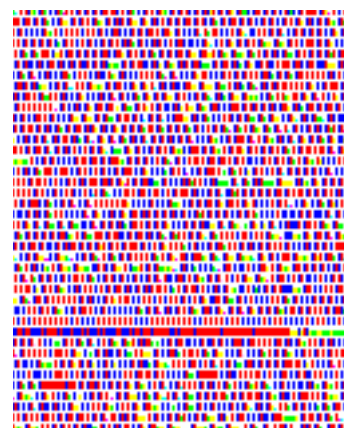
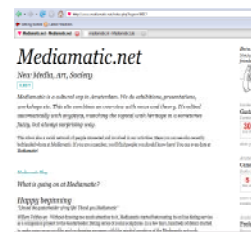
Mediamatic foundation is a cultural organization in Amsterdam organizing exhibitions, presentations, workshops etc within the theme e-culture especially in combination with social interaction and societal issues. Mediamatic Lab, as a sister organization, is specialized in the design and development of social network projects, communities and connections with the physical world. A list is shown below with an overview of web sites that are created by Mediamatic Lab. In the next paragraph some existing products that are developed by Mediamatic are shown.

Mediamatic.net. As is explained on the main page of the Mediamatic web site (www.mediamatic.net), 'the sites combine an overview with news and theory. It's edited automatically with 'anyMeta', matching the topical with heritage in a sometimes fuzzy, but always surprising way.' AnyMeta is a relatively simple CMS (content management system) that is developed by Mediamatic especially for knowledge management, collective-work projects and story sites. The system makes data visible through automatically connecting information together in case of commonalities.

The Picnic Network. Online social-network for the cross media Picnic 07 conference. Including a booklet for the participants. (<http://www.picnicnetwork.org/>)

Geheugen van Oost. It was the price winning web site for encouraging the communication in the neighbourhood 'Stadsdeel Oost' in Amsterdam. (www.geheugenvanoost.nl)

Project: SKOR, Stichting Kunst en Openbare Ruimte. Associative searching for art in the public spaces. (www.skor.nl)





Project: Sociaal verhaal. An interactive, educational website with hundreds of stories from students. (www.sociaalverhaal.nl)

Project: Women on Waves. Informative site for Women on Waves about abortion and campaigns in countries where abortion is not tolerated. (www.womenonwaves.nl, see symbol below on previous page.)

Project: Digitaal Monument voor de Joodse Gemeenschap. The 'Internationale Instituut voor Sociale Geschiedenis' gave Mediamatic the chance to develop a digital monument for the Jewish community. (www.joodsmonument.nl, see colourfull picture on previous page.)

Mediamatic products

Mediamatic has developed several tools that can contribute to the online communities, making a connection between real life and this community. A first example is the 'Symbolic Table and oral history (2006)'. On the picture is shown a version of this interactive board game (this time with animals). The table is playing the animals' sounds when they are put in the centre. This table is used as a starting point and support for letting people tell personal stories. Holding the object (or card, or anything else that contains an RFID chip), hearing the sound and sharing the experience all contributes to the effect of telling the story. Through Rfid the connection with online content is made to use in real life story telling. The stories might become part of the community later by recording and uploading the files.



The friend-drink-station (2006) works as a game. Users are triggered and stimulated to meet new people within their community or network. When a new connection is made (two rfid-tags of people not linked yet in the online community), the station will print the contact information of both, including a coupon for a drink. The drink (or the new contact) will in the end be the stimulator of a active community. It originates from the idea that people would like to get in contact with others or share their stories, but need some stimulant to do so.



The photobooth (2007) invites people to make (group-) photo's

- 8 which are published on the Mediamatic website at the profiles of the people in the picture. It works, just like the other products with RFID tags that are linked to the personal page on the online community.

The two last Mediamatic products mentioned here, are objects that can be put in a event surrounding (possibly also in different surroundings) in order to stimulate some kind of capturing of information onto the online community. They were already tested at Picnic¹.

The availability of RFID tags is necessary for all participants in order to be able to use the products. The big amount of usage for both the products suggest that the interaction is stimulating to the users to try

Existing products are a bonus to an event relevant for participants, involving them in community.

multiple times. The information that is gathered in the community is mostly interesting to the maker of the information (picture/relation) only. The organizers of an event will just have as a result:

- a list of pictures of people at the event
- a list of relations that are made (together in picture, together at table, making friends).

When these products will be used in different event situations, the benefit that it brings to the organizers of events therefore is the 'pleasant' bonus to the event, mainly because of the fun that the participants have in using it. Also it might draw some participants to be more involved in the community online, simply because they have been in touch with it.

Another way of extracting information from the visitors that Media-

¹ More info on <http://www.mediamatic.net/article-22841-en.html> or at <http://www.picnicnetwork.org/>.





matic wanted to try is to put ‘voting’ panels at different places (sessions) at the event. The idea was to have mood buttons by the exits for the talks/sessions. You get to vote how the session left you feeling. Each ‘mood’ was linked to a color and a set of keywords. The keywords were added to your personal profile, thus voting modifies your presentation of yourself. But in the end the four days that could be spend on realizing it were not enough to get this tool up and running so it wasn’t presented yet. The idea is further explained by the project team as follows:

“The results of the poll influence the color outside the room according to the collective mood of the voters. Time and place are meaningful factors in this project. With the RFID badges time, place and mood can be stored and published online, generation statistics about the mood people were in after visiting the lectures. The question addressed in this session was what is more important, the statistics or the mood? It can also be installed in other places and function as a more general opinion / feeling meter. Also the question asked to visitors is opened for discussion. Should visitors just press a button whether they like it or not? Transforming into an evaluation instead of a reaction. If it’s just a red button a network from people that voted red then and there can be created.”²



Summarizing, the Mediamatic products are developed to connect real life to online communities, aiming at a fun and simple interaction quality. The products can be characterized by the following characteristics:

- clean and clear layout
- Somehow using RFID technology
- Somehow connecting to online content
- Somehow extracting information from users (pictures/new friend/story/mood)
- Stand-alone
- Possible to move and use in almost every surrounding (available

Mediamatic combines rfid technology, connecting to online content and capturing information.

RFID tags linked to a profile, internet connection, electricity)

- Interactive

- Having a social role in the place they are in (examples here: stimulating people to talk, stimulate to make new contacts, join group-photo's)

The first three aspects are taken as a starting point for further research. Instead of a conclusion that it is somehow using RFID technology, the way in which these products specifically use RFID needs to be explored. For more ways to use Rfid technology, to connect to online content and capture information from users, the next paragraph looks into some existing games.

Internet using games

Internet can be used for gaming in different ways. Games can be played online, online content can be used for real life products (for example Smart E-bear³ in the picture besides), or, most recently, real life games have an impact on the online worlds.

At the American International Toy Fair 2008 (see frame next page) new internet based toys were introduced to the market, giving an impression of the new developments. One of these products was the Disney Fairies™ toys, featuring Clickables™ technology. “Developed as an exclusive collaboration between Disney and Techno Source, a leader in electronic toys and games, the Clickables technology enables girls to extend their virtual playtime in Disney Fairies Pixie



Hollow, Disney's latest online virtual world, with friends offline, into the real world, with patent-pending technology so simple and seamless that it seems magical." And further on in a review article⁴: "The future of toys is about connecting online and offline play," said Chris Heatherly, vice president of technology and inno-

4 www.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20080219005489&newsLang=en

*At Toy Fair, Kids' Play Gets Wired
Latest Innovations Spring From and Into Virtual Worlds*

By Scott Moore Washington Post Staff Writer Wednesday, February 20, 2008; Page C01

NEW YORK -- Fact: Kids create more than 100,000 avatars each day in virtual communities such as Habbo and Club Penguin. That startling statistic has broad implications for how kids play and what the \$22 billion toy industry wants to sell them to play with. More and more, when kids "go outside to play," they're really venturing forth into increasingly sophisticated online neighborhoods, and manufacturers want a piece of that action.

At the annual Toy Fair celebration of innovation and inspiration that wraps up here today, even many of the classic toys and time-honored storylines had a whiz-bang, Internet-based interactivity. The latest Hot Wheels, once guided by hand by kids on their knees making vroom-vroom noises, now have chips that connect directly to the hotwheels.com community. Disney is expanding its Fairies franchise to an online Pixie Hollow, where girls can give each other eBracelets and hunt for Tinker Bell.

About a dozen companies are trying to follow in the footsteps of Webkinz, which has successfully sold stuffed animals that give kids a link to a virtual world with adventures, arcade games and instant messaging. In reverse, there is finally a line of cuddly plush Neopets that have hopped out of the monitor and can receive real hugs, rather than only webby ones.

Want a different virtual identity? There are games featuring cars, aliens, strong boys, frilly girls. All have safety features, such as blocking home addresses and ages, that manufacturers hope will assuage parents' fears about letting their kids go online. And there certainly are no toxins, small magnets or lead-based paints in the virtual toy world, a plus for an industry that was besieged last year by 17 product recalls covering more than 20 million items.

For the industry, which uses this four-day play date to hawk its current and upcoming products, here's the best-case scenario: Kids won't want to stop playing in their online worlds. With the ever-expanding child obesity problem, that also is the worst-case scenario. IToy's ME2 (pronounced "me too," it stands for "my electronic double") grew out of a doctor's suggestion that George Irwin wear a pedometer to monitor how much exercise he was getting. Using a pedometer, ME2 keeps track of a kid's daily steps and transfers points to an avatar's power levels. Ride your bike; earn points to buy a virtual vehicle.

"To develop this, we didn't talk to anyone over 25," said Irwin, the company's "toycoon," pointing to the game's Wii-like controller and 360-degree, 3-D animation interface. "The best research we got was from 9-, 10-, 11-, 12- and 13-year-old kids."

His brother Peter, a co-owner, has three boys ages 7 to 14 who will "sit and stare at a screen for five hours in a row. I have to drag them away from the computer. . . . We thought, if we could find a way to create a toy that would encourage kids to find an activity, even if that activity is walking, that would be great."

The ME2 is designed to be the enforcer. Want to play longer or buy online accessories? Then take a break from the virtual 3-D world. A 15-minute bike ride or 10 minutes cleaning your room will provide double benefit.

12 vation, Disney Consumer Products. “Kids and tweens are quickly embracing virtual worlds and, while there are several Internet-related toys in the market today, the play ends when the computer gets shut down. With our new line of Disney Fairies toys featuring Clickables technology, we’re bringing the fun of social networking, collecting, and trading into the real world so that girls can extend the fun of the enchanting online world of Pixie Hollow to school, the park, or wherever they may be.”

The new products are less surprising when looked at closely: Pixie Dust eJewelry Collection is a box, necklace and three charms. A charm nearby the box will create a music to play. Each charm also unlocks a special feature (gift) online at www.PixieHollow.com (clothing/décor). The story is “Girls can store their Disney Fairies jewelry sprinkled with magical Clickables technology in this enchanting box where it will be protected by the magic of fairies.”

Tink Friendship eBracelets: first make a Fairy Friendship Kit online (selecting avatar, message and gift) which can be saved onto the bracelet. When the bracelets of real life friends are close and a button is pressed, a friendship is made. The avatars (fairies) are then also connected.

Tink’s eCharm Bracelet (charms also sold separately as packs) features a customizable charm bracelet and three themed charms for girls to create their own fairy style. Girls can share these charms but also the corresponding online gifts with each other by simply touching a charm to a friend’s Pixie Dust eJewelry box or Tink Friendship eBracelet.

Tink and Friends Fly with Me eLCD is a handheld electronic LCD game with five games. Girls can play as their favorite Disney Fairies characters Tinker Bell, Fawn, Iridessa, Silvermist or Rosetta any time, anywhere. Points earned during the games are turned into ‘Tink Points’ at www.PixieHollow.com. Like currency, Tink Points are used online to craft clothes or home décor, or they may be needed for a special



online quest.

So in this case the connection between online and real life consists of:

- Charms that are connected to unique gifts
- Physical contacts that can be added to online contacts
- Share gifts by physically connecting
- Play a game separately from pc still makes you benefit online

The adding of physical contacts to online contacts is similar to the Mediamatic Friend-a-drink-station. It does have a more fundamental impact since also the charms (gifts) can be exchanged. For the Friend-a-drink-station the only extra reward is the free drink you get. The fact that you can play a game anywhere that helps you to do more online is something Mediamatic did not work with so far. It is something that is most dominantly worked out by IToys, explained in the next paragraph.

Itoy me2

Irwin Toys or IToys, as it is better known, has come out with a idea which aims to blend the real and online world. Me2 is a cell phone sized device which kids can carry along with them. Kids are then supposed to run, jump and be as physically active as they can. The Me2 will detect the amount of movement by it's sensors. The aim is to build up enough points which can be used on Me2's website to play games and do other activities. See also the information in the text box⁵. The article in the text box deals about the changes in toys combining online and physical aspects. The main conclusions that can be drawn from the text:

- The online worlds are booming for children
- In the different worlds children can be different things (aliens and so on)
- Aspects of online worlds are made physical (Neopets)
- Aspects of the physical world can be used for online

⁵ <http://www.washingtonpost.com/wp-dyn/content/article/2008/02/19/AR2008021902777.html>



Roboboa™ and Roboquad

Roboboa™ is a toy ‘with moods and mobility – an alien with attitude’ as salesmen⁶ are calling it. The product should combine advanced A.I. animations with lights, motion, and sound in a friendly-looking robotic animal. Related to known products, Roboboa is a smart desk light, wake-up alarm, scanning room guard, disco marquee, roving tank, safety light, playful cannon, and ‘friendly attentive robot’.

Sales features as mentioned online:

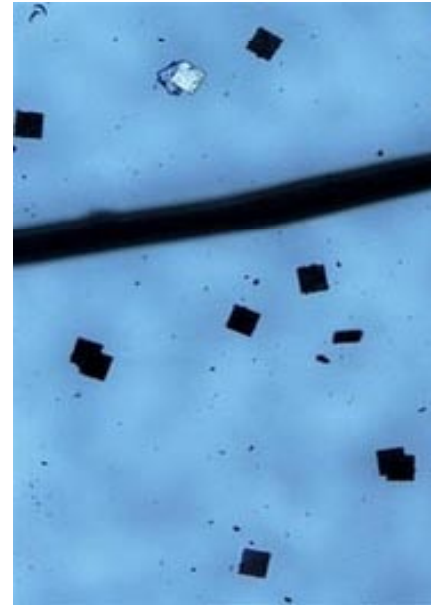
- Thinks for himself but follows your every command
- three-eyed “alien” vision really sees, tracks and follows
- Dazzling LED lights and sounds reveal his many moods
- Rotates, swivels, spins, lifts and roves around
- Multiple play modes
- Three “shooting” guard modes
- 16 hours “time-shift” alarm function
- Interacts with other Wowwee robots
- Program sequences up to 40 steps long
- Over 40 functions from easy-to-use flashlight remote controller

Roboquad is a four-legged spider-like robot with unprecedented mobility and awareness. It is able to quickly react to the surrounding environment and pursue a moving object in any direction (i.e. forward, backwards and sideways). Its head rotates around so that it is able to monitor its environment without having to move its body first. It can sweep the room with a tightly focused infrared beam and make ‘decisions’ about how to react to its environment.

The sensitive infrared detector can not only see objects from 13 feet away, but also identify the size of objects and even spatial details such as the edge of a doorway. Once identified it can pursue the moving object. Roboquad can move in any direction with three speeds.

It has multiple modes including awareness and aggressiveness. This quadruped might also act as a security system and scare off the in-

⁶ http://www.iirobotics.com/catalog/product_info.php?ref=47&products_id=490&affiliate_banner_id=1



truder with crazy sound effects.

RFID

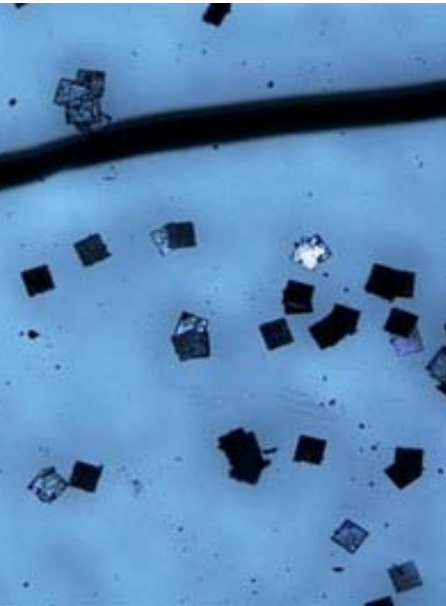
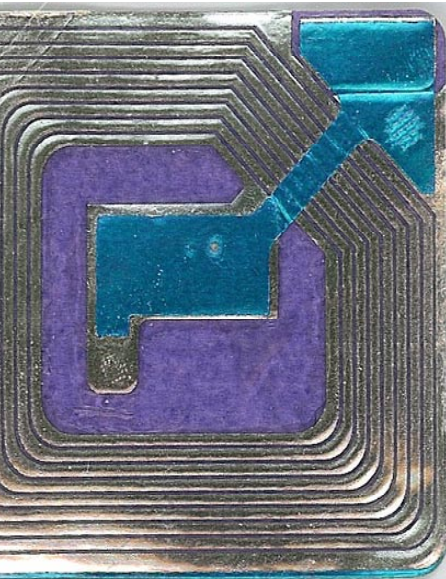
The connection to online content and the capturing of real life information in existing game concepts gave different ways of using these characteristics in comparison with Mediamatic's existing products. The usage of RFID (Radio Frequency Identification) has so far not been immersed in game concept - aside from the clickables technology which serves a same function. The potential is indeed there, since it is a technology that through radio signals makes the unique identification of products, animals and persons possible from a distance. However the technology is already used in the second world war to identify planes, technological and economical barriers have until now stopped a broad introduction in society. On objects mounted passive or semi-passive tags (or transponders) identify themselves through submitting a radio signal when they receive a signal from the reader (interrogator).

Necessary for a RFID-system are:

- A RFID-tag
- A RFID-reader
- A middle ware solution (a system to process RFID-data).

The most common radio frequencies are 125KHz, 13.56MHz, 860 to 950 MHz, en 2.45GHz. Low frequency radio waves in general have a less hard time transmitting trough metal objects or liquids then high frequency radio waves. The high frequency waves although have a better range. Ultra High Frequency (UHF) even has a bigger maximal range and a bigger data-transmission-speed, but is more expensive, consumes more power and has again a great trouble penetration metal objects and liquids.

MIFARE is a rfid system name that complies with the international standard ISO/IEC 14443 Type A, which is used in more than 80% of all contactless smart cards today. Together, all other contactless



- 16 proximity smart card technologies have less than 20% market share, also Mediamatic is working with this type so far. It typically uses 13.5 MHz frequencies making possible a reading distance up to almost 10 cm.

The tag

A RFID-tag consists of a chip, an antenna and a body. The chip is a semi-conductor that carries information about, or a reference to, the object that it is attached to (UID - Unique Identification). The amount and type of info that it can store in the chips is depending on the chosen data format and the available capacity. The chip can be read only, write once or read-write. The antenna that is connected to the chip sends, depending on the type of tag, radio waves or uses energy from the received radio signal to send a signal back. To protect the chip and antenna and to make the attachment to objects possible, the tag and antenna are moulded into a body. This together can be done in a body the same size of one piece of sand. See the figure for the tags together with one piece of hair.

The expectation in general is that RFID-technology will make a huge impact the coming years. Consultants firm 'Frost en Sullivan'⁷ expects the total turnover in the market of RFID-technology to reach 11.7 milliard dollar in 2010.

One of the most famous uses of the RFID is probably the new European passport. In all European passports and official ID documents made after 26 August 2006, a RFID tag is present, 'containing' all the personal data that is also visible on the passport. The invisible RFID-tag contains even the coloured picture and the 'facial recording'. By the use of these RFID-tags, the passport should be better secured against fraud.

The negative

Laurie (2007)⁸ researched the practical problems especially concerning the safety of using RFID technology. When loosing your RFID, he thinks there is a totally different situation then when loosing for instance your keys. The main reason for this conclusion is because it can be skimmed. "Put it in a reader's field and it will spit out its UID. These devices have been designed to allow a wide variety of uses, and to be relatively easy to read in less than ideal condi-

7 RFID Platform Nederland <http://www.rfidnederland.nl/index.php?link=RFID>

8 Laurie A.(2007) Practical attacks against RFID Network Security Volume 2007, Issue 9

tions, which make them perfect targets for the technically astute attacker. In general terms, the bigger the antenna, the greater the distance you will be able to read from. ... It is possible to produce clones that not only emulate the UID of the original, but also had the same form factor and look identical. The manufacturers of these devices are in many cases working to industry standards, so far from it being impossible to produce two devices with the same number, they are actually designed to make that as simple as possible. There exists a whole class of devices that act as blanks, which can have an arbitrary UID written to them, thereby making them identical to the original that is being cloned. This is achieved using off-the-shelf readers and commercial or open source software, in a matter of seconds.' Although the relatively short range of Mifare readers and tags used by Mediamatic make it harder (reading distance around 10 cm) still the safety of the stored data should be taken into account.

Summary chapter 1

The big amount of usage for both the event-related products by Mediamatic suggest that the interaction with these products is stimulating users to try multiple times. The information that is gathered in the community is mostly interesting to the maker of the information (picture/relation) only. The organizers of an event could gain: a list of pictures of people at the event and a list of relations that are made. Another more direct way of extracting information from the visitors, that Mediamatic wanted to try, is to put 'voting' panels at different places (sessions) at the event, but because of a time limit, this was never tried.

To better understand Mediamatic's position, on three terrains the products are compared with other products:

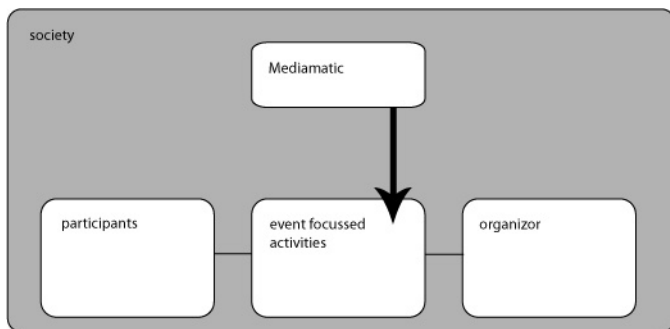
- Using RFID technology
- Connecting to online content
- Extracting information from users (pictures/new friend/story/mood)

In the usage of RFID technology Mediamatic is one of the first to use it in an event surrounding. The connection to online content and the extracting of information from the users is practiced more often. In games or game like robots the same, and sometimes also other ways of getting information about physical happenings are explored. Examples are Disney's friend making, which does have a more fundamental impact then the Friend-a-drink-station since also the charms (gifts online) can be exchanged. Also the fact that you can play a game anywhere that helps you to do more online is something Mediamatic did not work with so far. It is something that is most dominantly worked out by IToys and to them seems to be the new trend in internet based games for children. The opposite, online games become physical (like the neopets) is also happening. Finally the Roboboa shows the potential of 'game'-like products to register things that happen in the real world and react to that. The autonomous capturing, tracking and processing of the sizes of for example objects and doorways is a field where much more possibilities seem to be explored but can't be found back in Mediamatic's product portfolio.

18 Chapter 2 - Culture and communication

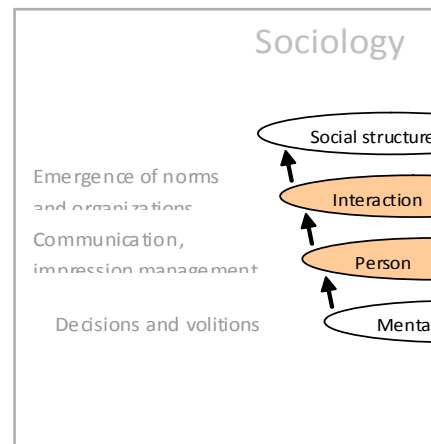
Introduction

In the previous chapter Mediamatic's products are analyzed and the three most important themes for further research from this analysis are named. This exploration showed that these themes can be found back in different places within society (games, at home). It seems to be part of a new development within our society as a whole, and especially of the communication of the people within society. All forms of communication, as Barthes and Baudrillard wrote many years ago, are based on the production and consumption of signs. Whether we communicate via internet, through a painting or face-to-face, we always communicate through symbols. In this way, there is no separation between 'reality' and symbolic representation. 'all reality is virtually perceived', because the only way to think or talk about the world is through symbols¹. This also means that these symbols, offering different possibilities for communication, come in very different forms, more than just talking and listening. These ways we communicate, and the tools we use for that is so important because culture exists through communication. The basis of societies and cultures is the communication between the people within.



The communication between people, but also the relation between communication, culture and society is further explained below, relating to

¹ See glossary where 'online community' is used instead of 'virtual community'.





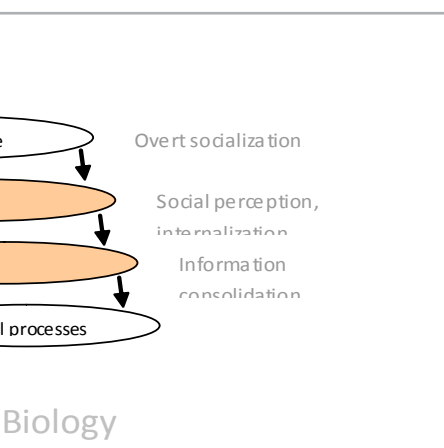
the technologies for media and communication. These relations are roughly based on the history of ‘the network society’ as described by Castells (2000)². The concrete impact of some of the following literature can be found in appendix 3. It will help to get a broader understanding of how media and more specific online communities work as a part of the communication in society, thus work as a part of our culture.

As already explained, Mediamatic and more specifically this project has strong links with the social interaction, communication and culture of the people within this society. This is why this chapter will explore the place of this project within the developments of culture and communication.

For some inspiring theories in the field of cultural philosophy, relating to the upcoming chapter, appendix 2 shows a quite random selection.

Communication

The scheme below shows the scope of ‘social psychological research’ adapted from Cote and Levine³. This model shows four distinguished levels. The interaction between people is everything between separate persons without generalizing to social structures.



People have to deal with other people (socially interact). They are dependent on others throughout their whole life. Everything they need and don’t have, has to come from others. What they don’t know but have to know, they have to learn from others. Two of the recognized basic needs for humans are affection of others and the sharing of knowledge with others. Both can be established without communicating with others. Affection is not a simple, plain concept; affection is related to the needed to create a self-image, looking at yourself though the eyes of somebody

² Castells, M. The rise of the network society. Blackwell Publishing 2000

³ Côté, J. E. & Levine, C. (2002). Identity formation, agency, and culture: A social psychological synthesis. Mahwah, NJ: Lawrence Erlbaum.

- 20 else. Affection can be applied to people closely related to you or to 'the rest of the world'. In the last case affection is found back in the 'good name', reputation or popularity, honour and disgrace, proud and shame.⁴

Working together to accomplish a certain goal, cooperation, is researched most often of all types of socially interacting. Several mechanisms have been invoked to explain the emergence of cooperative behavior. Among them, repeated interaction, reputation, and belonging to a recognizable group have often been mentioned⁵. The spacial relation that is used for this cooperation seems important: "The simple fact that players are arranged according to a spatial structure and only interact with neighbors is sufficient to sustain a certain amount of cooperation even when the game is played anonymously and without repletion." (Nowak & May, 1992⁶). Social interaction would more generally be strongly related with spacial relations.

In interaction between people, some coordination is necessary⁷. The content of the interaction should be coordinated, the dimensions of relationships (roles taken in the interaction, the intimacy and the dominance). Then the timing of speech, the sequences of behavior, the non-verbal responsiveness and the emotional tones have to be coordinated.

In interaction, there is a lot of use from bodily contacts, posture, sheer physical appearance, facial and gesture movements and the direction of gaze. Especially important seems the bodily contacts made during greetings and farewells. This involves shaking hands, kissing or more elaborate processes of stroking. The difficult thing with this seems to be the cultural differences and personal differences in doing this.

4 Swaan A. de De (1996) mensenmaatschappij; een inleiding Bert Bakker, Amsterdam

5 Luthi L., Pestelacci E. and Tomassini M. (2008) Cooperation and community structure in social networks Physica A: Statistical Mechanics and its Applications Volume 387, Issue 4

6 Nowak P. and May J (1992). Evolutionary games and spatial chaos Nature volume 359

7 M. Argyle (1969) , Social Interaction Atherton Press, New York

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Other media
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and interpret the
sounds



Certain media changed the way we look at these human needs, spacial relations and examples of cultural differences that are described above. The next paragraph will explore the most important products/new media, especially focussing on computer mediated communication and online communities, the direct context of this project.

Media and society

When the television came up, the novelty of this new medium was not the centralizing power and its potential as propaganda instrument. The radio had already shown to have these impacts on society. What was new, was the end of a system of communication essentially dominated by the typographic mind and the phonetic alphabet order. The television is 'a ceaselessly forming contour of things limned by the scanning-finger. The resulting plastic contour appears by light through, not light on, and the image so formed has the quality of sculptures and icon, rather than a picture. The TV image offers some three million dots per second to the receiver. From these he accepts only a few dozen each instant, from which to make an image.' (McLuhan 1989)⁸. This pervasive, powerful presence of such subliminally provoking massages of sound and images⁹ could be assumed to produce dramatic impacts on social behavior. Yet most available research points to the opposite conclusion. It claims that at least the viewer is not helpless and the media not all-powerful. For example people can to some agree block info from the television what they do not want: In US average person is exposed to 1600 advertising messages per day, people only respond (not necessarily positively) to only about 12 of them. (Draper 1989)¹⁰ Out of this we can conclude that no real mass culture (in the sense that

8 McLuhan, 1989 *The Global Village: Transformations in World Life and Media in the 21st Century* with Bruce R. Powers; Oxford University Press ISBN 0-19-505444-X.

9 Castells, M. *The rise of the network society*. Blackwell Publishing 2000

10 Draper, R. (1986) *The Faithless Shepherd*, *The new york review of books*, Vol 33, Nr 11 • 1986

22 everybody sees the same messages through the same media) exist. There exist, depending on socio-cultural circumstances a variety of interpretations. “The message has a signifying form that can be filled with different meanings.” (Eco 1990 ¹¹).

Chosen messages

Based on this; the normalization of messages, where images of real war can almost be absorbed as part of action movies, does have a fundamental impact. This is the leveling of all content into each person’s ‘frame of images’. Because these images are the symbolic fabric of our life, the media tend to work on consciousness and behavior as real experience works on dreams, providing the raw material out of which our brain works. But it is as if the world of visual dreams (the information/entertainment provided by television and other media) gives back to our consciousness the power to select, recombine, and interpret the images and sounds that we have generated through our collective practices or by our individual preferences. News papers, walkman, radio specialized, VCR, films and music videos, altogether made a dramatic change, but the decisive move was the multiplication of television channels. ‘In sum, the new media determine a segmented, differentiated audience that, although massive in terms of numbers, is no longer a mass audience in terms of simultaneity and uniformity of the message it receives. The new media are not longer mass media in the traditional sense of sending a limited number of messages to a homogeneous mass audience. Because of the multiplicity of messages and sources, the audience itself becomes more selective. The targeted audience tends to choose its messages, so deepening its segmentation, enhancing the individual relationship between sender and receiver. ‘ (1985 Sabbah)¹² The picture on page 26 shows this process in a scheme.

It might be necessary to find a way for users so they are better equipped to make these selections, interpretations and combina-

11 Eco, U. I limiti dell’interpretazione 1990 (The Limits of Interpretation, Indiana Univ. 1990)

12 Sabbah, Françoise (1985) “The new media.” In Manuel Castells (ed.), High Technology, Space, and Society, Beverly Hills, CA: Sage.

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tions and be stimulated to do so. The most straightforward way to do this is to make clear the individual relation between sender and receiver. Every message that you want to select or interpret needs a source, it should have a background, you should be able to determine the status of the sender. The exploration so far seems to point out that the meaningful information only keeps its meaningfulness when

1. This information should be able to be selected, interpreted and combined; people should be stimulated to do so.
2. The relation that the information has to receiver should be clear

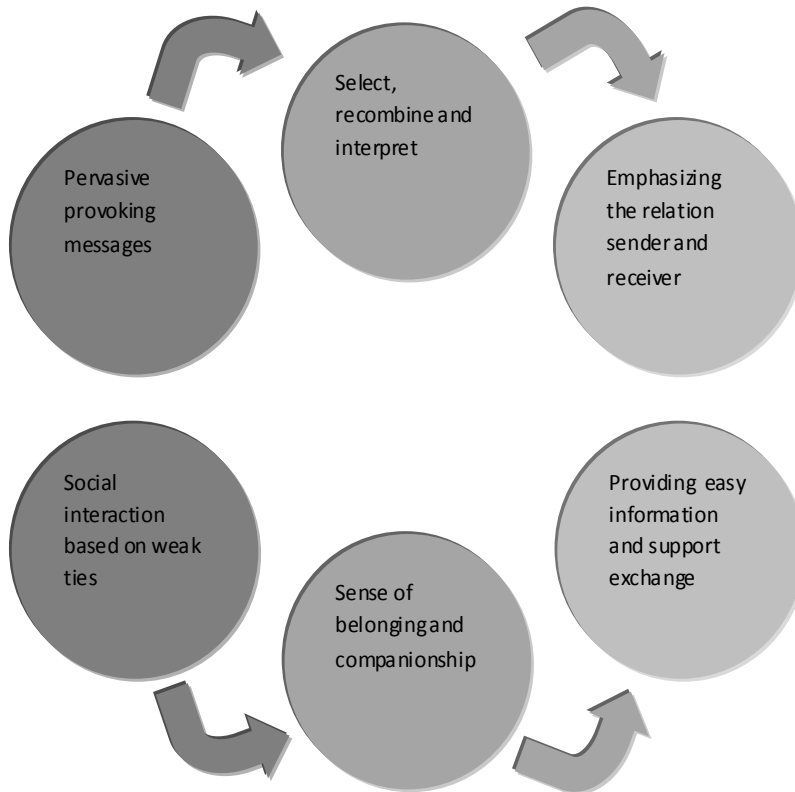
Remarkable is that diversification of messages and media expressions does not imply loss of control by major corporations and governments over television. It is the opposite trend that has been observed during the past decade. Also, television has become more commercialized than ever, and increasingly oligopolistic. Mediamatic so far stands for the opposite trend.

Computer Mediated Communication

Internet is backbone of global CMC. The radio took 30 years to reach 60 million people, TV reached this level of diffusion in 15 years. The internet did it in just three years after the development of the world wide web. Yet the capacity of the network of networks is such that a sizable proportion of the communication taking place on the internet is still largely spontaneous, unorganized and diversified in purpose and membership. On the basis of groupings (of interest), individuals and organizations were able to interact meaningfully on what has become, literally a world wide web of individualized, interactive communication. It suggests that in order to keep online communities relevant in culture and social interaction, these groupings are the key. It is because of the right groupings that meaningful interaction can take place. Everything meaningful thing (or person) on the net should be defined within groupings.

24 Furthermore, in spite of all the efforts to regulate, privatize and commercialize the Internet and its tributary systems, CMC networks, inside and outside the internet are characterized by their pervasiveness, their multifaceted decentralization and their flexibility.

Slouka (1996)¹³ suggests that; ‘CMC chastised the de-humanization of social relationships brought about by computers, as life online appears to be an easy way to escape real life.’ Rigorous academic research seems to indicate that, under certain conditions, use of the internet increases the chances of loneliness, feelings of alienation, or even depression. Locally based communities are just one of the many possibilities for the creation and maintenance of social networks, and the internet providing another such alternative. The Net is particularly suited to the development of weak ties. Weak ties are useful in providing



information and opening up opportunities at low costs (information, support, companionship and sense of belonging). The

Description of picture

The online world and the content also works back at us. There are two very dominant ways in which de communication through online communities shapes our social interaction and culture. Firstly, the normalization of provoking and pervasive messages gives back our conscious the power to select, recombine and interpret the messages, deepening the segmentation, and specifying the relation between sender and receiver. (note: the provoking pervasive messages itself not influencing social interaction). Secondly, the social interaction online is based on weak ties, giving

advantage of the Net is that it allows the forging of weak ties with strangers, in an egalitarian pattern of interaction where social characteristics are less influential in framing, or even blocking, communication. Indeed, offline and online, weak ties facilitate linking of people with different social characteristics, thus expanding sociability beyond the socially defined boundaries of self-recognition. In this sense, Internet may contribute to expanding social bonds in a society that seems to be in the process of rapid individualization

Summary

Social interaction, most dominantly communication, is based on basic needs of affection and knowledge sharing. Important characteristics are spatial relations and the coordination between the interacting persons. The way in which we communicate therefore changes the communication itself. The way we communicate does therefore shape culture and social interaction.

Although the 'pervasive, powerful, subliminally provoking messages' from television/radio/internet could be assumed to produce dramatic impacts on our social behavior, most available research points to the opposite conclusion. The normalization of messages does have an impact on our social behavior. It seems to give back to our consciousness the power to select, recombine, and interpret the images and sounds. The targeted audience thus tends to choose its messages, so deepening its segmentation, enhancing the individual relationship between sender and receiver. Since this project is also inclined to create 'messages' online, this means the impact on our social behavior should be taken into account. These messages should be able to be selected, interpreted and combined; people should be stimulated to do so. The relation that the information has to receiver should be clear in the message itself

General first findings about the nature of CMC in relation to culture leads to three summarizing terms: pervasiveness, their multifaceted decentralization and their flexibility. On the basis of groupings (of interest), individuals and organizations were able to interact meaningfully on the world wide web of individualized, interactive communication. It suggests that in order to keep online communities relevant in culture and social interaction, these groupings are the key. This relates to the notion of time and space. Time and space are the main factors that we use to distance things from each other in real life, so to group and understand things and persons. These main factors in real life are almost absent online so new groupings should be formed. The result will be that persons will be more known through their groupings/relations (more categorical as SIDE formulates it) than through the 'real' person they are. This is something that some persons will like (or need in case of hyper-personal communication) but others might not. Because of these last group this exploration would suggest it is important to make sure that people are free to join, that people benefit from the mediated communication in some way and, most importantly that users are not depending on online communities for socializing, which is further elaborated below.

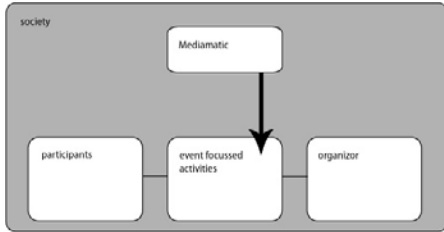
Online communities reinforce the trend toward the 'privatization of sociability', that is, the rebuilding of social networks around the individual, the development of personal communities, both physically and on-line. Online communities work aside other online communities and other forms of socialization. This means the contacts within a community don't have to be enough to sustain a healthy social life, but it seems most valuable when they should be an interesting or relevant extension to a very personal social life.

26 Chapter 3 - Online reviewing events

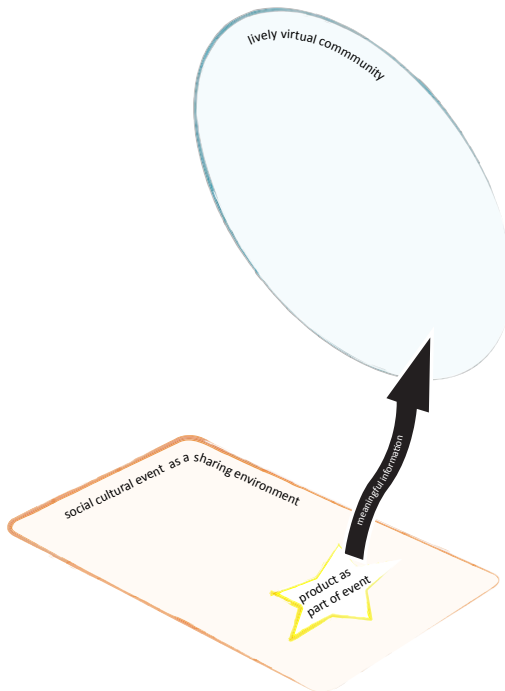
Introduction

The explorations so far took Mediamatic and society (culture and communication) as a starting point. The following chapters will focus on the event related activities, participants and organizers. Goals were:

1. The sharing of situational experiences and preferences



- by event visitors
2. The recording of these experiences and preferences, especially the meaningful ones.
3. This recording as a part of the situational experience of social cultural events
4. A lively event related online community containing these recordings



This chapter is an exploration about how people share event experiences, how to get the meaningful ones, how to recording them, and finally what can already be found at online event surroundings. In the foregoing chapters Mediamatic is shown to have a different approach when it comes to intervening in an event situation making use of Rfid,





connecting to online communities and social interaction. Still, web sites are often used for events, the way in which these web sites contribute to the event for the user, organizer and possibly other groups of interest have to be researched. The festivals included here are the Dutch film festival, three different Dutch music festivals and finally about art and theater festivals. An on-line questionnaire for online community users gives some insight and raises some questions. This exploration will start with information about polling, reviewing or surveying in general, the most often seen way of getting meaningful information about certain topics.

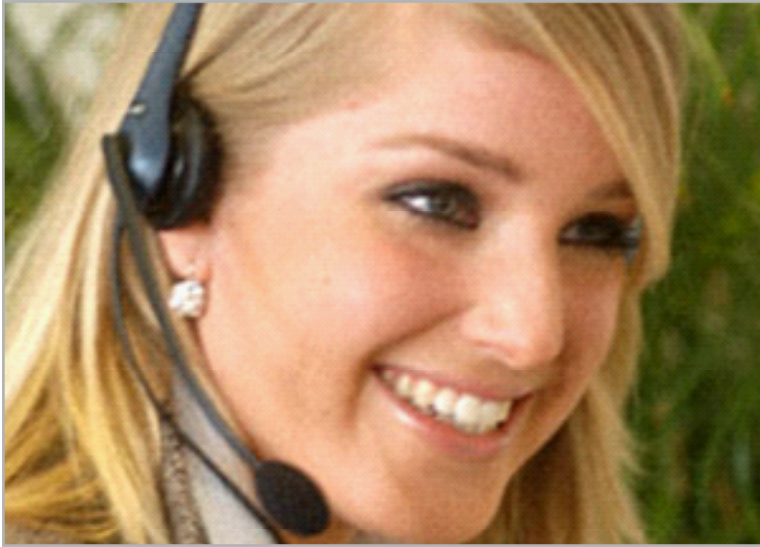
Polling basics

Opinion polls (surveys) are used to study the behavior/opinions/experiences of individuals. Survey researchers select and ask questions concerning individuals' attitudes, behavior, personal characteristics, or other types of information that they can provide as respondents. These responses are counted, analyzed statistically, and evaluated or interpreted in different ways, depending on the types of questions asked.



There are different kind of polls evolved throughout history:

- One example is the straw poll, the kind of election polls (first 1824) used in the nineteenth century in the US that the modern day political polling is originated from. These polls varied from oral counts, hand raising, paper ballots, writing preferences in a book. Already then existed the problem of 'selection bias'; the fact that the polls are influenced by the characteristics of those who were able to participate; different from the electorate or population to which the results would be generalized.
- 'Scientific Polls' are other examples of polling, with Gallup (around 1940) recognized for one of the early versions, that involved sending interviewers to randomly selected locations and then allowed interviewers largely to select their respondents to fill 'quotas' based on population characteristics to be represented in the poll. This, of course, led to selection biases.



- Academic researchers, who were beginning to engage in large-scale public opinion and voting

studies at this time, engaged in a concerted and continuing effort to improve and defend their research. This can be seen as a third example, academic research.

‘Political polling and market and academic survey research increased after 1948. The early and subsequent public pollsters who provided their survey results to the mass media and other subscribers had used their political polling as advertising to generate business for their proprietary market and other types of research. Market researchers and other pollsters expanded their work into polling and consulting for political parties and candidates (Moore 1992). Polling experienced its greatest expansion beginning in the 1970s, when it was found that sufficiently representative and accurate polling could be done by telephone (based on experiments comparing polls conducted by phone with those done in-person), eventually leading all the major pollsters to do most of their polling by phone. The most important national news media, which had relied exclusively on polling by public pollsters, began sponsoring and conducting their own polls, establishing their own, often joint, polling operations or making arrangements to contract-out polls in which they controlled the content and reporting

statistical sampling non response bias important sources

Bezoekers over het debuut van het Zweedse
Fotoverslag / Fred Hermsen, Jasper Tonnon

Fifi Schwarz (29) uit Amsterdam, campagne mix van humor en trieste verhalen. Schrijner wijze in beeld gebracht. Je betraapt jezelf erom film die ik dit festival gezien heb, maar ik vind een mooie film. Alleen wel een lange zit hoor

Gabor Verhoeven (22) (r) uit Amersfoort en Frank (18) uit De Kwakel, student Filmacademie. ‘Ik vind hem wat tegenvallen. Hij duurt iets te lang op den duur geeft het geen voldoening meer om de film te kijken.’ Gabor: ‘Ik vind hem wel heel Goede humor en mooie verhalen. Dat zat me leuk elkaar.’ Frank: ‘Vooral in het begin is het een komedie en zitten er leuke stukken in. Maar zakt het wat in en wordt het meer een drama gewooneen veel korter moeten worden geknipt

Harry Bos (52) (r) en Wies Fust (57) uit Rotterdam. ‘Ik vind het een imponerende film. Mooie mooie opnamen, maar heel erg somber en d... end. Daardoor kom ik wel met een zwaar gevoel uit.’ Wies: ‘Wat ik bijzonder aan de film die elementen vind je terug in deze film.’ Harry: ‘Mij wordt het negatieve op een gegeven moment te veel. Het is een vrachtlading somberheid. vind die drie uur ook heel gemakkelijk om uit te Harry: ‘Ja, ik kan normaal heel moeilijk stil zitten deze keer had ik er weinig problemen mee.’

Minouk Kuiper (25) uit Krimpen a/d IJssel, so... peut. ‘Ik vind het een boeiende film. De vers... verhaallijnen blijven je boeien. Er zitten onv... wendingen in. Ik vind het wel lang, maar goe... houden. Jammer dat er een pauze in zit, ik h... liever aan één stuk gezien. Hij is alleen so... traag. Er zitten wel wat stukjes in waarin eig... gebeurde.’

Sampling error and bias are most important sources of error.

collectief Killingganget

medewerker Novib. 'Ik vind het een hele mooie
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of results'.

Polls can be conducted in different ways depending on the research goal, the kind of survey questionnaire to be administered, and the available resources (money and time). Most time-consuming and expensive is in-person national polling (going to random homes throughout the nation). This can give in-depth, visual and sensitive information. In contrast, election 'exit polls' that are used to project election results and provide the basis for more in-depth statistical analysis of voters' behavior, are short and efficient surveys, based on random samples of voters exiting voting places. Exit polling has occasionally been controversial due to the 'early' reporting of results that might affect the behavior of those who vote later in the day.

Also telephone polling (typically using Random Digit Dialing, RDD) is less costly as it eliminates travel costs and is easier to monitor and validate than in-person interviews; however, it has higher rates of non-response due to households that are not reached (no telephone, no answers, busy signals, answering machines, and refusals to participate). Mail surveys are the least expensive but produce the lowest response rates unless extensive follow-ups are made.

Beyond statistical sampling error and non-response bias, there are other sources of error in surveys that are not easily quantified.

- The responses to survey questions and measurement of opinions and behavior can be affected by:
 - o how questions are worded
 - o what response categories are offered
 - o whether questions should have fixed or forced choices
 - o whether questions should be asked and responses recorded as open-ended questions
- There may be 'context effects' that are produced by the

30 order in which questions are asked.

- A major source of error can occur depending on how research problems are formulated or specified.
- Care needs to be exercised in drawing inferences about actual behavior from survey measures of opinion, and self-reports of future (and past) behavior.
- Difficulties may also arise in how poll results are reported, especially when researchers do not report enough information about their survey data and methods.

To know the most common possibilities and errors for getting insight into behavior and experiences of visitors. The following chapters will show the ways in which this kind of information is already used in events contexts, especially online.

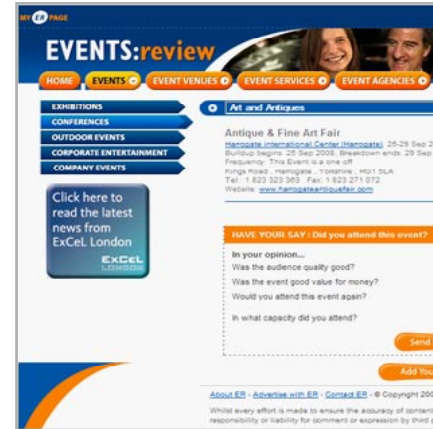
Specific events

The international film festival Rotterdam of 2004 get yearly more than 118.000 visitors according to their site, all seeing different movies and talking about everything they have seen. In the frame on the previous page you can see an overview of the information on the site² (taken 31th of march). It is about the movie: Four Shades of Brown by Tomas Alfredson (2004). On the site:

- It contains a url to some interesting (semi -objective) information
- Some personal reactions from visitors
- A review in pictures
- A list of other popular articles
- Log in for “ Mijn Cinema.nl” to grade movies, make registrations, the give a reaction on the site, and so on.

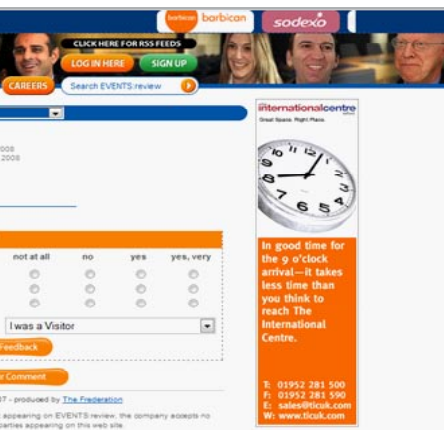
The visitors are photographed rather simple and their opinion is put into a sentence in order to get statements that can be used by next visitors to get an idea about the movie. The movie is described and personal note about it is generally given. In this case the length of the movie and the sadness of the movie is the most important topic. The

² <http://www.cinema.nl/iffir-2004/artikelen/2174262/exit-poll-four-shades-of-brown>



*lowlands present
as a special place
live a different life*

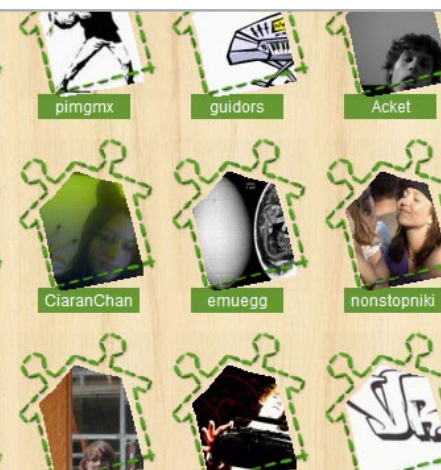




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statistical sampling error and non-response bias, as well as other errors are although easily found back in trying to formulate these kind of conclusions.

Remarkable is that a profession and city is often shown of the commentator . Probably the visitors that tell the story are supposed to get some kind of ‘face’. Not only through a picture but also through the profession and place they come from. Nowadays, for the 2008 festival there is a site³ with opinions, ‘meningen’ in Dutch. The same kind of messages are displayed again this year, now only without picture and they are typed by the visitors themselves. Again it is possible to log in. Through some blogs some extra information is added, making the information more personal, you can connect to the programmers of the festival. This means that the film festival has chosen to involve the users even more. Letting them write and edit exactly what they want to say. The attention goes to the people more then to content: The programmers, movie makers and visitors are the resources. Surprisingly the actual content of the movie or the topics it is about is not the main focus. For the organizers of the film festival, at least the programmers, they have gotten a special look into the interest of the visitors through connecting them online.



Lowlands, the Dutch ‘alternative’ music festival, allows visitors this year to even do more online: create a Llowlife. This is on the website⁴ in a popular phrasing of the following message: ‘Here you can register for Llowlife, your own place on the lowlandssite. In your profile you can place photo’s, video’s, texts, you can make friends, give your reaction to other profiles and much more. You can even comment on the news! And while doing, also participate in the contests and win the concert tickets. Get a Llowlife!’ In Dutch: “Hier kun je je registreren voor Llowlife, je eigen stek op de Lowlandssite. In je profiel kun je foto’s, video’s en teksten plaatsen, vrienden maken, reacties op andermans profiel geven

3 <http://www.filmfestivalrotterdam.com/>

4 <http://www.lowlands.nl/>

32 en nog veel meer. Je kunt zelfs het nieuws van commentaar voorzien! En als je toch bezig bent, doe dan ook meteen mee aan de prijsvragen en maak kans op concertkaarten. Get a LLowlife!” The internet site also encourages users to make a special art-piece at home that fits the festival and shows the logo; a way of make physical life a part of the community.

My conclusion from this is that the movie-festival, but even more lowlands sees their festival as a special place where people live a different live. Now at the site you can do exactly the same as you would do at the event. Create your own special place on the lowlandsspace and live your special lowlands life. To make it interesting to do and check others doing it, you should upload a lot of things from real life that seem to fit to the ‘lowlands life’.

Also Pinkpop joins the making of online communities; on the website⁵ they state that the pinkpop 2008 forum is more than just a festival. The pinkpop 2008 forum is a community where everybody can have his own contribution to everything that is music related. “Het Pinkpop 2008 forum is meer dan alleen maar het festival. Het Pinkpop 2008 forum is een community waarin iedereen zijn eigen bijdrage kan geven aan alles wat muziekgerelateerd is.” Other than for Lowlands Pinkpop doesn’t focus on the festival experience but on Music. Pinkpop is about music, and they want to have a community that is focused at music in general.

As an alternative example, Sensation only has a photo and video report, downloads and 360 views. The information can’t be personalized online and no contacts can be made. Sensation does so far lack any kind of online community. Party flock⁶ is one of the possibility web sites to do this anyway. This is a community about dance(music) in general, reviews can viewed trough photo’s/video’s/interviews/reviews. Also polls, special actions, columns and cartoons are featured. People can make their own Flock (personal topic), chat or write at a forum. Every possible feature seems possible at partyflock. Such a

5 <http://www.pinkpop.nl/>

6 <http://partyflock.nl/>

*To be talked about
moment to start
the rest.*

Event	Online
Filmfestival	Written reviews Pictures sometimes added Blog
Lowlands	News and reviews All kinds of info that has to do with the lowlands experience (games/...)
Winternachten	Written reviews Updates form agenda
Over het IJ	Program Newspaper
Picnic	Virtual community (Anymeta)

out, have a little nd out between

more general site ⁷ also exists for festivals. Here reviews and polling is done by visitors through a forum. Also video's or pictures can be added and of course the general reviews can be found. Dance festivals or big concerts in general lack a online community. The two biggest Dutch festivals do have such a community, but their community is clearly not only focused on the festival itself. The messages that are stimulated on the festivals communities are broader focusing on some kind of experience or broader theme. Maybe this is due to the more general festival or concert info sites partyflock and festivalinfo.

It is interesting to see that a lot of focus is on video's and pictures, which are of course a registration that is live. This means that the website contains live footage from the event. At no place I could find this information was uploaded at the event itself.

The museumnacht-event (ones in a year (1st of November) almost all Dutch musea open the doors a whole night long and special activities take place in the musea) does not have a community, n8⁸, organizer of the museumnacht does it in some way, being active the whole year you can subscribe to the updates (information about happenings in Amsterdam). For 2007 also they still have a site online ⁹. This includes reports from famous Dutch people and blogs.

For the museum weekend (although part of the big events of Holland according to <http://www.visitholland.nl/Big-events-in-Holland.html>) there is only the site <http://www.museumweekend.nl/> An overview of musea, a lot of press material and a general description is there. The online aspect is rather small. It might be because this festival takes place in the regular musea, as well as the museumnacht. Oerol, the biggest theater festival in Holland (record of 55.000 visitors), and Over het IJ (26.000 visitors) do not have a online community either, also just serving a newspa-

7 <http://www.festivalinfo.nl/>

8 <http://www.n8.nl/>

9 <http://n8.nl/2007/>

Contribution	Visitor information
Write review Make comment	Individual opinions
Uploading lifestyle pictures/videos Making comments	Individual opinions, broader interest in background of visitors
None	None
None	None
Can post comments, relate to aspects, register, upload	Registrations, uploaded stories. Capturing individual info through experiments with described Mediamatic products.

34 per about the festival to the registered people. The biggest literature event (winternachten) is the same as the theater web sites. The fact that for art, theater and literature there is far less online possibilities is a challenge since it is not much more difficult or less interesting because of the same basic ingredients for an event as listed earlier.

Event review general

Also the event: review site ¹⁰ (England) gives some information on how online information can give insight into visitors preferences and experiences. Although this sight bursts from marketing adds, it does give a good insight in existing services/venues/companies that have to do with events, or about events in general. Professionals talk in movies and other visitors are asked to fill in a small questionnaire online (see picture). Finally all events are marked, comments can be given and more general information is supplied by the professionals.

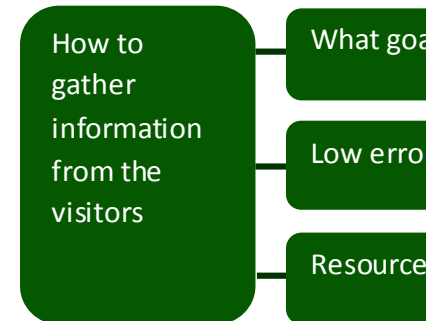
<http://eventsreview.com/>

The scheme to the right gives an overview of some Dutch events, the online content, how visitors contribute to the event and what information is known about the preferences and experiences of visitors.

As is concluded, the minimum that every event has is some kind of newspaper to keep visitors informed about the new developments of the event. The maximum is found in special web sites that focus on reviewing events. These sites always combine the possibility for visitors to leave any kind of comment or review (on event/topic/person and so on) and the possibility to find info by professionals on the most important topics/events. It seems that there is always a division in information: on one side the reviews by ‘ordinary people’ and on the other side ‘professional information’.

In case of music festivals often pictures and video’s serve as some sort of live registrations of what happened. In case of the filmfestival it seems more important to read what the visitors reactions are. For art and theater events no registrations by other visitors can be found. This would suggest that different events need different approaches.

qualitative/
quantitative



The information you get about the visitors experiences and preferences are so far only personally registered. Only in case of the music festival lowlands the online community offers an extra insight into the visitors because they are stimulated to add things that apply to the festival experience (pictures and comments), getting to know more about how visitors experience this festival.

A online questionnaire about events was put on forums of the sites 'festivalinfo' and 'seniorenweb' around march 2008. This research was done in order to get first hand experiences from community members talking about events. The following questions are explored:

1. Get first impression of people that join communities, go to events and like to talk about it online
3. How do you tell others about your event, what are the actions towards a nice event and how do they think about sharing info with the organizers.

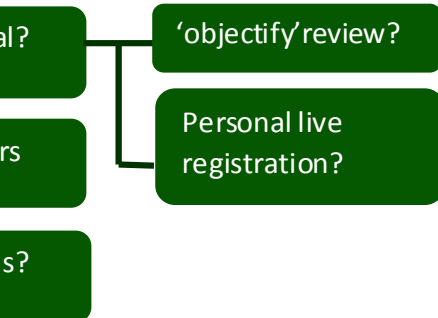
No answers will be generalized into solid conclusions. Then still, the participants were only reached through two communities, both having a specific target group. Not everyone who would like to talk about events like to participate in questionnaires. It is impossible to rule out fake identities or ages.

The participants could give a small review about the last event they have been to. Some of the answers are shown below.

'Echt Antwaarps Theater: zeer teleurstellend.'

"Gentse Feesten; super, ontspannend, lekker mensen kijken, iets drinken, mooi weer en leuke muziek, wat wil je nog meer?"

"Air Traffic in Tivoli te Utrecht. Ik heb me zeer goed vermaakt, het was ondertussen de vierde keer dat ik deze mannen aan het werk zag. Ik vond het leuk dat ik ze in een jaar tijd heb zien groeien en dat het dus een steeds betere live-band is geworden. Wel jammer was dat het geluid afentoe erg slecht was. Ook irriteerde ik me mateloos aan mensen om me heen die door de rustige nummers



36 heen ouwehoerden!”

“super, helaas duurde het erg lang en kon ik het niet helemaal zien.”

“Heel gezellig. Ik was met 6 vrienden gegaan. We stonden vrij ver achteraan, dus ik kon niet alles zien, maar ik heb evengoed intens genoten. De setlist was heerlijk. Ik heb niet echt een nummer gemist.”

“Leuk!”

“Interessant”

“ik vond het een leuke avond, was ook een goeie zanger”

“Gratis concertjes, dus altijd gezellig, kwaliteit van bandjes had beter gekund.”

About 50 people responded to my questions. As the examples show, very different aspects of events can be talked about, sometimes only the experience is what is mentioned or a combination of both. The reasons for using the online environment for talking gave some insight into what goes on in the head of the participants. The role of the organizers in making possible the exchange of information, who are the people you are sharing experiences with, where these shared experiences are shared and what kind of event seem to sum up the most important topics that are mentioned.

The fact that some of the respondents mentioned they are online to also to note down some experiences or remarkable facts for themselves was surprising. The recording of experience in this way served a personal goal of having some kind of diary or photo album.

Why do people talk about things

An Interview with Andy Sernovitz¹¹ (February 20, 2008) called “Would Anyone Tell A Friend About This?” gives some further insight into why people sometimes talk about happenings or products, although other happenings are instantly forgotten. Andy Sernovitz is president Emeritus of the word of mouth marketing association. “We love to talk about Target¹² because they keep doing these little remarkable things. In a lot of ways they sell the same stuff as everybody else. There’s a little more stylish, it’s a little more fun, there’s always some creativity to it, and you tell people, “Hey, I went and saw something at Target.” Starbucks now has plenty of competitors that sell the same stuff, but it has

11 <http://www.rimmkaufman.com/rkgblog/2008/02/20/andy-sernovitz/>

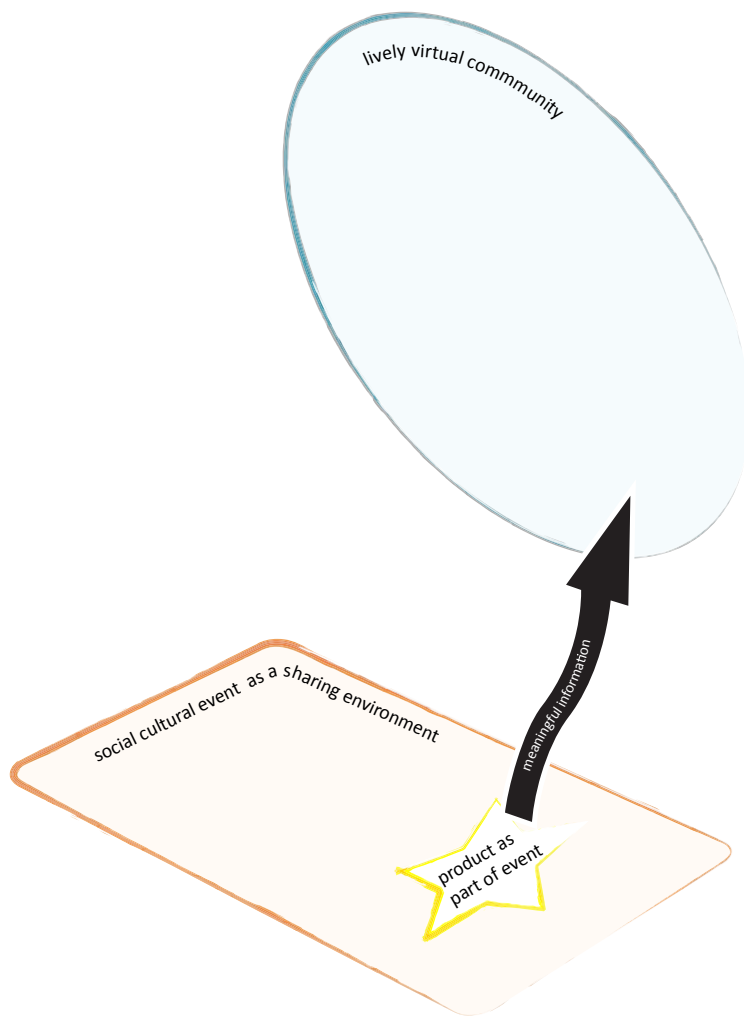
12 <http://www.target.com/>

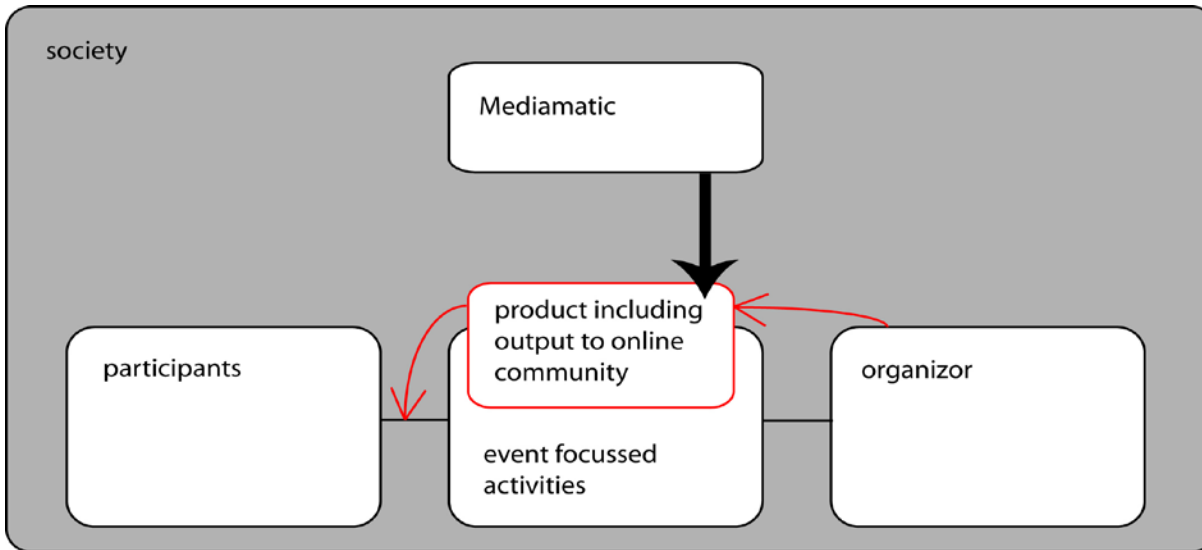
just become part of our everyday conversation. I don't think it has to be, you don't have to be one of these mega-wonderful brands to use word of mouth on a day-to-day basis. It's a lot of simpler stuff. Old Navy has their annual 4th of July commemorative T-shirt, and every year 100,000 people go buy a special T-shirt and tell their friends about the special Old Navy experience they just had.

You have to have a little moment to stand out between the rest. Every little moment where you interact with a customer, there's a chance to be remarkable. When you give visitors a present or a coupon, or you give them the

same thing but with the message that it is for their friend, the last will get just a bit more attention and people are more inclined to tell others, with the extra effect that some friends will get to know about your event because of the present.

Finally Sernovitz thinks the trick is figure out where the conversation is happening in order to jump in and participate. "So if you are Levenger and you sell pens then there tons of fountain pen discussion boards and blogs, that is where you





should be, and FaceBook doesn't really matter to you. And if you are dealing with a bunch of teenagers, MySpace is the place to be. And if you've got a product that looks cool in video, YouTube should be the place to be."

Summary

Existing event related activities show some developments that are summarized below.

- Gathering information from the mouth of visitors does not seem to be a problem in a event context. How to get info depends on goal and resources. In-person is rich, exit polls are short and efficient. Most important: take care of sampling → error and non-response bias (among other problems).
- Existing online content used for film-events is trying to be as objective as possible (showing information about the sender in order to show the trustworthiness). Music-events are so far all about sender, not objective at all. In that case, the reviews are done by the experts, the visitors show their ultimate experiences and make some kind of inspiring life registrations.
- Gathering information from the mouth of visitors does not seem to be a problem in a event context. How to get info depends on goal and resources. In-person is rich, exit polls are short and efficient. Most important: take care of sampling → error and non-response bias (among other problems).
- Existing online content used for film-events is trying to be as objective as possible (showing information about the sender in order to show the trustworthiness). Music-events are so far all about sender, not objective at all. In that case, the reviews are done by the experts, the visitors show their ultimate experiences and make some kind of inspiring life registrations.

Existing event related activities do often not include an online community, especially in the field of literature and arts. Meaningful information is gathered, but only through persons interviewing or by later on connecting to internet and leaving a comment. There are hardly any products immediately connecting to online content. Making this a part of the event experiences is unknown so far.

40 Chapter 4 - Online communities

Introduction

In the previous chapter, the sharing of situational experiences and preferences by event visitors and the recording of these experiences and preferences, especially the meaningful ones, is explored. This paragraph will (further) define the lively event related online community containing these recordings.

In order to understand what a lively community is, what can be considered as meaningful in this environment and how it can be stimulated the following chapters will give an explorative overview of online communities, what it consists of and what is necessary to make it work. Also the general pro's and con's when it comes to socializing online in a online community are elaborated and will result in an overview of interests of the users.

What is a online community?

Communities are not just aggregates of people, suggest De Moor and Weigand (2005). They define a community as 'a group of people who share social interactions, social ties, and a common 'space'; as a social network of relationships that provide sociability support, information, and a sense of belonging, and as a set of relationships where people interact socially for mutual benefit.' The key seems to be strong and lasting interactions that bind community members and that take place in some form of common space. A online community differs from other communities, they recon, since its common space is cyberspace. This means online communities are meeting places in a non-physical environment. A non-physical environment doesn't need to be the internet, since radio is a online environment also. The most clear difference between a real community and a online community is that a online community isn't geographical limited. 'Online communities therefore describe the union between individuals or organizations who share common values and interests using electronic media to communicate within a shared semantic space on a regular basis.'

Name	Centered around	Url
CU2	Youngsters	www.cu2.nl
doof.nl	Death people	www.doof.nl
Exto	Artists	www.exto.nl
NEWS	Dutch students	http://www.news.nl
One more thing	Apple users	http://www.onemorething.nl
Partyflock	Dance and hardcore music	www.partyflock.nl
Punx	Punk and alternative music	www.punx.nl
Second enschede	Enschede (city in Holland)	www.secondenschede.nl
Seniorennet	Elderly	www.seniorennet.nl
Seniorenweb	Elderly	www.seniorenweb.nl
Festival info	Festivals	www.festivalinfo.nl
Sugababes.nl en Superdudes.nl	Contacts	www.sugababes.nl
Zoom.nl	photography	www.zoom.nl
Fok!	Actualities	www.fok.nl
Cityblogs	The village or city	Breda weblog Helmond van een het, Bo Tilburg weblog

Name	Description/Focus	Registered users	Registration	Other
MySpace	General. Popular Worldwide. Youngsters.	300,000,000	Open to people 14 and older.	‘famous’ definitions include: Howard Rheingold: “Online
hi5	General. Latin American and Asian teens.	98,000,000	Open	
Habbo	Teens. Over 31 communities worldwide.	86,000,000	Open to people 13 and older	
orkut	Owned by Google. Popular in Brazil / India.	67,000,000	Open to people 18 and older,	
Facebook	General. Popular in Canada, UK, USA	62,000,000	Open to people 13 and older.	
Friendster	General	50,000,000	Open	
Bebo	General, Popular in UK, Ireland, New Zl.	40,000,000	Open to people 13 and over	

line communities are social aggregations that emerge from the Net when enough people carry on those public discussions long enough, with sufficient human feeling, to form webs of personal relationships in cyberspace.”

J. Hagel III & A.G. Armstrong: “A virtual community must target some interest that will appeal to a sufficient number of people, allow members to form meaningful relationships with one another, provide some forms of fantasy and entertainment, support transactions that allow members to purchase or exchange things.”

The top 7 of international online communities with most users are shown in the picture besides the text.

These huge communities are always broken down to smaller networks around certain topics. Some examples of communities in Holland are shown below.

	<i>What is possible?</i>
U2.nl	<i>Profiles, forum</i>
loof.nl	<i>Chat</i>
xto.nl	<i>Profiles (gallery)</i>
www.newstudent.nl/	<i>Membership</i>
www.onemorething.nl/	<i>Forum, profiles</i>
artyflock.nl	<i>Chat, music, profiles, forum, ...</i>
unx.nl	<i>Forum, profiles, music</i>
second-enschede.nl	<i>Second life world</i>
eniorennet.be	<i>Chat, forum, blog</i>
eniorenweb.nl	<i>Chat, forum, blog, help</i>
festivalinfo.nl	<i>forum</i>
ugababes.nl	<i>Forum, chat, sms, blog, ...</i>
superdudes.nl	
oom.nl	<i>Profiles, pictures, forum</i>
ok.nl	<i>Forum, blog, photo, games</i>
weblog.nl , Haagsche weblog van , De weblog van , ind, Muiden een schat , n stad, Het oogje op , ssche dorp , zeikt.com , zwolle.nl	<i>blog</i>

interactions in virtual communities

Why do people use it?

An overview of reasons to use online communities in order to understand why people use online communities and what would stimulate them to use it more:

- Knowledge sharing: ‘One of the basic internet’s intended purposes is to encourage knowledge sharing so that valuable knowledge embedded in the network can be effectively explored. Most internet users expect that they can acquire and share valuable knowledge to fulfil their needs. However knowledge sharing in some online communities has not lived up to the expectation. (Yang 2008) The two main barriers preventing efficient and effective

42 tive knowledge sharing are:

- o The difficulty in finding relevant knowledge.
- o The difficulty in finding relevant collaborators to interact with.

Some factors for improving knowledge sharing in online communities are analysed by Hsu et al. . This focuses on the role of self-efficacy, outcome expectations and different kinds of trust between people.

- Creativity/outlet/sharing. Bloggers often make a record of their lives and express their opinions, feelings, and emotions through writing blogs (Nardi 2004) . Many bloggers consider blogging as an outlet for their thoughts and emotions (Chau 2007).

- Like to check/comment on others (especially for users under 25 years). The feeling that the public opinion is formed here partly gives reason to know what people are saying and be part of it. (see picture on the next page, although some questions about this research should be raised). This also relates to the next point:

- Like to join, feel part of something, find same minded people (especially for users under 25 years or ofcourse for lonely people like I consider Mr. Starr that got attention after letting people know that he would commit suicide which gave reason to a lot of people to finally get in contact with him. http://www.nytimes.com/2007/11/04/fashion/04twitter.html?pagewanted=1&_r=1)

- Are curious what is going on, experiencing, finding totally different people, just spend time/relax/games/being surprised (No specific reason, just because it's there and they have time they go there).

- Freedom of interaction. The benefit to participate in all this social interactions but having the possibility to always have the opportunity to stop, no obligations, and you can pretend to be someone other than yourself. (only small percentage online real name)

- Organizing relations already in real life. Especially in the scientific research that is already done, social network sites seem to support mostly existing social relations. Ellison, Steinfield, and Lampe (2007) suggest that Facebook is used to maintain existing offline relationships or solidify offline connections, as opposed to meeting new people. These relationships may be weak ties, but typically there is some common offline element among individuals who friend one another, such as a shared class at school. They conclude that 'this is one of the chief dimensions that differentiate SNSs from earlier forms of public CMC such as newsgroups'. Other researchers found that 91% of U.S. teens who

When the first five points (knowledge sharing/express yourself/checking others/joining/curiosity) are grouped, a more general theme seems to evaporate from it. The knowledge that is shared will broaden your mind. Expressing yourself and checking others will broaden your social relations a give you a broader circle of relations. Joining groups and being curious also suggests that in the communities you can find new people and new information that you don't know yet. It is about broadening your mind through unknown information and unknown people. This relates to the way any public space or community works, according to the following definition of public space: "the sphere of social relations going beyond our own circle of friendships, and of family and professional relations. The idea of the public realm is bound up with the ideas expanding one's mental horizons, of experiment, adventure, discovery, surprise." (Bianchini & Schwengel 1991) .

Expanding one's mental horizon seems to be the factor that groups knowledge sharing, expressing yourself, checking others, joining and of course curiosity together. As Bianchini and Schwengel suggest, this makes it a place of experiment, adventure, discovery and surprise. The earlier reasons for interacting can be found back, the knowledge sharing and affection need from others.

The last two points in the list "why to use online communities?" seem to focus especially on the differences between online social contacts with the existing real life social contacts. In comparison you have more freedom of interaction and it gives you the opportunity to easily organize your relations.

What do people don't like about online communities?

- Privacy problems. The before mentioned freedom has it's counterpart: Acquisti and Gross (2006) argue that there is often a disconnection between students' desire to protect privacy and their behaviors, a theme that is also explored in Barnes's (2006) description of the "privacy paradox" that occurs when teens are not aware of the public nature of the Internet. In analyzing trust on social network sites, Dwyer, Hiltz, and Passerini (2007) argued that trust and usage goals may affect what people are willing to share—Facebook users expressed greater trust in Facebook than MySpace

44 users did in MySpace and thus were more willing to share information on the site. (for more information on these researches and similar see <http://jcmc.indiana.edu/vol13/issue1/boyd.ellison.html>)

- Possibility of fake identities, which makes you sometimes can't trust people online (As an example, research in 1995 shows that only 7.8 % uses real name online.)

- Insecure continuity: long term relations seem hard in some communities (It is suggested that Myspace and Habbo will get into trouble because it is only targeted at young people) Sometimes it is hard to find the right relations or they are not stable enough (more info at http://www.communibuild.com/resources/Cultivating_Community_Interaction.htm) Often it is only used when less social presence is needed. The social presence is the degree to which we as individuals perceive another as a real person and any interaction between the two of us as a relationship. (Wood and smith 2004)

- So far, only a limited form of messaging is possible, a special kind of writing is often used (like sms language also the computer stimulates a certain kind of writing). In general, no physical contact can be made between the contacts. In communicating this means that there are also weak social context cues. The language that is used in this computer mediated communication gives rise to different opinions: Could it be the revenge of written media? Or does the informality, spontaneity, and anonymity of the medium stimulates a new form of 'orality'?

- The size of communities. Some communities try to get as big as possible. This can be experienced as negative because the sense of community evaporates, the common ground (mentioned in the first chapter) seems to be missing. Myspace that is still popular seems to indicate the opposite with its 300.000.000 members. Geert Lovink suggests that "what networks need nowadays is an increase in scale and openness. The parochial character of online communities often impedes growth and preserves the power of old media such as television and closed power circuits. It is therefore all about staging online dialogues on a grand scale which, through filtering and search engines, ensure participants don't lose their way. What the Netherlands needs in particular is a break with the consensus culture. Online communities that are still small and cosy at present stand in the way of this development. At the same time, small groups are needed to get to the bottom of certain themes and to solve problems. Large networks cannot do this. This is the dilemma of the network

community.” A final opinion could be that both huge (myspace) communities and more specific (doof.nl) communities can exist next to each other and serve different groups and purposes. ‘Places constrain and affect the movements of people who construct spaces in response.’ (De Certeau 1984). It is sure that within hubs networks as Myspace the online community is actually further divided into smaller online communities (called groups on Myspace). The common ground is therefore in this project assumed regardless the actual size of the overlapping community.

Summary

Defining online communities

First a list of ‘basic ingredients’ for an online community to exist is mentioned; The community needs some form of common space. The participator of an online community must have the feeling he or she is part of a social process. Chain relations should exist between participators. Participators share values and valuable information with each other. And relations between participators evolve in such a way that in time there is a shared history between them. Relevant for this project is that

1. Participators of an online community should have the feeling he is part of a social process
2. Chain relations should exist between participators
3. Valuable information should be shared
4. Relations should evolve in such a way that in time there is a shared history

For the continuity of online communities, and making the communities interesting for users so they stay active, the key seems to be strong and lasting interactions that bind community members enough to make them feel a part of the community, not wanting to abandon the online community.

Users interests - community

The main reasons for people to visit online communities are very much related to ‘broadening their mind’ which can be seen as a characteristic of every public space. This means it’s a place of knowledge sharing, creativity outlet, joining, feel part of something, checking others, commenting on others and general curiosity. This would suggest that it is enriched by the driving forces for people in public spaces which all seem to be in place: expanding one’s mental horizons, experimenting, adventure, discovery, surprise.

Users interests - online

As a bonus to real life, the online community gives freedom for fake identities and users can stop whenever they don’t like the others anymore. This then again gives rise to the negative aspects of insecure continuity, possibilities of fake identities and privacy problems, not being able to find relevant contacts.

Next to this, the online community gives the opportunity to organize your contacts easily. This means that contacts you already know in real life can be found online and be organized, people that you went to college with can be found and organized again. As a final general ‘negative’ aspect, it is important to keep in mind that only a limited form of messaging is possible.

Chapter 5 - Social cultural events

Events

Having read about Mediamatic, culture and communication, reviewing events and online communities, the real event itself so far has not been into attention. Even though this is after all the place where the experiences are gathered, the product will function and the organizers, participants and mediamatic will physically meet. In the following chapter you will find an introduction into events in general, what are the most important Dutch events, how they are set up and what are the most important characteristics. Further research will evaluate the future of events and new technologies to use for events (evenementenbeurs 2008).

Events can be an company-event or a public event. For this project the only focus is public events. For an overview of public events in the Netherlands the site <http://evenementen.startpagina.nl/> is used. From this the selection below is filtered. The overview of social cultural events above does not include flower-corso's, kidsevents, auto/old-timer/airplane-events, or other events about erotica, animals, vil-lages, circuses or food. In general these events have the possibility to be social cultural, but not necessarily, so I will not include them here. Also missing in the list is 'Holiday on Ice' and 'Spoken in 't Venne' (just one show, no compiled event), Parasite paradise, depart festival or the 'sneaknacht' (stopped). Added is the Picnic and Dunya festival. Note: no music festivals are mentioned here. The most famous are Lowlands (aug), Pinkpop (mei/juni), and the north sea Jazz festival (juli), other examples are shown on <http://evenementen-muziek.startpagina.nl/>.

From the 'evenementhandleiding' from 'event provider' it can be concluded that for the organization of an event, the goal of the event is most important. In that document some examples of goals are given: Selling, communication, networking, information, motivation, education, meeting place, and so on. The goal of the events that Mediamatic is interested in (social cultural events) is related to the

Blauwvingerdagen Zwolle (juli)
Days of the Dice (mei)
Dag van de Chemie (okt)
Kunst in Hoorn (sept)
Kunst in Ootmarsum (aug.)
Leiden's Ontzet (okt)
Paardenjaarmarkt (juni)
Pasar Malam Besar (mei)
Polledag Muziekdag (juli)
Int. Hulpverleningsevenement (juni)
Dunya (may)
Utrecht Manifest (nov-feb)
Vierdaagsefeesten Nijmegen (juli)
Walk Your Dream! (sept)
Het Wereldfeest (various)
World Statues (aug)
Stravinsky Festival (juni)
Amonet (worteldagen) (mei)
De Beschaving fest. (aug.)
Festival Boulevard (aug.)
Bram Roza Festival (aug.)
Feria Latinoamérica (juni)
Hob Nob Fest. (juli)
Int. Gipsy Festival (mei)
Holland Festival (juni)
ITs Festival (juni)
Lingefeest (aug.)
Festival Mundial (juni)
't Maasboulevardfeest (juni)
Poetry Festival (juni)
Robodock Festival (sept)
Red Ribbon Rock (april)
Friese havendagen (juni)
Straatfestival Vlissingen (juli)
Theaterterras (various)
Nirwana Tuinfeest (augustus)
VL. Loggerfest. (juni)
Windesheim Dicht! (jan.)
Winternachten literatuur fest. (jan)
Zomerpop (sept.)
Big rivers muziekfilm festival (juli)
Holland Animation Film Festival (nov)
Noordelijk Film Festival (nov.)
Film festival Rotterdam (jan.)
Picnic festival (sept)



following:

- Information (inform about a topic, inform about companies, artists), this is the cultural aspect of the event
- Make contacts (networking, get to know your target group), this is the social aspect of the event.

Different sub-goals are possible: motivating people to come again, marketing of related events/happenings/topics, polling preferences/opinions of visitors and the general education of visitors (societal goal), amusement, relaxation, inspiring, fascinate. Next to the fact that every event has its own target group (following the goal of the event) with their own desires and wishes some more general guidelines are mentioned in order to plan a good event:

- Insight into the budget
- Insight into the time and place (related to light (at night or during day), to the weather, to the capacity, to formal restrictions, surrounding, and so on.
- Insight into the production (sanitary, toilets, drinking water, garbage, electricity, ...)
- Insight into the logistics (Like at the entrance, security, safety-plan, EHBO)
- Then there is promotion and aftercare.

To have an idea of what kind of events seem interesting for this project, the same guidelines can be used. Below for some social cultural festivals the above points are worked out. This is done for very different festivals when it comes to content and tradition, trying to cover the broad range of festivals.

Summarizing in a table:

Characteristics	Event
Goal	Social cultural event with special focus on certain broad topic (mostly an art form)
Most important sub goals	Inspire, surprise, support the topic

Target group	Everybody, especially topic interested and youngsters
Budget (ticket-based)	Income of tickets varies from millions to some thousand euro's
Time/place characteristics	Possible from some hours to some days Most of the time in existing event places, both inside and outside. Always there is some place inside. Mostly part of the event is during evening and night.
Production	Sanitary, toilet, water, electricity already in the buildings or done by a special hired company
Logistics	Entrance checks in general at the entrance (entrances). General a main area for food and drinks
Promotion and aftercare	Website (sometimes a online community)and flyers/posters/news



This scheme can be filled in for some different events to understand what is the current state of these characteristics for these events:

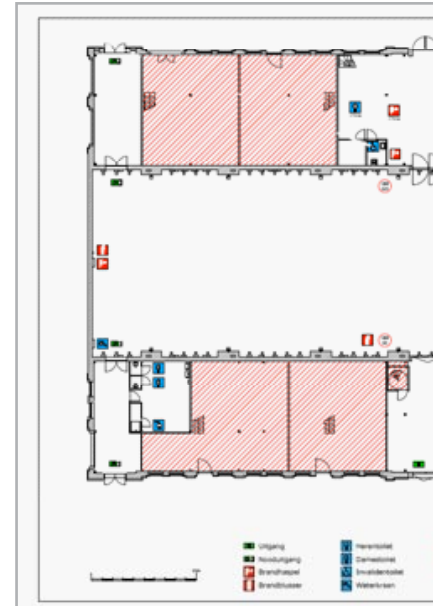
Event	Picnic	Lowlands	Winternachten	Over het IJ
Goal	Social cultural event with focus on innovation and new media	Social cultural event with focus on 'alternative' music and lifestyle	Social cultural event about literature	Social cultural event for theater
Most important sub goals	Inspire/fascinate/entertain (written on website)	Create special atmosphere to surprise and relax	Support Dutch writers and special theme	Inspire, support theater in Holland
Target group	Topic related professionals, interested people	Everyone interested, especially youngsters	Dutch interested in literature	Everyone interested in theater
Budget (ticket-based)	Income of tickets around 9 million Tickets to attend the whole event costs 950 euros.	Income of tickets around 7 million (132.50 per ticket)	24 euro for the whole night Ticket income therefore around 67 thousand euro	Price depends on which shows you go to. Average show cost 8 euro
Time/place characteristics	Inside at the westergasfabriek in Amsterdam, mostly during day (special parties at night). There were 9.500 visitors in 2007	Around three days (all the time outside, including camp ground) in Biddinghuizen. Sold out with 55.000 tickets.	Inside, at the Nieuwe kerk in The Hague, during day and evening. In 2008, 2800 visitors showed up.	Mainly at the NDSM-werf in Amsterdam, various locations during day and evenings. 26.000 visitors in 2006.
Production	Sanitary, toilet, water, electricity already in the buildings (see example of zuiveringshal, one of the buildings below).	Sanitary and toilets through a special company. Cleaning teams every night/morning.	Sanitary, toilet, water, electricity already in the building	Sanitary, toilet, water, electricity already in main building for different locations are different solutions needed.
Logistics	Registration check Rfid and registered in community	Ticket check (long waiting lines) at entrance. Some places to get food and drinks.	Ticket check at entrance, main hall for drinks, overview, programming on flyers. Employees at every room	Free choice, just entrance check at different plays
Promotion and aftercare	Website (online community) and flyers/posters/news	Website (online community) and flyers/posters/news	Website and flyers/posters/news	Website and flyers/posters/news

The future of events

Wednesday the 9th and Thursday the 10th of april was the event 'evenement 2008', the epicenter for events. The event characterizes itself though information, inspiration and interaction as the director of the organizing company 'Eventex' explains in the brochure. Special attention is on the role of new technologies in the interactive communication around and during events. For this there is a special theme area called 'New communication'. This was one of the reasons to go there; analyze the trends in internet based products used during an event. Especially interesting when these products would be used for monitoring, exit polling or other purposes where information would be gathered and stored online for multiple people and users to view. Next to this the event had to give more insight into the interest of organizers and the trends for future developments in events, the last point being the theme for this year: 'What's Next?'

This is an event about events. This means, this event will show what events can be. So if we want to know what events will be about, a starting point is the event itself.

The pictures below immediately show the use of led-light as one of the main aspects that stroke me when I came in (see pictures). This was backed up by one of the advertisers for new led-light solutions that said that this the





most important trend in event-businesses. Information by different companies like Faber, Bright, Anton van Baalen, Niagara that were present at the evenementenbeurs all show different lightning solutions. Faber (next to all kinds of audiovisual solutions) focuses on LED video screens that were very present at the evenementenbeurs too. Bright brings new LED screen that is transparent. Anton van Baalen offers illuminated chairs (Starck) and Niagara illuminated bars. Special attention was for Boost products offering lumulative cloths.

The future of events seemed to be some sort of run for which event would make the biggest impact. An 'ice cold' event (IJKoud concepts and events: shape your own ice block and sit at the ice-bar), graffiti workshops (graffiti-netwerk), theatrical presentations (kunstkarakter), all kinds of promotion material (RRG Design and Loco Mix), and all kinds of audiovisual possibilities (Faber and JP Audiovisueel), were present. The content seemed far less important than the way to communicate this content to the user.

Internet based products for events

Already some companies showed product to use during events in order to make the event more successful and monitor the visitors. The most important examples are shown below:

- Your central is a company focusing on event communication. They offer different modules:
 - Invite (personal invitation with registration information)
 - Register (with this registration info visitors can register and fill in their needs online)
 - Confirm (A special confirmation, possibly including a badge for the event)
 - Guide (Some kind of program, variables that are filled in during registration can be processed to get a personal program)
 - Photo give-aways (A photo book at the end of the event can strengthen the event experience again possibly with personal details.)

Personal image material seem to be the key in the online solu-



Event assist is a similar company, also making web sites that can be used for registering, badges (rfid technology for entrance registration also), hardcopy mailings and so on. Also they make it possible to automatically get an overview of visitors, what they want to do and, for example whether they are vegetarian.

- HVB rental and staging offers the I-vote. It is an interactive and wireless voting system. The I-vote makes it possible to publish voting during events (or presentations) directly on the internet. The battery last for around 30 days, it can be integrated into Microsoft Power-Point.

- The 'foto-mosaic' by UTC! can unite the guest of the event. During the event photo's can be made that are attached to a huge poster by a guest or employee. The photo's can be made in a blue box (lateron backgrounds can be added) or as a live action registration. The photo's are digitally produced in order to be a small mosaic tile for the big poster. The poster in the end shows a final message through all the pictures taken at the event. The poster can also be showed through a beamer installation (as an animation zooming in and out on the different photo's). All the participants can get a smaller poster online as a reminder.

- Kpn helps companies with temporal ICT-possibilities during events. It can provide all the equipment for temporal offices, presentations, networks and video communications, narrowcasting, press communication, and so on. With SMS2Screen it is possible show questions or statements on a screen inviting visitors to sms their opinion, which enriches the interactivity and it should be a simple way to get reactions, questions, opinions and ideas (according to KPN).

Kpn sees next to these solutions the possibility to use some people as a 'business card' to others. It helps companies to make video's before an event, some kind of interviews of max 5 minutes. These interviews

Popular context definition "s

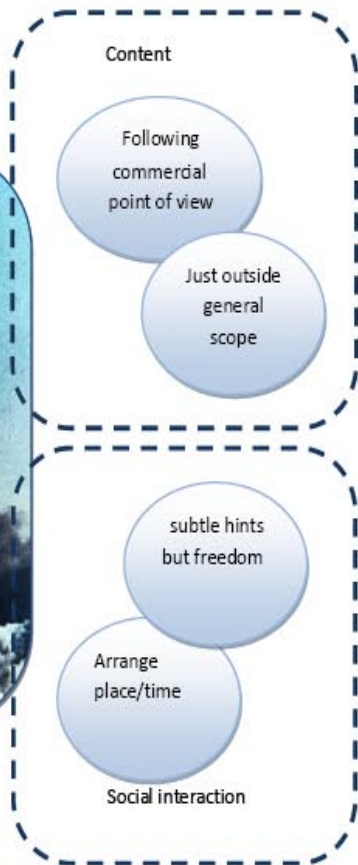


Making an impact as a way to attract attention
'better than ordinary life' situation

hock”



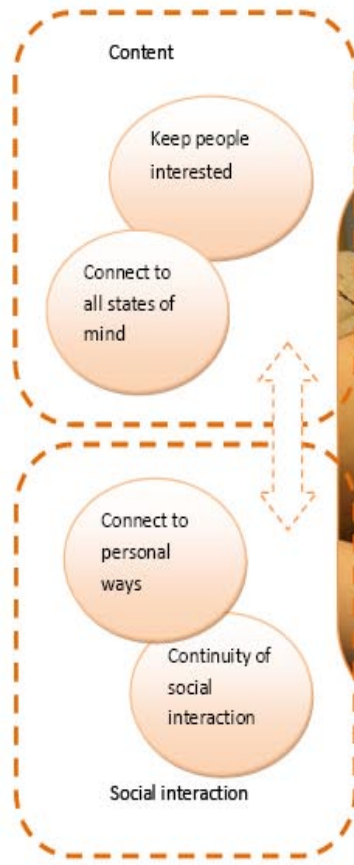
tion in a



Alternative context definition “rouse”



Making new personal links (broadening mental horizons) to attract attention; better than real life!



can then be used to show to people to get a more visual and personal attention in, for example news updates online.

- Finally Badge2Match presented themselves at the evenementenbeurs. They think conferences become more and more focused on networking between delegates. They made special badges (with key cords or clips) with RF technology that can light up in same colors when two people that match during an event come close. This matching is done on basis of a questionnaire that can be part of the registration for the event. The organizer can choose to what extend matches are relevant (minimum percentage of match). The badges can be followed in a computer pro-

54 gram, seeing where the visitors go and who they meet.

Impakt

Some other work is done in using products to stimulate online results during events. At the Impakt Festival (7-11 may 2008) NetNiet.org produced a tagging system within the theme of YourSpace¹. Visitors can rate others in the room, and that results in the amount of privileges the rated person gets online but also in real life. This concept totally turned around the experience of the event.

The foregoing is summarized in a scheme showing to different event contexts. Left is the 'shock' way of making an impact with an event. Right is the 'rouse' way of making an impact. The final being the most personal.

1 <http://www.virtueelplatform.nl/article-11273-en.html>

Conclusions

The goal of social cultural events is a combination of

- Knowledge transfer (inform about a topic, inform about companies, artists), this is the cultural aspect of the event
- Social interaction (networking, get to know your target group), this is the social aspect of the event.

These two strengthen each other. A social, networking conference without any informational topic is impossible and the same the other way around. Sub-goals are in my opinion: Inspiring, surprising and supporting the topic.

Next to the fact that every event has its own target group (following the goal of the event) with their own desires and wishes some more general guidelines are mentioned in order to plan a good event:

- Insight into the budget
- Insight into the time and place (related to light (at night or during day), to the weather, to the capacity, to formal restrictions, surrounding, and so on.
- Insight into the production (sanitary, toilets, drinking water, garbage, electricity, ...)
- Insight into the logistics (Like at the entrance, security, safety-plan, EHBO)
- Then there is promotion and aftercare.

To have an idea of what kind of events seem interesting for this project, the same guidelines can be used.

The future of events is about making an impact on your visitors. Light is one of the most trendy aspects in attracting attention. The trend is not so much related to the main goal of events (knowledge transfer and social interaction). The lights and setting don't help to transfer more knowledge or make easier social contacts. The trend is focused on the subgoals of social cultural events. Inspiring and surprising is possible through a big impact and a dazzling use of light.

The badge2Match is a product that does focus on the main goal of social cultural events. The knowledge transfer is mostly focused on information about the event, not on the content of the event, which can also be said about all the products KPN offer. The i-vote and photo-mosaic follow the line of thinking that Mediamatic is in, relating to the photobooth and the exit poll project.

56 Chapter 6 - Testcase E-Culture

The event

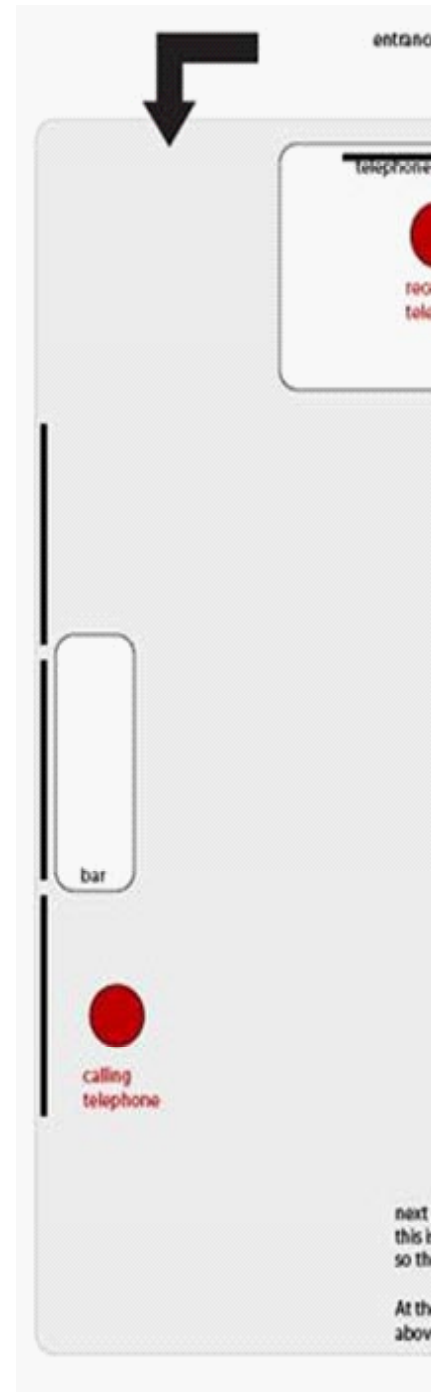
This chapter is about the event 'E-Culture 3.0' that happened 11th of April in club 11 above the 'Stedelijk Museum' in Amsterdam. The gathered information from literature could be turned into a first prototype. Assumptions from literature research could be tested. The main assumptions are listed below, with the chapter nr's added behind.

- To record experiences of visitors you have to go to places where visitors are already inclined to share experiences and bring something remarkable (3)
- to fit the situational experience, the product should relate to the social or cultural goal of the event and relate to the participants in a personal way (5)

This resulted in the main goal; to record participants experiences with a product that fitted the situational experience. The amount of recordings and the reaction of participant will give an idea about the first assumption. The second assumption has to be taken into account while making the setup. Depending on the setup this assumption can be tested.

The testcase was situated in an externally organized social cultural event, participants and organizers were given. The online community of Mediamatic could be used, participants were asked to register through this website, making sure they would have a profile online within this community.

The 'virtual platform', organizing this event, stimulates innovation and supports knowledge exchange in the field of e-culture in the Netherlands. A quick meeting with the organizers and other parties involved resulted in the conclusion that although there is a shared cultural interest (e-culture), for this event networking is the main goal. And for networking in general, it is important to be able to relate to personal interests in order to make connections between



to/exit

Screen

receiving
telephone

Scenario event

visitors register online

arrive and get a badge

the first contacts are made in
between the presentations

telephone calls can be made

visitors take home their badge
and rfid tag.maybe visitors can later look
back on their profile the calls
they made

Phases

Register

Arrival

Presentations

Break

Presentations

Drinks

Exit

Review

What is there for the visitors?

An email to remember to register to the virtual community, maybe with the possibility to see which other people are coming.

A badge will be printed (with name, photo, "ones you should know"), a rfid tag will be handed to the ones that don't have one yet.

They are already invited to take a good look at their badge and keep an eye open for the people they should know.

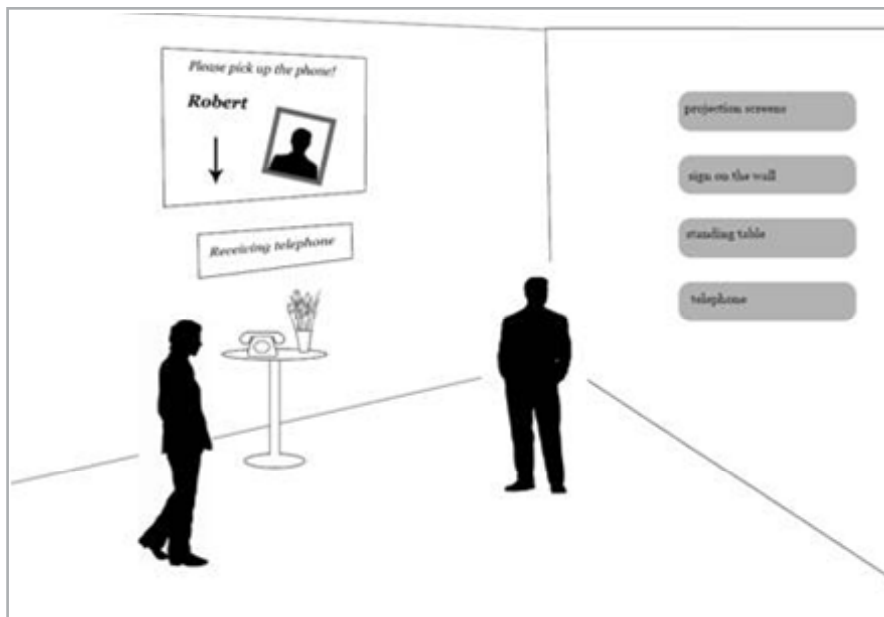
During break maybe some first contacts can be made from the list on their badge. Otherwise it might be just a nice subject to talk about.

After the presentations the telephone booths are ready to use. Contacts that you haven't found yet but you would like to talk with can be found through the telephone system. Also the projection gives a nice reason to talk with people you don't know yet. Next to this it can also be just fun to try it.

The badge will remind them of the event. As well as the tag that can be used at the next event.

to the bar is the possibility to make a call
is the place where people will have to wait a bit
they will notice the calling booth and maybe try

stage the second booth, very visible in the centre
this is the screen, inviting people to try.



58 visitors. Because of the short notice (the event would be due in one week time) a brainstorm immediately followed everybody coming up with their most important guidelines (Interests/doubts) so a scenario could be worked out.

Set up

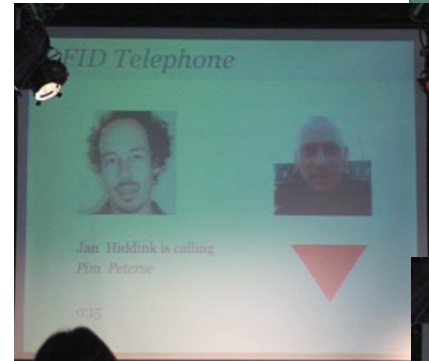
The scenario is shown on the right on top, and in a more visual impression below.

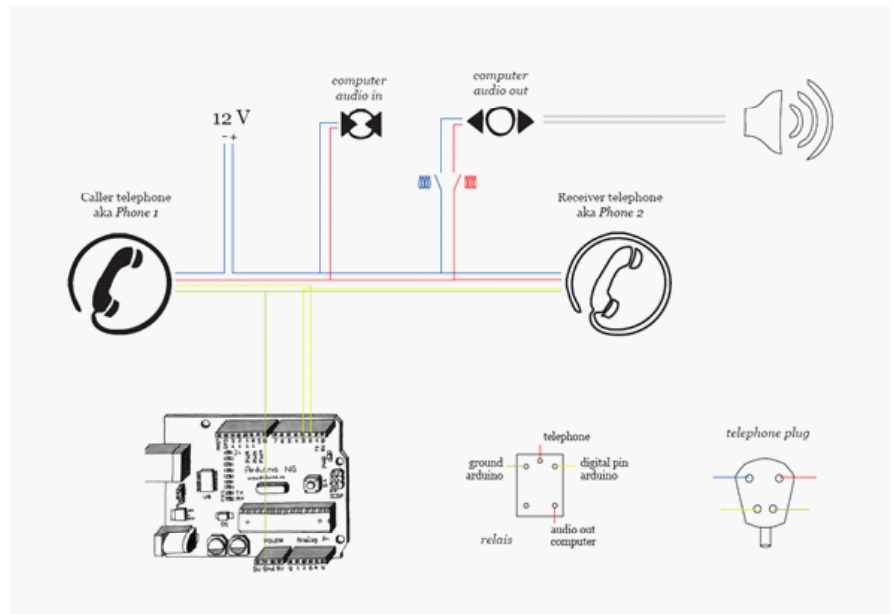
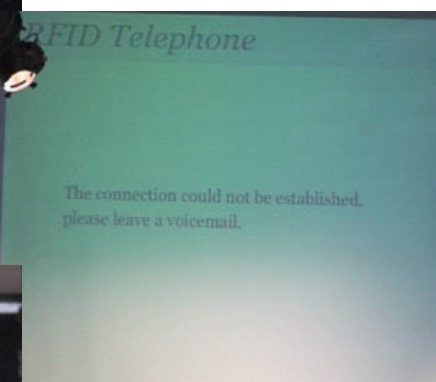
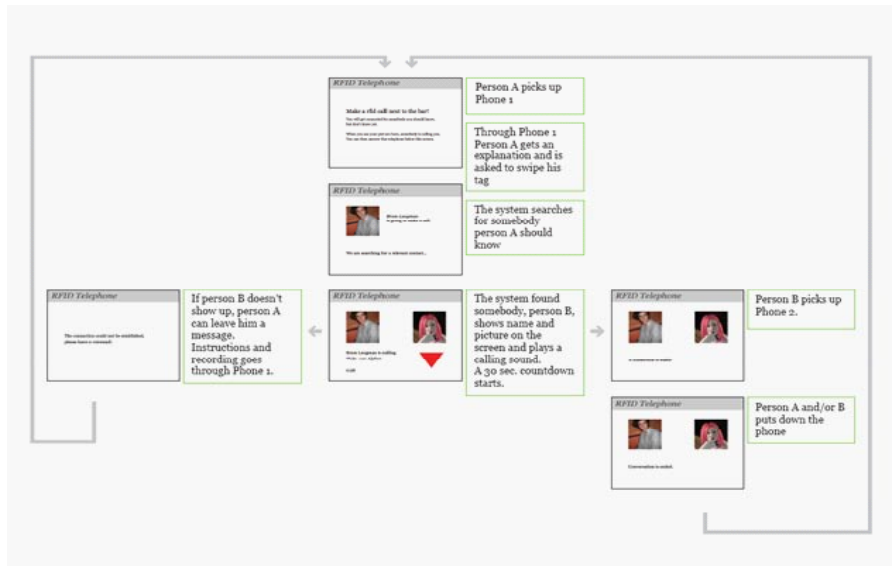
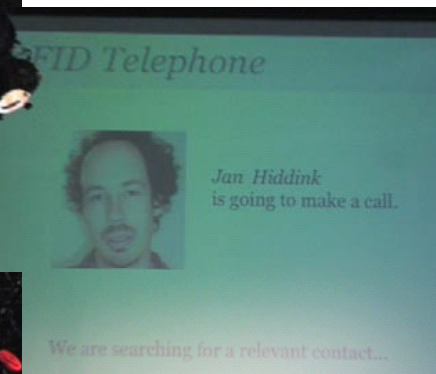
The product would fit the social goal (networking) of the event through a telephone connection. The connection is to help people find the “people they should know” and connect to them. Just like a telephone at home is easy for making a connection to someone you would like to speak in order to exchange some experiences. The telephone connection should support this in three steps:

- At registration (getting RFID-tag) a badge with the personal ‘people you should know’-list will be printed in order to make people aware of the existence of list and instantly giving visitors a invitation to connect to others at the event.
- After the presentations, the projection screens will make visible what the telephone connection does, showing the persons that are making connections, giving a nice subject for a talk and inviting people to try too
- Get one of the people on your list at the other side of the telephone in real-time, get this person into attention. He/she will be projected on the big screen with the message he/she should come to the telephone. When the called person was not present a voice mail for this person could be recorded.

The room would be set up like in the drawing on the previous page (the grayish area resembling the event area, the red dots the place of the telephones. The calling telephone near the bar (the place where people have to wait and might be easily inclined to make a call. The receiving telephone underneath the projection screen.

The telephones needed some more work in order to figure out how





- 60 the menu would work and what would be shown on the projection screen. Mediamatic colleagues, were able to assist in
1. How to find and control online the 'people you should know' (programming)
 2. How to program this into working software (programming)
 3. How to work with the telephone (connecting it to a computer/ analogue-digital)

This resulted in the following schemes shown on the previous page, making clear the steps in the program and the connections for the telephone booth.

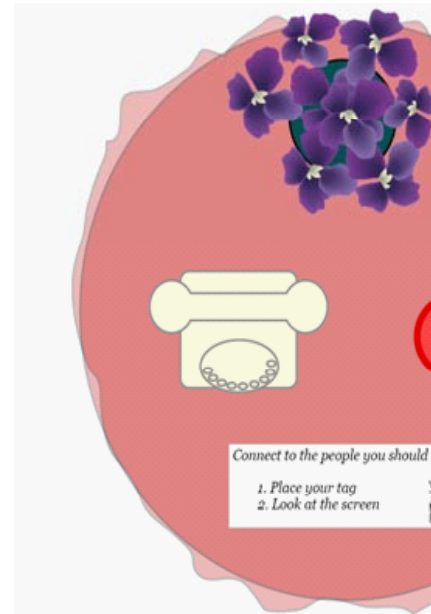
The projection screen, banners and the table top were developed to be like the pictures. The telephone-tables would suggest a peaceful, old-fashioned connection, which would then be integrated into a rfid system making sure the connection was digitally supported. These plans finally had to be changed into the more convincing and strong format shown below the telephone because the profiling of Mediamatic at the event. Three versions of banners made are shown besides the tabletop layout.

Almost all colleagues were involved in the making of profiles, registering, printing badges and giving out Rfid cards for the visitors.

Results

An overview of the participants as registered can be found online². From this group of those participants, around 30 serious conversations were made. This resulted in around 10 messages to be recorded as a 'voice mail'. These messages were sent to the people that were tried to be reached. Information from two of the visitors, that made such a message, made clear that some new serious business contacts were made. (for example mails were sent with an invitation to have a new meeting another time to discuss some relevant information). The telephone was hardly non-active. It seemed to attract people to use it. Still because of the small amount of time (about an hour)

2 http://www.mediamatic.net/listpublish.php?paglen=200&q_object=34891%3A%3Aparticipant



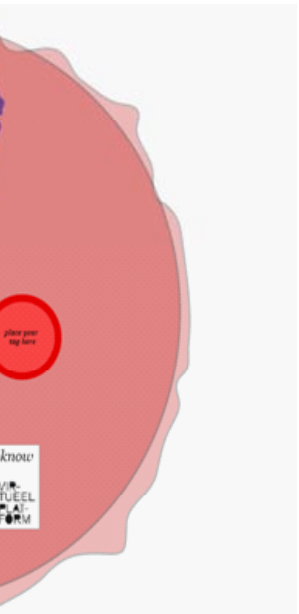
Receiving te

Connect to the people you



receive a call
new relevant

make a call new contact



Telephone

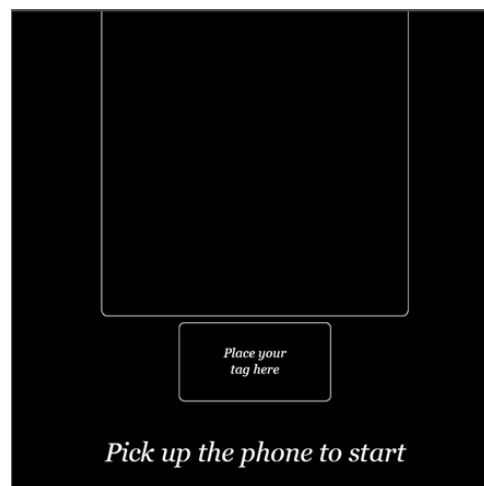
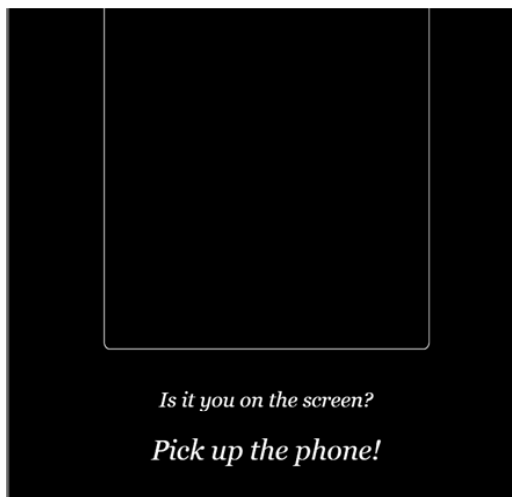
you should know

Call from contacts



Mediamatic

Call to contacts



62 not that much conversations could be made. Thirty calls means that about two minutes were used for every call.

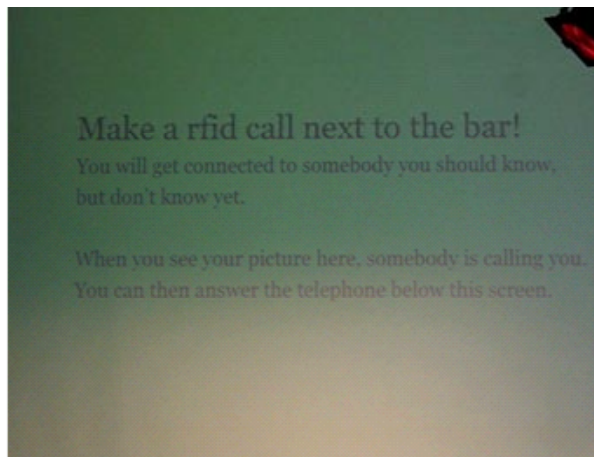
The most important impact that the telephone connection had on people is that every time a new conversation was made, the visitors met right after the conversation in order to get better acquainted. This means that the telephone connection worked as a part of the event, with the main goal to connect visitors and let them share thoughts. It made it easier to talk to some people you don't know yet, and gives you a first introduction into talking to each other. This was mentioned by all the five participants that were asked about their experiences with the telephone. Also a personal experience with the telephone connection during the event, resulted in a appointment for further conversation. The fact that the telephone was next to the bar seemed to have an impact on the usage since the place was seen by everybody and easy to try for a second.

The social role of the product was extended by the fact that everybody could constantly be aware of who called who on the big screen. This also meant names were sometimes shouted or people were noted that their name appeared on the projection screen.

Part of the goal was to record some of the experiences of the visitors. These recordings were really short. It was done in some kind of 'voice mail' way. "Leave a message for the one you tried to reach.". This resulted in information that was only relevant for the two people that were about to make a connection or just a simple remark like 'hey i am at the e-culture event now, but i can't reach you'. The information was not meaningful to the organizers and not relevant for the other visitors. The conversations that were made there, with both persons present were probably more interesting, but these were not recorded.

The participants mentioned three different reasons for using the telephone:
- Curiosity





Interested in talking to 'new' people

- Just playing, fun

This does relate to the notion of something remarkable which would stimulate people to use and talk about it.

The calling of names out of the links on the Mediamatic website (using internet info) to make people interested or invite them to participate also had some disadvantages: It easily leads to errors since the database has a lot of hard to predict characteristics. Also the people seem to feel forced into participating. An observation was that some people tried hard to not look at the screen so they won't be disturbed by it. This means it would need a whole system to make sure who wants to participate, also making sure they are present at that time. The opposite seems more interesting: only participate when you are actively doing something with your tag.

It also has to be mentioned that all the people at the event were interested in new media, an RFID telephone was fitting their interest. This might influence the positive results gained at this test case about the interest of people. The fact that everybody coming in had to get a RFID tag and have an active profile (links/tags/relatives) is something that has two influences:

- A huge workload (as said almost everybody from Mediamatic participated in this the morning before the event

64 - Visitors were already been active with their profile, got an tag and a badge at the door, so were already introduced into using the community and the RFID-tag. This might influence the way people reacted when the telephone was introduced.

This introduction was done during the presentations, director of mediamatic also having a turn. This means that within the official E-Culture 3.0 content the telephone was again brought to attention which also might have a strong influence on the use. Making visitors less hesitating to try.

The event was very successful according to the organizers. The use of the RFID-telephone was regarded as very useful, the organizers expressed that they were surprised by the connections that were made. Next to that it served as a 'nice add-on' to serve the event goal.

66 Chapter 7 - testcase koninginnedag

The event

For every reader who never heard of koninginnedag in the Netherlands till this moment: Especially in Amsterdam, but also in the rest of the Netherlands, this day is the day for a huge celebration of the birthday of the queen. Around half a million of visitor come to Amsterdam, for example to see the second hand stuff that everybody can sell and buy in the street. For tourists, Queensday (the english translation of koninginnedag) is one of the most important events in Amsterdam (concluded on Wikipedia). This might also have to do with the many open air stages, hundreds of boats, the all-over presence of alcohol and orange tinted, dressed-up people.

In relation with the previous testcase, this time the output, the recordings were the main focus. There were several assumptions that were tested:

- The recordings should make participants relate to the event in a personal way
 - The recordings should fit the online community surrounding
 - The recordings should fit culture and communication findings
- Although the report gives some insight into the findings, a stronger analysis of the recordings are added as a video-file, showing the recordings with added comments.

Set up

The concept for this testcase was to ask to the visitors of this massive event: “Who is your Queen? (m/v)”. It was explained as: ‘Who do you admire? Who do you look up to? Who do you respect the most?’. On Queensday everybody could answer this question in a video-booth, mounted on a bike. The predicted





answers were ‘my mother’, ‘neighbor’, ‘my boss’, ‘my dog’ or maybe a famous person or the local bakery, in this way getting to know more about the personal experiences with the event, especially the cultural aspect of the event; the Dutch queen.

The testcase was constructed to focus on the inviting of people, make people tell a story and record it. The result should be a collection of meaningful, interesting stories relating the event to the personal experiences.

A ‘bakfiets’ was rented and built up to serve as a stage for people. The stage in itself was expected to serve as a selection; only people that really had something to say would have a go and step onto the stage (bakfiets). Also it could be an attraction for people to become interested or curious. The question was shown very big for everybody to get introduced to what was happening. The spreading of flyers made people approach and when somebody climbed onto the bike other people were inclined to follow this example.

Because of the bakfiets, different locations could be tried. Within five minutes (getting the frame down) the bike would be ready to continue the journey for interesting stories. The starting point would be a relatively quiet point around the ‘entrance’ of the event. This would make sure a representative part of the



68 visitors would be found, although the bakfiets wouldn't be within the particular crowded inner city streets of Amsterdam.

Results

On this page some pictures of the setup and some pictures of the participants are shown. A collection of the stories is put on the Mediamatic website (yourqueen¹). A nice collection of stories it became indeed. The 'Bakfiets' setting attracted a lot of attention indeed.

It was clearly observed that the key factors that make people decide to tell story are the following:

- Personal persuasion (approach by asking question)
- A possible extravert character of participant
- Have something in mind that they liked to share - triggered by question
- Want to show off to the others around

And what prevents them from telling a story:

- Being on top of Bakfiets
- Being in front of a 'professional' camera
- Being a (camera) shy person with the feeling that you have not to tell or that you're not important enough.
- Can't think of something that they think would please the makers (me, Mediamatic)

The locations that were accessed were situated at both ends of the free boat ferry at the backside of the central station in Amsterdam.

An remarkable fact is that of all the persons/things chosen as a personal queen, the biggest percentage of all recordings had the participant self as topic. This means the participants responded to the question with: I am my own queen. This was not expected beforehand. Anyway all the answers did make clear the queen, or Queensday in general, was spoken about from a very personal point of view.

Some simple tricks that were used to help people talk were to ask questions behind the camera, do some kind of interviewing instead of letting people



1 <http://www.mediamatic.net/yourqueen>



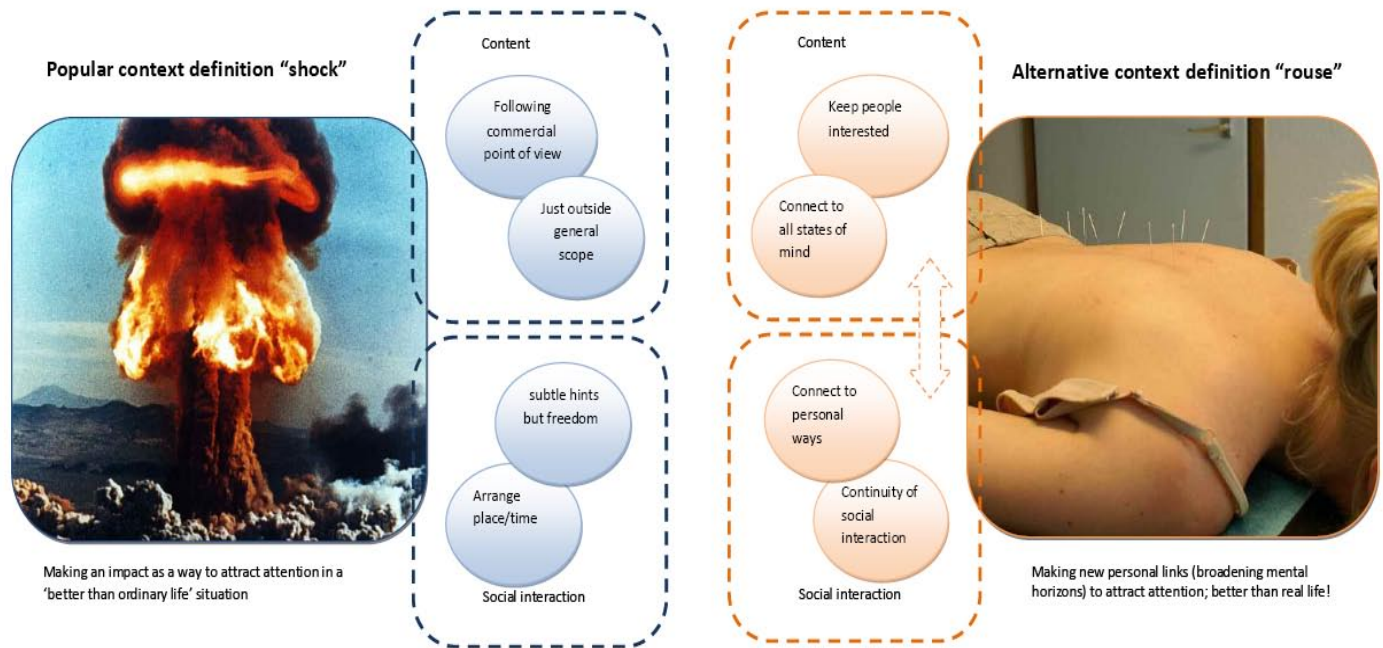
talk and make them feel safe/secure/not having to be embarrassed. Mostly by persuasion. Also the question plays a huge role in this. Everybody has an opinion about the queen or somebody else that has some similarity with the queen. The subject should be easy to think of, not too difficult.

The recordings were put online and were able to be seen by everybody interested. Since almost everybody asked after the recordings where they could find back their recording, it is assumed that multiple participants would have gone to the online community to see back themselves and others having made the recordings in the bakfiets. When the participants would have been registered in the online community and a tag would have been given away, the participants would have an even stronger remembrance of the recordings they had made. Without this it was impossible to react to the messages online, one of the most important findings from the chapter about culture and communication. This would also have given rise to more weak ties because of the pervasive messages that were made.

70 Chapter 8 - Vision and criteria

In this chapter the foregoing information is summarized and grouped and finally translated into a vision about the role of the future product.

Visiting events or the ‘evenementenbeurs’ shows a huge trend in the event business: to make an impact as a way to attain attention from visitors. For the same reason the invitation should be personal and visitors should be able to participate in what is going on. Visitors shouldn’t have to make the first step. The event is presented as a special context where things happen that normally

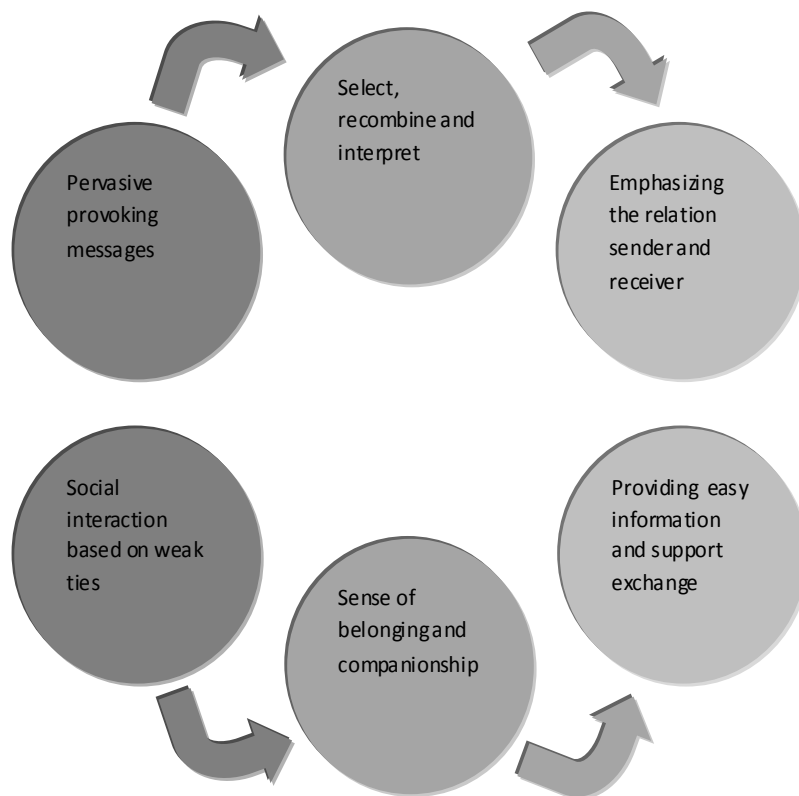


don't. In contrary, slowly little attention seems to go to finding ways to combine socializing and the content of the event, not needing a big impact anymore in order to sustain the event. An overview of the popular (now trendy) event situation and the alternative approach on the context is shown below. The alternative approach is worked out into an contrasting vision. This alternative vision is in my opinion the future for events, still pertaining the 'paradise' notion.

In order to achieve this alternative way of sustaining an event, it is important to connect to visitors on a personal level inviting them to take small steps finding more information or contacts and to make sure the continuity of interest and social interaction has to be secured. This fits exactly the kind of information that was needed, that was envisioned for online communities, the continuity on a personal level, but sharing in the community. The test cases showed that the connection on a personal level (their contacts or their background) is a strong way to get people to participate (private and known or in-person). The information, shown to others as some kind of message differed in their attractiveness towards outsiders. It is important to show some background info (not making just statements), to give an interpretation on the content of the event and also the experience should be somehow captured.

Still these ideas fit to Mediamatics points of focus:

- Using RFID technology
- Connecting to online content
- Extracting information from users (pictures/new friend/story/mood)



72 Combing the foregoing conclusions and summing up the core of what should be established in this project, the vision for the new product will be:

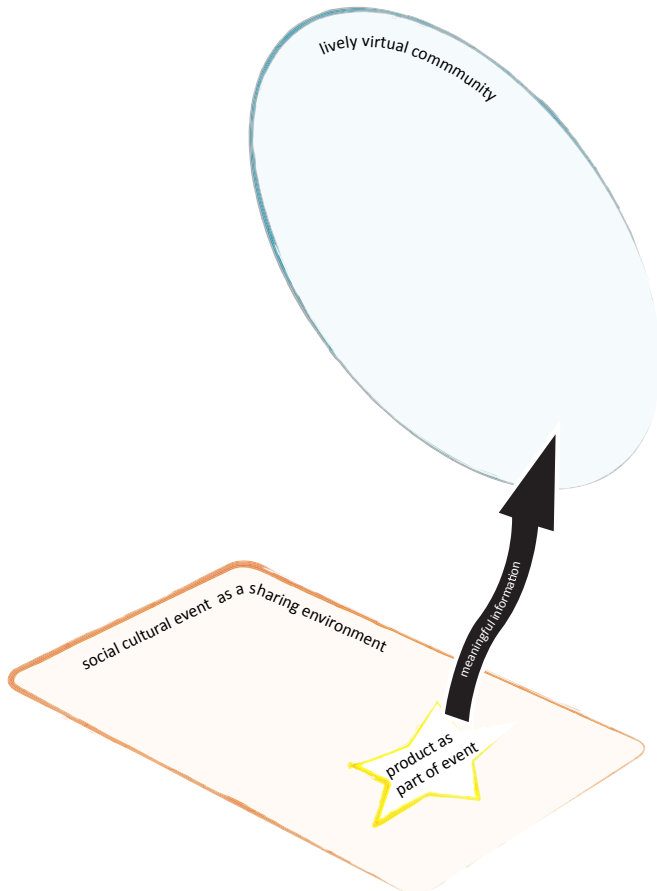
To enable people aware of what makes their attendance spectacular

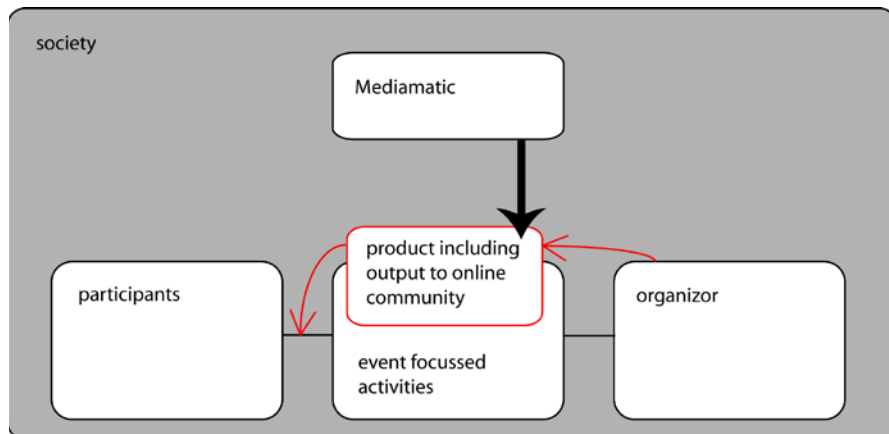
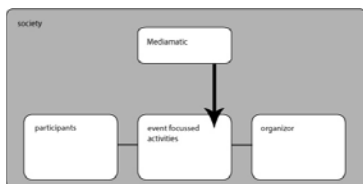
ent interpretations of ‘attending’); the goal is to let people be aware of what is special about their selves and nice to show to others (‘spectacular’). This vision will be further detailed, visualised and worked out in the next chapter.

In whatever way people are present at the event and to whatever they turn their attention (differ-

Through this vision, Media-matic will be able contribute to the event focussed activities. The visitors are made aware of what makes their attendance spectacular, and therefore they are able to offer the organizers insight into experiences of the participants in a personal, qualitative way.

These personal recordings can be automatically transferred into the online community-context creating meaningful information and a lively community. This is then in turn available to support even more people to become aware of what makes their attendance spectacular in the event as





example or inspiration.

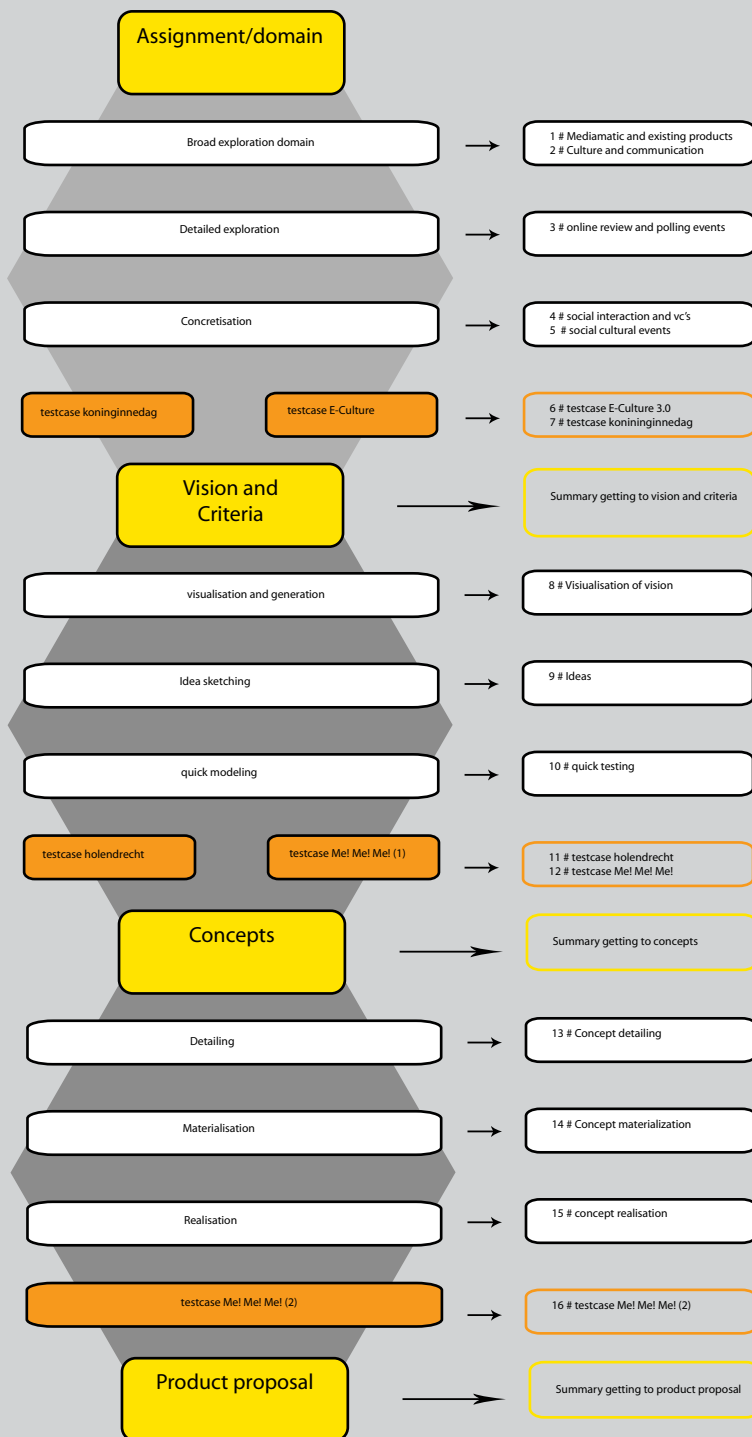
With this vision Mediamatic will be able to contribute to the event focussed activities, especially intervening in the relation between the visitors and the event activities. The vision makes sure the visitors are aware of this relation which will benefit the situational event experience.

The previous research and tests can also translated in criteria for the end product. These criteria consist of requirements ‘- r -’ (the end product will have to be able to meet these) and wishes ‘- w -’ (the end product should meet these as much as possible).

The most important wishes distilled from the previous chapters for the product to fulfill are:

- Always possible to react on for others, make interpretations
- Relate to ‘something remarkable’
- Stimulates the combination of knowledge transfer and social interaction
- Usable within big crowds (2000-10000) in one place
- Does not monitor people autonomously

A full list of criteria (wishes and requirements) can be found in appendix 4.



The domain is broadened through the analysis of Mediamatic and existing products of both Mediamatic as other new game concepts that relate to important aspects of this project. Because of the big role of people, their communication and culture in which this takes place, the second chapter tried to place this project also into this perspective.

More detailed, the polling of events and all sorts of online information are researched. Further research finally gave insight to online communities and social cultural events.

The vision showed my ideas on these themes and gave a list of criteria to take on.

The next part will start with this vision again. The vision will be visualized, ideas for future products will be sketched

Chapter 9 - Visualization of vision

On the next page the vision is visualized. The vision is visualized by a person, noticing himself to be in the spotlight. Looking into the spot shows his awareness of the light and therefore himself in this light. This corresponds with the vision in which everybody should be aware of what makes their attendance spectacular.

**To enable people aware of what
makes their attendance spectacular**





Vision

The pictures give an insight into my personal experiences that relate to the vision. In some situations I am inclined to be aware of what makes my attendance spectacular. Sitting in the park, looking at all the other people sitting around is for me a moment of reflection while you realize that others are watching you in the same way. It creates an awareness of individuality and



how to bring this across to others. In a dark alley this same thing can happen without people around. Just being totally by yourself makes me focused on myself and my 'being there'. Talking to myself or make weird moves is not unusual to do in such a situation. Finally the painting by Monet, the impressionist, a personal, in this case gifted and certainly spectacular impression of the place he attends.

80 Quality of interaction

The quality of interaction is summed up by the following terms; intimate, supporting, critical and focused. While the pictures show multiple qualities, every picture puts the focus on one of the four characteristics





82 Product characteristics

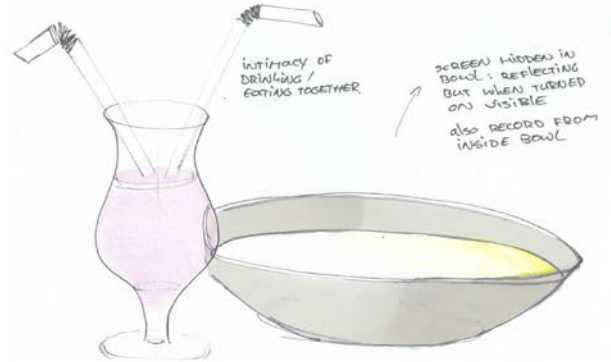
Some characteristics that can support the intended quality of interaction are described below and shown in the pictures. Complex, vulnerable, structured. Subtle details and apparently clarity.





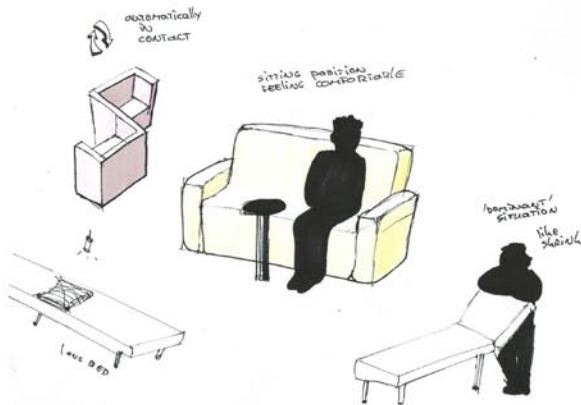
Recording in a social situation:

Drinking together and talking over a 'recording bowl'



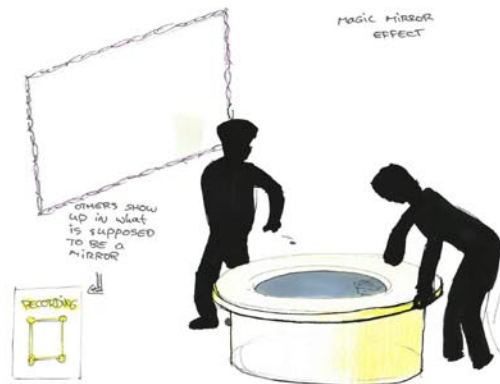
Chapter 10 - Ideas

All the ideas that were sketched from the vision, were afterwards grouped. This was done to get a clearer overview of what kind of ideas came up. The explanation of the group is shown besides the pictures.



Using existing interviewing or talking settings to apply to an event context to create the right atmosphere

Talking to or interacting with mirrors. A mirror with a layer water might resemble a wishing well



Intimate/supporting

As can be read next to the ideas are grouped because of the situations are that chosen to accomplish the right setting for an intimate interaction most importantly.

React:

*In the back
always the
nicests remarks
are made.
Complain in
the corner.*



WARNING?

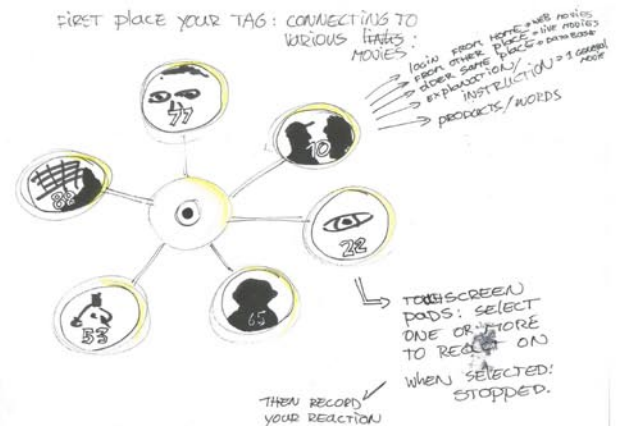
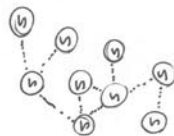


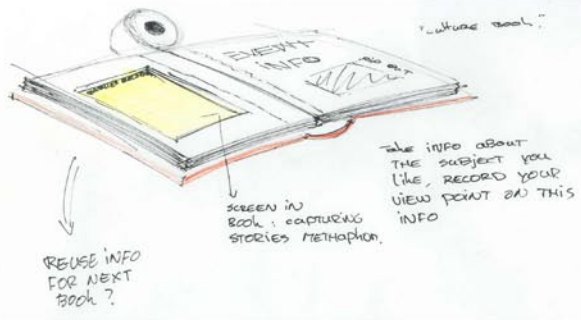
*Please tell why
people shouldn't
attend this part of
the event; trigger
direct remarks*

Critical/focused

The next ideas are more focused on getting a critical and focused interaction.

*Story chain:
stories about
stories. Tell a
personal story
through related
stories, found
through RFID.*

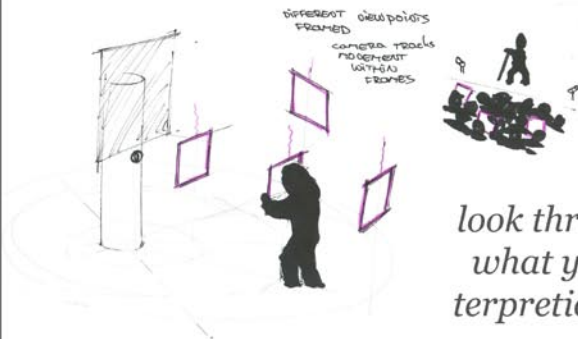
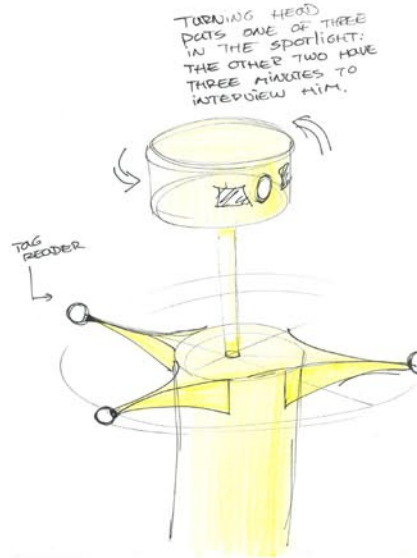




A digital guestbook and information; ripping out a paper may start the book to record

Truth or dare: three people are needed to play this game. All three put the tag to the readers and the camera starts turning: who will have to answer the questions of the other? Get the most dirty, inspiring, weird or private information you always wanted to

'GET TO KNOW GAME'



look through the frame and tell what you see: get personal interpretations from different plac-

Existing tools

Next to the interaction qualities that were used to make the previous categories, these ideas can be linked to existing tools or actions that come close to the related vision and might have a possibility within an event surrounding.



'talking heads'
face projected
FROM THE
INSIDE
camera also
IN SIDE



'poor soul'

'use up
in context
telling what
troubles
you
talk to others
through the
poles →
GET FEEDBACK
ON YOUR
TROUBLE?'

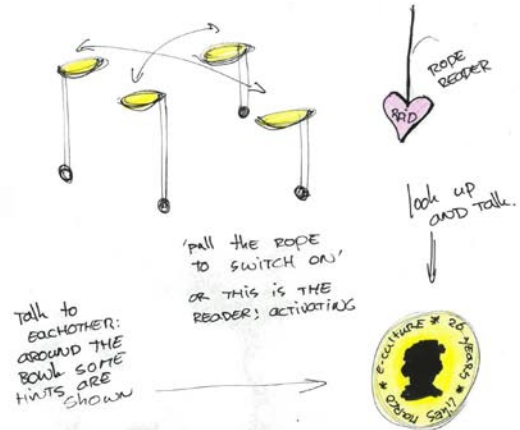


Talking to others through some kind of calling points. See the head of the other projected onto a ball to create intimacy. Get useful information from others.

Putting a display on the ceiling will create special interaction which is distant but still personal. Pull the rope to wick on and use

Intermediated communication

This title might sum up some final ideas that might belong together because of their focus on recording the sharing of experiences or finding other ways of playing with attendances at an event. Stronger relations with earlier test cases can be found then in other ideas.



88 Chapter 11 - Quick tests

Quick testing after the idea generation was used to further evaluate ideas and to reflect on the vision. After sketching crazy ideas, having no clue yet how this could ever be realized in a realistic product, this is the first step into trying to get it real, making quick prototypes to simulate important interaction qualities in some of the ideas. Three ideas especially had characteristics that were hard to imagine in a real product. The testing of especially these ideas are described below, which is most dominantly hands on experience to evaluate the ideas.

Well

This first idea is based on a well or pool as a central place in a village or location, making it a place in almost every culture where people get together and talk together. A pool of water in our society is also a place to relax next to, play with and refresh yourself. The place could in this way evoke an interaction with others through the product.

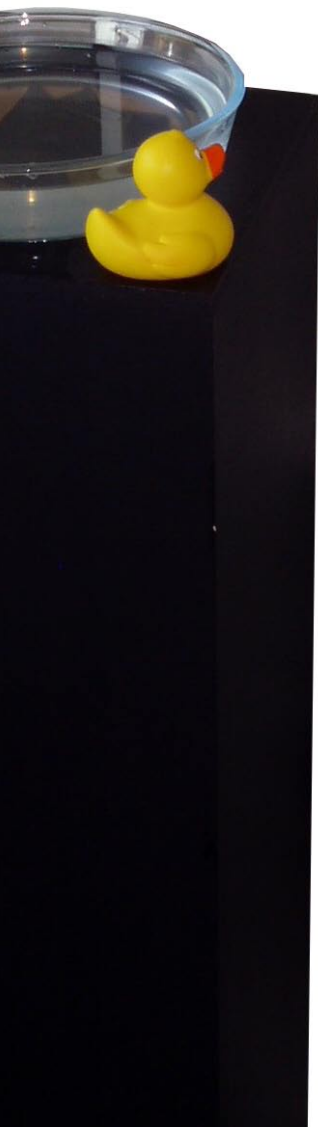
The recording through water is something that you don't find back in everyday products. Everybody seems to be triggered to play with the water, interaction with others around or just simply make a mess of the water. The camera in the pool captures this interaction, realizing a spectacular



effect only through its form. The surface of the water is assumed to have some kind of interface impression on the people. Everything you throw in will become part of your story that you tell to the water. This is something that a quick test could evaluate. How would this be possible and what kind of interaction would be invoked?

A small test is done in which some participants were playing with the pool of water. The surface of the water indeed becomes some kind of interface making it possible to simply make your face disappear, blur or put other stuff in front or around your face making it an extension to the story you tell. A very well working element is the fun of trying to put things in the water. Everybody instantly (maybe unconsciously) thinks back at the time when you were young, playing in the bathtub?

The complexity is clearly found in the composing of the message with different elements. Although all the composing can be complex, the setting is rather simple structured. All you put in or in front of the water is recorded. Playful is the interaction characteristic that describes the interaction best so far conflicting with the envisioned 'focussed' and 'critical' interaction qualities. Intimate and supporting does belong to the playfulness of this quick test.





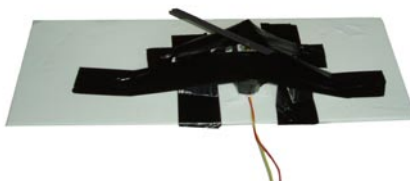
Truth or dare

To focus more on this focus and criticality, the old-fashioned 'truth or dare' game is taken as a starting point for getting stories that tell just a little bit more than you would normally hear from the people around you. The setting might be stimulating this spectacular performances, being 'pushed with the back to the wall'. The game is naturally stimulating people to tell stories, be open to each other and the game element makes it fun to do, so making you aware of what makes your attendance spectacular.

The game was tested at Mediamatic with the other people doing internships, all asking the questions about Mediamatic you normally wouldn't ask to colleagues.

Questions that were initially used:

- What do you hate most about doing a internship at Mediamatic?
- What is the difference between you as intern and you at night?
- What is the weirdest thing you have done at Mediamatic?
- What don't you tell anybody at Mediamatic?
- What do you secretly dream about at



Mediamatic?

- What would you like to forget as soon as possible about Mediamatic?
- In what way did you change while working at Mediamatic?

The game concept was further worked out into what it could be like in an event situation to get a better idea how this game concept should be concretized in this quick test. Finally the game consisted of a (hand-)turnable camera and an automatically rotating arrow slowly stopping after releasing the button and finally aiming at somebody around. In a later version these two might be combined by making a rotating camera.

The movies made were remarkable, bringing a lot of information to the table that wasn't heard before. The situation was somehow intimate and still critical. Because of the group, sometimes a supporting situation is also created. All these observations can be found back in the test movies made.

The fact that only colleagues were used for the testing might be a disturbing factor since people unknown to each other might give different results.

Bed

A final test focussed on the bed/couch as a place to sit down, relax, take your time and have a chat. An intimate setting creating a rather simple interaction. A camera was put above the bed to record the conversation. Test were done with and without a cardboard in between. Some remarks are listed below.

- Separation of cardboard does not break the intimacy, but makes it more controlled
- Seeing the other in the mirror above makes that people look (almost) into the camera
- Quality of movies is somewhat influenced by the mirror (below



92 also by youtube)

- Mirror could be used to give more info (projecting)
- Being together in such a private atmosphere makes you talk personal stuff?
- The cardboard shows a separation between people, giving some kind of 'split screen'.

This idea is related to one of the first intimate video-communication projects done by the artist

As you can see in the pictures on the right different settings are possible with lights and semi-transparent mirrors. In this way a complexity can be created with already recorded messages and real life, blurring the boundaries of the two, especially in bed where real life, other people, dreams and memories often mix up or all come around.





met video; achtergrond licht uit en aan



zonder video; achtergrond licht aan



alles uit

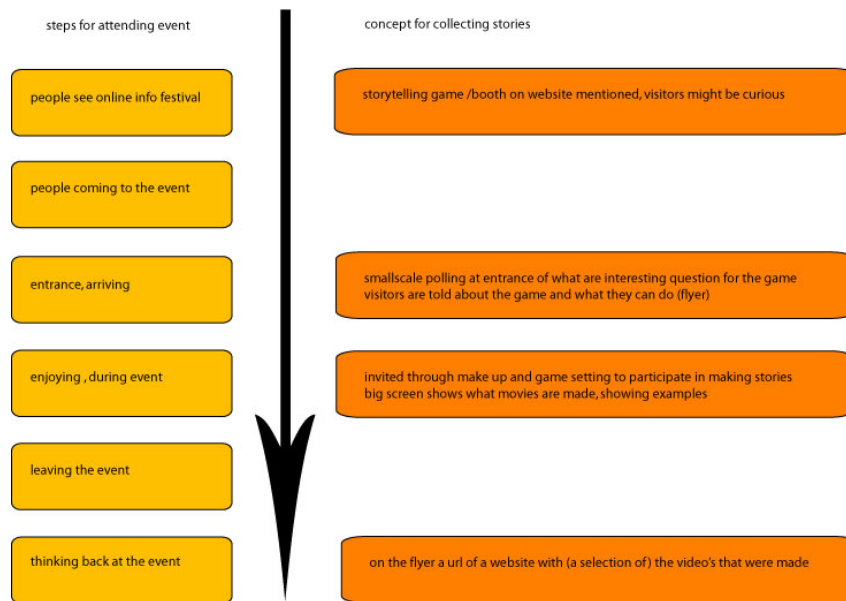
video rechtstreeks

Chapter 12 - Testcase Holendrecht

The event

The main goal for this testcase is to see the vision-based ideas translated into a realistic scenario and product design. The research question is described as follows: 'Can the product ideas, translated into a event-based setup, make visitors aware of what makes their attendance spectacular'. The evaluation of this question would be based on the way in which visitors reacted to the setup and the recordings that were made.

The midzomernacht event in holendrecht is a 'colorful party location with performances, street-acts, open stage, a market and all kinds of workshops for young and old', as described on the flyer/website¹. It was possible to test one of the ideas in a bigger setting. The event could offer a sea-container that would give some isolation from the rest of the event (all in open air, these sea-containers would be place next to the main stage with loud music all the time).



Because, even after repeated questioning, the organizers shared no option about the expected target group or further details of what would be going on there besides us, it was up to me to create a impression to work with.



expectation according to the o
- multicultural crowd with diverse
- the event is specially for the m



seacontainers on holendrechtplan
- multiple entrances
- other containers around with other activities

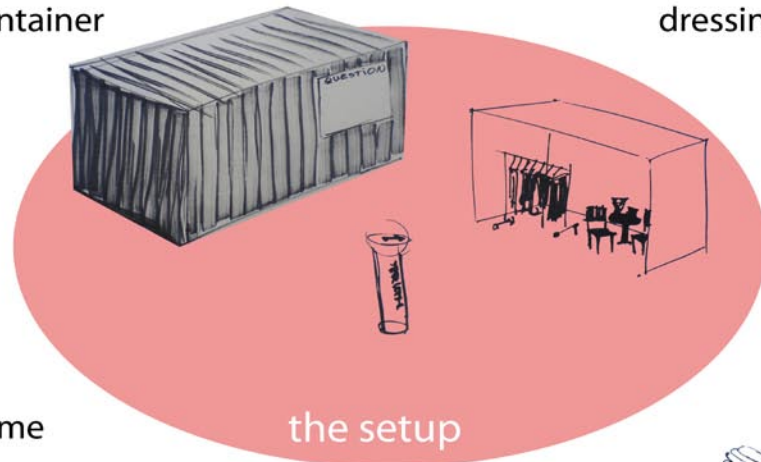


on the container the big lcd screen will show the movies made randomly, also showing the main question for everybody to understand

masks, wigs, make-up, dresses are present professional will help people to dress up

the container

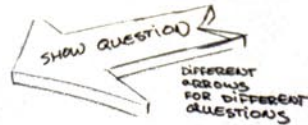
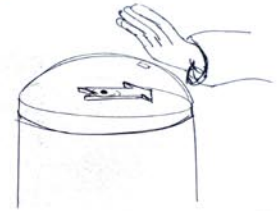
dressing up



the game

the setup

different questions are tried (influenced by polling) at entrance
 the game is not obliged for dressing up or telling story
 - height adjustable or also visible for children
 - different questions on arrow
 - question fivible on container



adjustable
 at height
 possible to
 move for kids



rganizations:
 city in age, interest, origin
 neighbourhood, but also for the rest of amsterdam

Impression of the area



playing game

dressing up

acting and storytelling



ImagineIC was hosting the sea containers and therefore hosting also this test-case at the midzomernacht event. ImagineIC is a foundation that produces and presents personal stories of migrants and their offspring in Holland in exhibitions, workshops and talk shows. The recording of event-related stories was therefore interesting, although they were bound to restrict it to a special kind of stories: the ones that could not stand daylight. In other words; secrets or things you would normally not talk about. ImagineIC furthermore was happy to supply us with a make-up artist including wigs and so on, in their opinion a must if you want to collect secrets (hide behind your mask) and further more to attract attention in the event.

Set up

The impression of the event and surrounding that were made is shown besides. Also the scenario for the event visitors was prepared.

The quick test were combined into a new test, although the truth or dare idea can be traced back most easily. This concept showed the best recordings and most potential.

The product would support the following game steps:

1. Everybody stands in a circle around the product. Everybody can place their tag to a reader. Once the tag is placed, you are participating, at least one round; you can't get out earlier.
2. Ten seconds after the first two tags are placed, the game starts. Max. 5 persons can play along.
3. The camera, including some light, turns around, passing everyone, going more slowly and finally stopping at a random place. The light blinks three times and the recording starts.
4. The other persons are allowed to ask personal questions. The questions should be:
 - Very personal, trying to get information you normally wouldn't know from somebody (original truth or dare game)
 - Dealing with a topic related to the event that it's in

The participants should be allowed to make different questions or variations in order to make the game also exciting for the interviewers. Their goal is to get



as much personal information out of the person in front of the camera as possible.

The movie is online connected to all the people involved in the game at that time, also the interviewers, making it worthwhile for everybody to have a nice result.

This idea would be improved in a couple of ways now even further making it more suited for this particular testcase: A more intimate setting (making it easily more related to secrets). Especially because the results from the quick test showed the assumption that colleagues together could have an impact on the intimacy of the recordings. Now that strangers would be doing this game, intimacy would be of great importance.

Further more, the camera would be fixed to get better quality movies. Within this intimate container. Having already the next testcase in mind a box would be created to contain a reader, screen, camera and processor so this could be used multiple times, easily put everywhere it was needed.

Also added was screen outside the container to show movies/ secrets that were recorded randomly to the public outside. This



Camera and light in the top, rotating at eye level
 Places to put your tag
 Instructions written on it
 Stepping stones as places to get people in right place

98 could prepare the visitors for their own recordings or inspire them to come in.

Results

The day started hectic since the promised sea containers did not arrive. It made clear our vulnerability for the setting that we can use. If you want to be able to use any place in the event, it must always be a room, box or booth (this case tent and curtains) in order to create a somewhat isolated place to tell stories.

This relates to the predefined topic we were addressing this day, the secrets, or stories that could not stand daylight. This topic needed a closed space or isolated room even more than others. Although the topic did attract some attention, the secrets that were recorded were in the end not all related to the event.

Around 50 movies are made, 34 of them being related to some kind of secret, 11 only being good enough to be put into a compilation which is shown at www.mediamatic.net/midzomernacht. Some recordings show people that express their awareness of what makes their attendance spectacular. They explain why they are joining this event and what represents this event to them. It was observed that these were the people that were earlier monitored. Because of the not fulfilling situation it was decided to make an extra afford to make the setup more easily succeed. Visitors were also asked what their main interest was for this event, what they would like to know about other visitors or what they would like to know about the event in general (simple polling), which was used as input for the people that were persuaded to tell a story. This resulted in themes like 'rumors' and 'love' and 'dangerous streets'. Most people showed their interest in the well-being of the neighborhood; this event being in the end more like a 'neighbors party', there simply wasn't much more depth in this event, which was expected beforehand.

An evaluation with people also involved in organizing the event, resulted in some answers why the recordings did not all show the results expected:



- unexpected visitors were participating, especially kids that liked the wigs
- the topic was disturbing: the extra layer of 'secrets' made it unclear
- people didn't want to share secrets (or said they didn't have secrets)
- background noise
- people were not very focussed on telling a nice story (some exceptions)

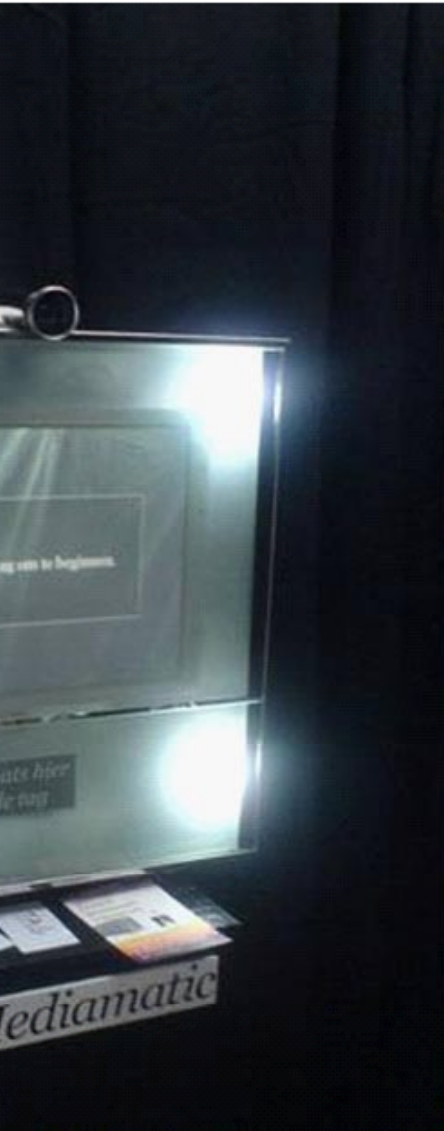
What were the reaction towards the setting?

- after explanation there was some curiosity towards rumors in the neighbourhood
- make up artist with wigs and so on were fun for people to see
- flyers were often ignored
- big screen showing secrets in the tent was quietly observed by a lot of visitors
- there was some curiosity towards tent from outside, visitors peeking around the corner

The truth-game (turning arrow in this case) was hardly tried by participants. Most of the time visitors went straight for the movie recorder or silently observed what was going on. The few people that did try just made a mess out of it. They explained that they did not understand what the reason was for them to play the game; they did not know what to ask the other and the ones that wanted to tell a secret would do so anyway.

In the end the kids from the neighbourhood found out about the nice wigs and so on, making the tent a crowded and funny place, where no good secrets could be told anymore.

Technically it worked perfect, except for some small startup errors that were quickly solved. The building up of the tent took most of our time, being ready finally at 16.30. We stayed until 21.00. A positive remark is that imagineIC was very happy about



100 what we did.

It can be concluded from this test that during an event setting, a game concept that needs a lot of involvement of multiple players is not easy to realise. The fact that some privacy could be taken to record a message was a good thing for the recordings, although the setting became unpredictable. This means that the place to stand/sit/walk around has a huge impact on the recordings.

102 Chapter 12 - Testcase Me! Me! Me!

The event

The event Iklklk is about DIY Fashion and showing yourself on internet. A ongoing exhibition / upcycling / catwalking / photoshoot / coworking and story-sharing possibility to make you feel+look good on the street and on the net. With this exhibition Mediamatic also sounds the alarm on the drop in subsidies for e-culture. They were supported by the activist and fashion collective Andrea Crews from Paris, and the Leger des Heils ReShare.

The new exhibition space of Mediamatic was dominated by a huge pile of recycled clothing, sewing machines, Fong Leng dresses for inspiration, shows, performances and workshops. The old ABN bank at the Vijzelstraat 68 in Amsterdam was transformed into a World Fashion Centre.

Me! Me! Me! is further more an interactive exhibition on self representation on the internet and fashion. On the far reaching consequences of modern communication and on our self image and the way we experience the world around us. The exhibition also highlights our own cultural potential with a minimal ecological footprint. Poverty is ECO!

The main goal of this test setting was to further explore possibilities with the existing record-box. One positive thing about this box, appreciated by Mediamatic was the fact that it had the possibility to be easy to produce, assemble, transport, use and improve. The results from the previous testcase already showed the opportunities for this box to work in a noisy, disturbing and stripped down surrounding. This is why the research question was: Can the relatively simple recording device, provided that the setting is right, still make people aware of what makes their attendance spectacular? To find an answer to this question the setting had to be planned and organized. Also

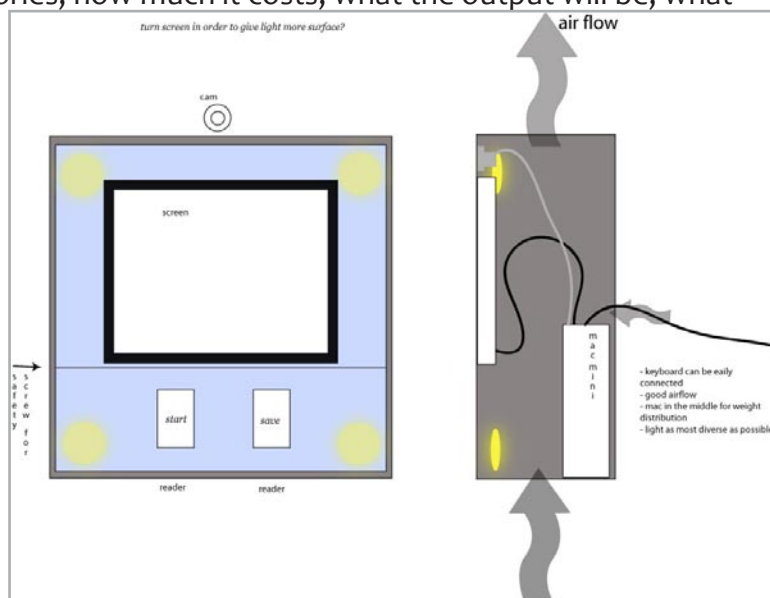
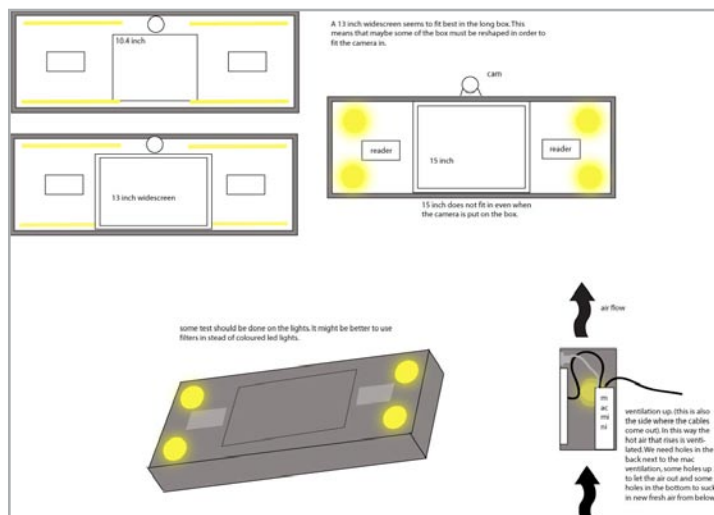




the box itself needed some updates to come closer to the effectiveness in organizing that such a box could have. Also the surrounding would now support the usage of a network, tags and an online community.

Set up

This time the holendrecht setup is used more thoroughly, generally and upgraded. Multiple of the same kind of recording boxes were created. This time, having the exhibition space of Mediamatic, more options were possible. From the start, putting them in the middle, focus all attention to it, to more subtle places could be tried. To also better define the product (the first videorecorder-system in an event surrounding) the following overviews were created, getting an insight into the most basic way of recording stories, how much it costs, what the output will be, what possibilities there are and so on. This can be done after the previous test, where the interaction qualities were the main goal to be achieved. Now the question is how these interaction qualities can be pushed back as much as possible to get to clear looking products, that still



New Mediamatic-tags are used that were called ik-tags. These ik-tags are hart shaped and pink. A picture of a tag is shown besides here.

104 Some aspects of the product got special attention:

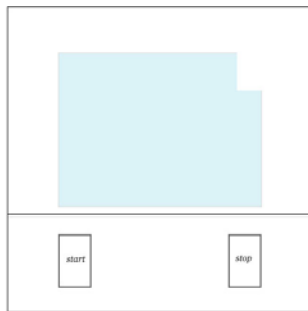
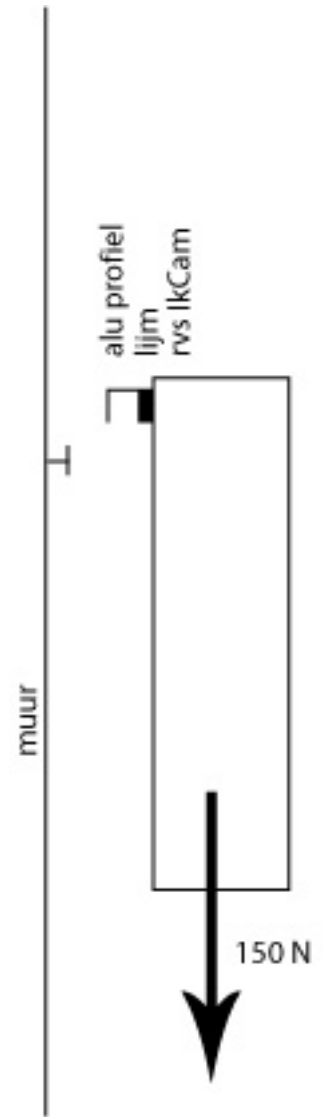
- how to position the box in the event, realizing the vision most dominantly
- how to make it understandable for everyone to use

This related to technical aspects:

- how to organise different parts within the product
- how to fix them on their place
- how to produce and assemble it as simple as possible

An overview of the preparations are shown here in the pictures. On the right a map of the exhibition space of mediamatic at the Vijzelstraat is shown. The places that can be used for the iKcams are shown in different colors. Below the picture the colors and placing is explained.

On this page the system to hang the iKcam, including main force is shown. Finally some symbols are shown as a study to get internationally understandable symbols that show how to start and stop the recording. Also the relation to the box is made clear.



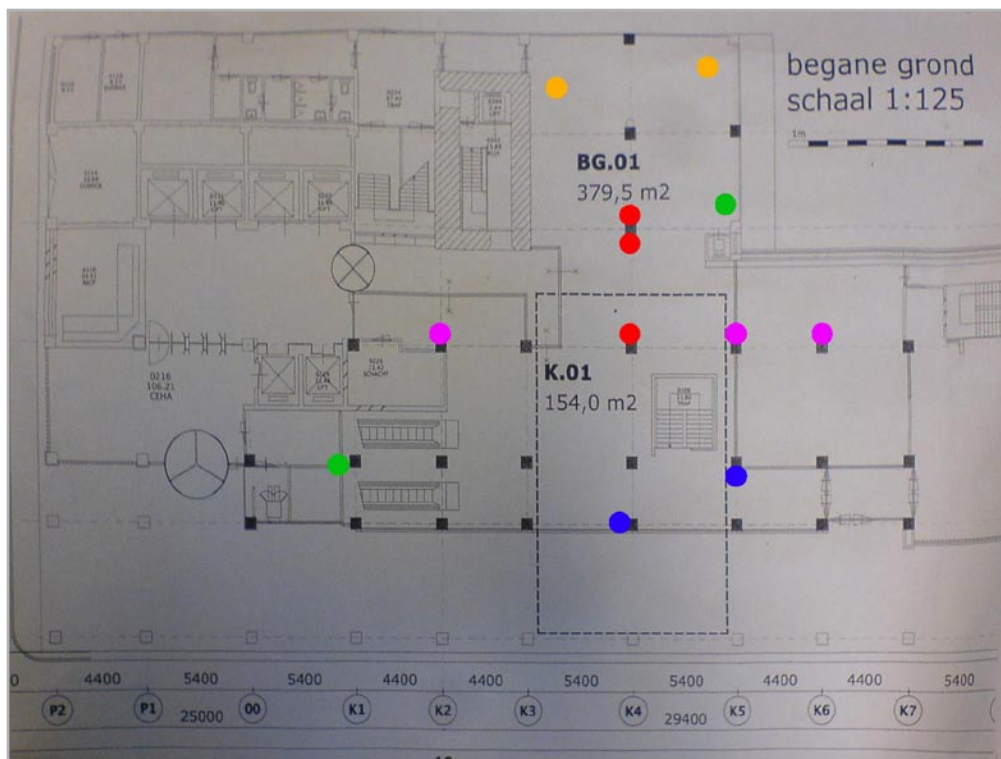
ik-tag hier om video te maken



one reader or two just depends on the size of the symbols and how far they are apart



association with video makes clear the interaction



From previous research, five situations seem possible to be used in an event surrounding for a recorder like a IkCam. The colors match with colors in the map to give examples of possible positions.

1. At the bar/table: This is where waiting/sitting/relaxing/discussing/talking/looking is dominantly done. Characteristics that might work well with the IkCam. (remember also telephone-booth next to bar)

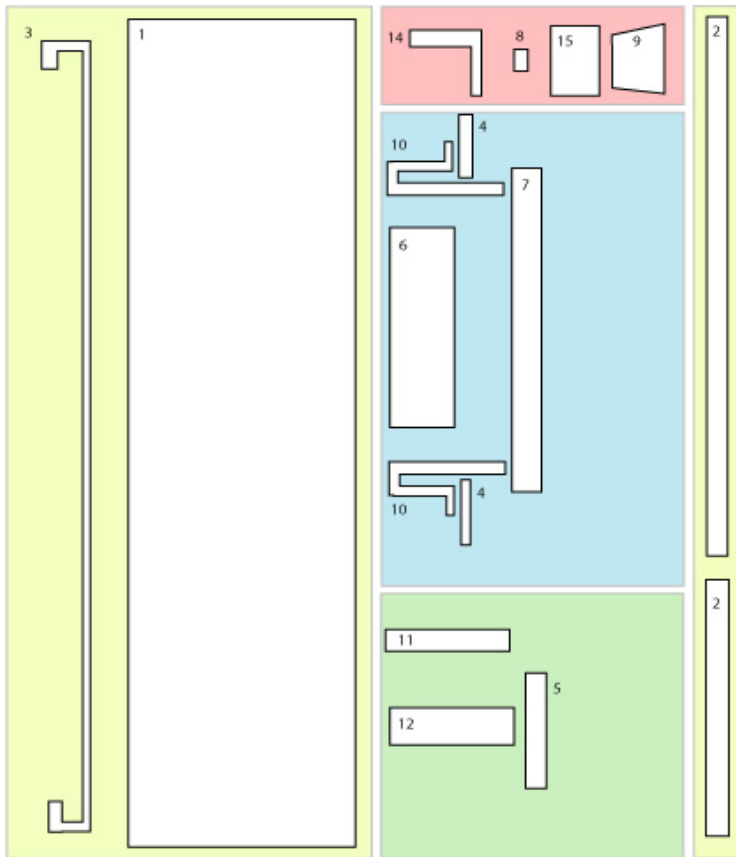
2. At the main area: The IkCam is the central point for everything that happens, recording what

everybody does or like to share.

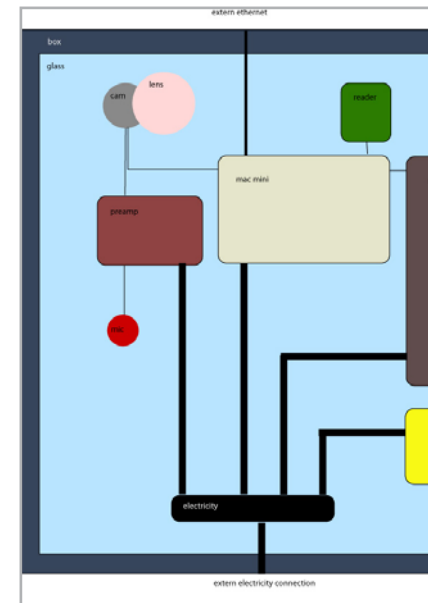
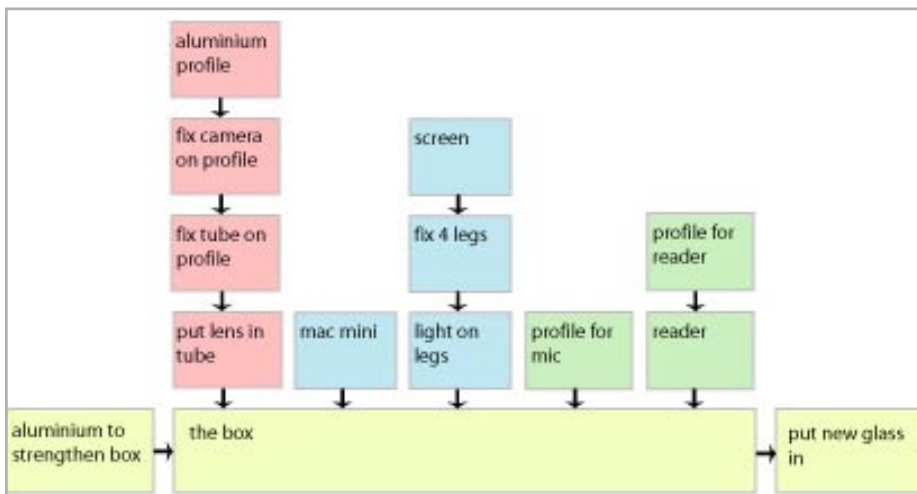
3. “Backstage”. In case of workshops or catwalkers it might be nice to put a IkCam there where the work is done. Behind the curtain of the catwalk might give nice stories/pictures. Also next to the workshop tables are nice places to quickly tell or show while the people are working there. Also it is often used as a mirror then to see how you look.

4. At the entrance/exit: when coming in you can see what is happening through the stories/photo's. Also when leaving you might be inclined to add your personal comment or smile. (remember koninginnedag test). Through stories/pictures other people, just passing by, might be inclined to check out what is exactly happening. Also when people are smoking they might add something to the database.

5. In a corner or place distanced from the rest. This might deliver personal, relaxed and longer stories and more thoughtful pictures. (and crazy things like we seen in holendrecht.)



The pictures here show the way in which the box is further worked out for production and assembly. The preparation of the connections is shown in the middle. Finally an overview of all the parts, including the costs is shown on the next page.



<i>nr.</i>	<i>amount</i>	<i>parts box</i>	<i>costs</i>
01	1x	box ikea	50 euro
02	1x	glass plates (1x small, 1x big with hole)	52 euro
03	1x	alu bended for backside box	10 euro
		<i>parts inside box</i>	
04	1x	set light ikea	40 euro
05	1x	reader (+ cable, depends on which one)	30 euro
06	1x	mac mini	500 euro
07	1x	screen 15 inch	120 euro
08	1x	logitech cam	85 euro
09	1x	hama lens	30 euro
		<i>parts for fixing inside to box</i>	
10	4x	alu bended for screen (2x2)	5 euro
11	1x	alu bended for mic	4 euro
12	1x	alu bended for readers	5 euro
13	1x	wire to lengthen mic	1 euro
14	1x	alu bended for cam	5 euro
15	1x	tube for lens	2 euro
16	1x	cable vga - dvi for mac to screen	5 euro
17	-	vulcanising rubber tape to fix lens in tube	10 euro
18	-	glue (metal on metal to fix alu on inside	10 euro
19	1x	set of bolts, nuts, rings (m4/5 and m2)	5 euro
20	1x	audio cable minijack-minijack	1 euro
		<i>total</i>	
total	23	sum of all parts	985 euro

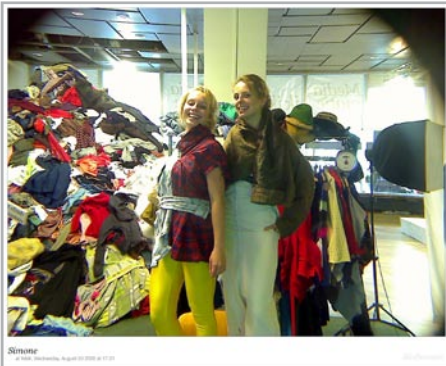
The numbers in the list correspond with the numbers in the picture. Below the different subassemblies are shown and a rough assembly scheme is shown.



The results for this testcase are still under construction. On the next page an impression of the event with the boxes is shown. More info can be found on multiple mediamatic pages¹.

An almost permanent observation took place. The event was opened from 12 to 20 everyday except monday and tuesday. Next to this, having the opportunity this time to easily get in contact with all participants since they were all registered on the mediamatic website, a further, more thorough research could follow.

The software in the end took a bit longer to function properly. During the first three weeks only pictures could be taken (an example of the pictures is shown below). Depending on the help of colleagues realizing this movie recording, time was also invested in to get these colleagues further with another project, a catwalk that was also part of the exhibition space. When this catwalk (also recording movies of the people on the catwalk) would be functioning, this software could also be implemented into the ik-cams, the new name for the boxes.

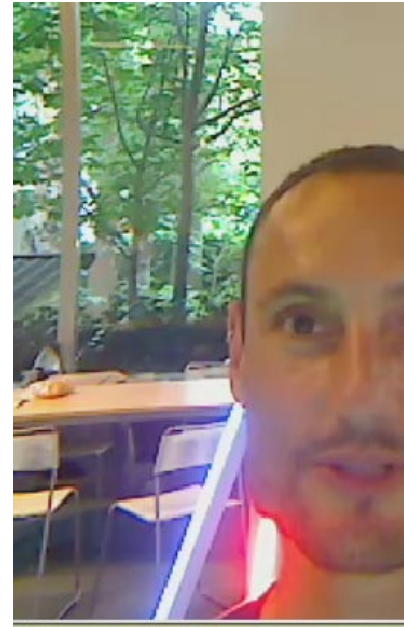


The help that was promised to finish four of these ik-cams before opening the exhibition fell also short because of other obligations.

Two ik-cams were working from beginning. Later on more ik-cams were made working so different places could be tested, keeping some of them out of the running to meanwhile improve them, getting to the desired end result.

So far, hundreds of pictures and an increasing number of event-relat-

1 http://www.mediamatic.net/search?q_mm=ikcam





ed movies together with movies on the catwalk are recorded within the event surrounding. Some pictures of participant expressing themselves in the movies are shown below to the right here.



The results of an online questionnaire, observations and interviews with participants will be added in the next version of the report.



It's nice to see the attention, for also this aspect of the event in the newspaper (Parool, Amsterdam newspaper). In october recordings for the Belgium TV will be ready, having recently recorded all aspects of the event.



110 Chapter 13 - Concepts

Important findings from the previous chapters:

- placing and surrounding (intimate/critical/... interactions) are hard to put into one concept. This would need a concept with different possibilities/ places. The placing would already tell you about your role, your attendance.

- All the different events seem to differ in small details. This means that every time a product is tried in another event, other aspects of the product stands out. These details gave the 'framing' idea a new life. The framing in a box seems to make people aware of themselves in the surrounding, they are framed in it. Maybe this can also be done with some particular details of the event to make consistency in the whole product concept.

- People like to leave their mark. The bed that was a bit messy, the water that could be splashed, the finger marks on the box. This can be blow up so the marking is the way to be confronted with your own footprint, your own mark.

These concepts need more detail to be able to make a choice and make a thorough decision between them. Also the right aspects of the concepts might be able to be incorporated into a new concept.

to be able to make an evaluation when the concepts are worked out into greater detail, a list of the findings is made on the next page, showing the most important goals. This is also taken as the input for detailing the concepts.

The first thing although is to get a better grip on different situations. A visualization of some sort of cartoon can help to clarify different stages of usage.

vision

aware of spectacular attendance

111

interaction qualities

*intimate
supporting
critical
focussed*

product characteristics

*complex
vulnerable
structured*

criteria product

*surprise/inspire
fits physical event boundaries*

criteria output

react/interpret

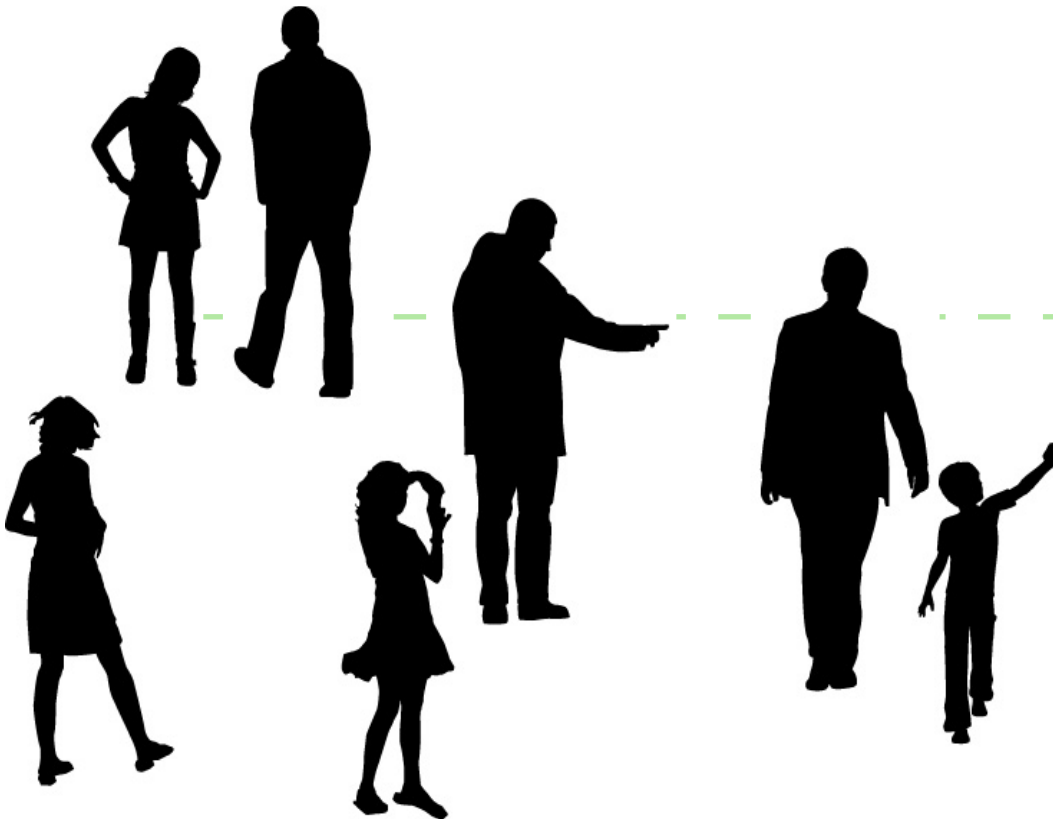
Future development

further development

112 Cartoon

To further analyze and detail the concepts, their functions can be divided into two, randomly following situations.

1. The invitation for people to leave a mark or review the event in a simple, inspiring way resulting in some quantitative data about the visitors.
 2. Close recordings of individual stories that will be put on the online community, resulting in more quantitative data.
- These first can be seen as a first step in achieving the vision, the second as a more clear and thoughtful awareness.



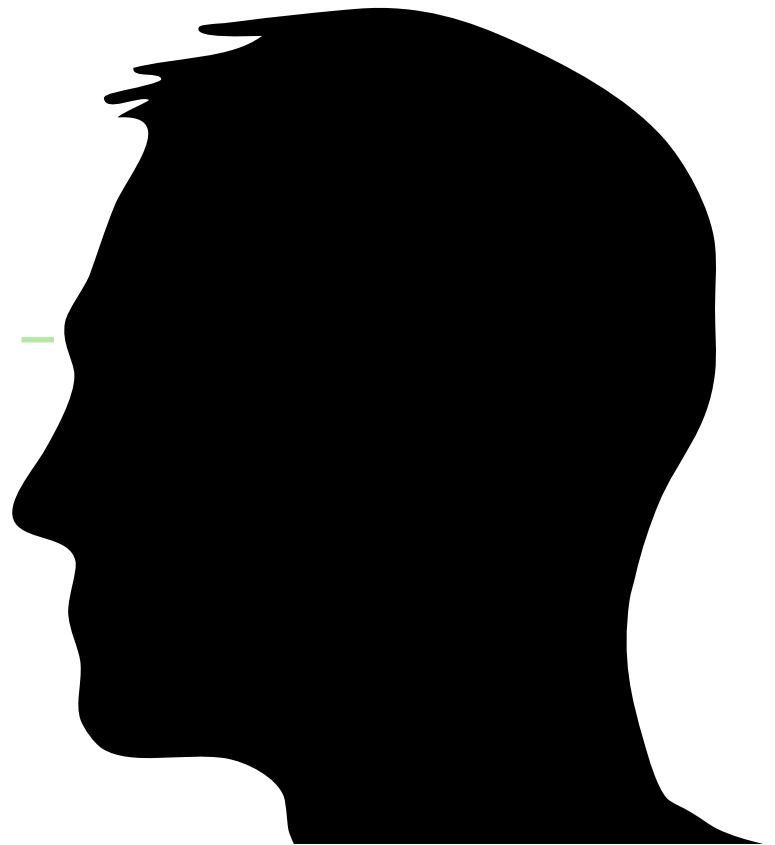
First reactions/experiences, that are polled. This will be stimulated by recordings that are already made

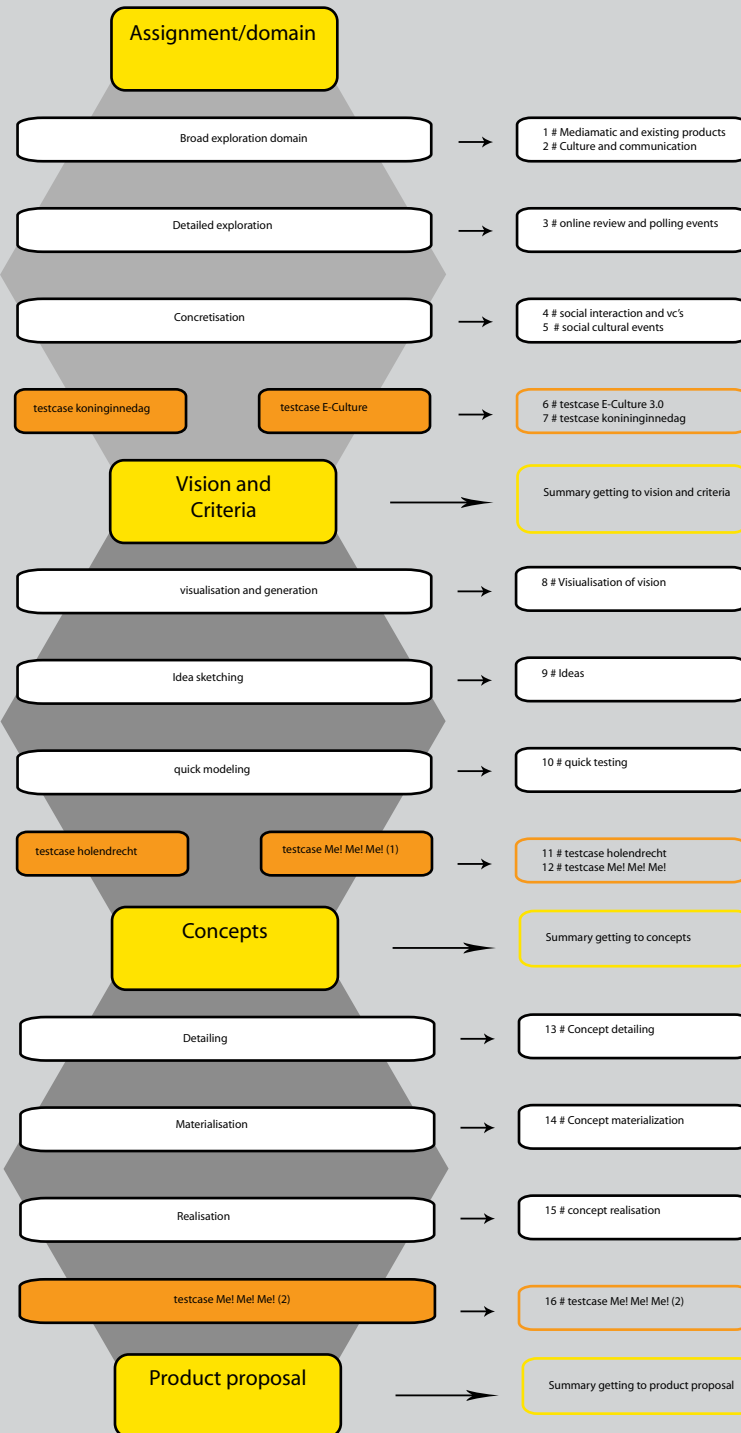


In the cartoon below, people walking around, showing each other what is nice, talking about it, maybe walking by their selves enjoying what they see. Without much further attention these ways of attendance should be transferred into data. 113

The next part shows the silhouette of a visitor. This visitor makes a close movie recording, making him even more realise what makes his attendance spectacular.

Close movie recording of individual stories. After getting in aware through polling, this can continued through making a recording





The vision is translated in to visualizations. There also the interaction qualities and product characteristics are defined. This is used as the basis for sketching ideas. These ideas grouped and most important aspects are mentioned. Some ideas asked for a quick test because of especially interesting characteristics or hard to predict functions.

On the basis of these quick models and the other ideas again some test cases could be prepared.

The next part will start with concepts again. The concepts will be worked out, visualized. After detailing the final concept will be materialized and made ready for realization. The final testcase will serve as a possibility to test and evaluate this concept. Finally a product proposal will be the end result.

116 Chapter 14 - Concepts visualized

Concept 'Impress'

This concept focusses on the marks you leave behind at an event. A study of different marks can be found back in appendix 5. The mark that is chosen here is the impression, the pressing into something. This concept might have a relation with Marijn van der Poll's Do Hit chair as shown in the picture below.¹ This time only we are looking at a product that can be used by anybody at the event. It makes the event a place where you can construct, react on or interpret any marks, in this way supporting the construction of the event by the participants themselves. Also it serves as a sort of guest book, being able to express your feelings about the event by an impression.

Although the picture on the right shows a cover of a reader only, the same kind of cover can be put around a recording device (screen, reader, lights, CPU). The flexibility of the foam for production can be used to further study the right shape, both for a small impression cushion and a bigger recording thing.

The usage is most dominantly defined by the user. Sit on it, press your tag in, carve your name, throw it to the ground, smash it. Some small details that can be moulded in, as can be seen in the example on the

next page will give a hint for the things you can do. This should also make clear the reader that is inside.



¹ <http://www.marijnvanderpoll.com/>



Because the foam covers a rfid reader the impression made by tags can be found back at the online community. This will result in links between participants impressing the same thing or the surrounding in which it is impressed (at the bar, at a happening, at the entrance, and so on).

When taking of the cover, the reader will be reset: the new cover makes no connection with the earlier impressions possible. If you are using an impressed cover, you will have a relation with the other impressions.



118 Concept 'framing'

Because of the attention for detail within an event surrounding, the framing concept takes these details and makes the recording of details, personal details in the same line.



A recognizable, interactive frame could make the participants more aware of the spectacular attendance by putting them in a frame. As can be seen in the appendix, framing relates very much to make something stand out or get more attention. When as well as some details from the exhibition, as well as maybe some objects that are related to the event, as well as some personal details

from the visitors are collected and shown in a same way, these frames may collect and show what exactly is the event about. The frames will have a lot of freedom in shape. Even in the picture besides a frame is quickly modeled that consists of a glass plate without a real frame. Just because of the boundaries of the glass, it could still be framing.



The hands below in this page resemble for me the way in which this concept works. A painter can walk around and certainly use his two hands to frame something. What he frames between his fingers can be something spectacular, well composed and interesting. The complexity is within the frame. The frame structures the complexity by giving it a clear framework.

In appendix 6 more inspiring background information about framing and frames can be found.



120 Concept 'move'

The places that are taken by the participants within the event surrounding tell something about their attendance in the event. Some people, more liking the company of others, will mostly sit at the bar or be part of the crowd. They will walk certain routes more than the visitors that just like to see the cultural aspect of the event. They would probably search the place where they have a good view of the interesting happenings. These places will in contrary not be used by the people that are there just to see what is happening and passing their free time. They will be hanging around in a corner to watch everybody and everything from a little distance. In this way some main groups can be identified, walking, sitting, standing, hanging around.

This fact is worked out in this concept. Different places, to stand, hang or walk are shown in the pictures. Below a 'grassy' standing spot is visualized. Some alternative materials are shown in the picture below. Materials that you would like to stand in and would support you standing there for a while. The perfect place for somebody to relax and focus on what is happening.



Inside this standing place a pressure sensor could be used to have some insight into how popular this space is. Meaningful information that can be used in the online community.





Some more possible materials or objects are shown here as inspiration for the multiple opportunities for this concept. A standing pole, nice to hang onto, or a special 'high speed' walking lane for people that like to see everything at the same time. Fabrics that can give some privacy or make you able to peek at others. In every object sensors could monitor the amount of usage.

The special made places will make the visitors more aware of their attendance; the spectacularity in their attendance. This could be expressed in a similar 'place' ideal for screaming out what you just noticed or how you see yourself behaving in the event. A somehow closed place with some sight onto the event itself, quiet, inviting. All the different places and objects would need short investigations into the interaction that is needed at that specific place within the event.

A small introduction to this is found in appendix 7.



'Framed'



'Impressed'



'Move'



vision

spectacular

interaction qualities

intimate

supporting

critical

focussed

product characteristics

complex

vulnerable

structured

criteria product

surprise

criteria output

react

Future development

further

The green and red dot correspond with subjective scores that were given to get an impression how far the concepts correspond with the vision. The green dot is shown when the concept comes close to exactly that part of the different aspects of this project, the red dot when the score is lowest. Because these scores will differ from person to person, below the most important personal choices are explained a bit further.

The ‘framed’ concept reflects the vision most clearly since it puts the participants in a range of details defining the event. It makes them aware of their own special attendances, why they are also valuable in the event scenario. The ‘move’ scenario does fit the vision, but for me in a less strong way since the different parts could also easily be used in different ways, not necessarily coming to the vision. Different ways of using it makes the fulfillment of the vision less probable.

This seems to relate to the interaction qualities: the ‘framed’ concept is supporting you to find your own interesting details, it makes you critical and focussed. From the ‘impressed’ concept the intimacy could be made more clear, impressing or another way leaving a subtle mark could be integrated into the ‘framed’ concept. This might also add some complexity to the product.

The final goal is to make the concept more surprising so the output is more likely to be reacted upon. Since further development is not necessarily bad, this might be the concept to continue on.

124 Chapter 15 - Concept detailing

Points of focus

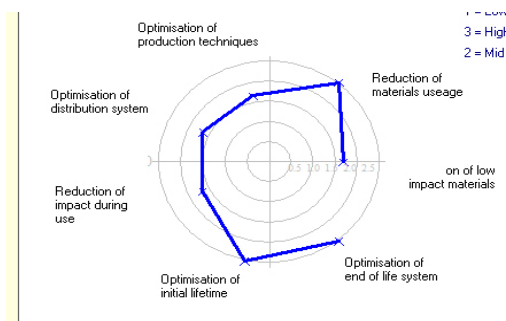
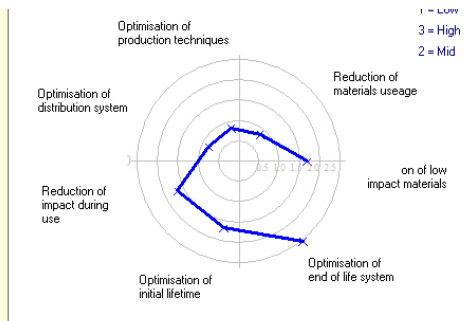
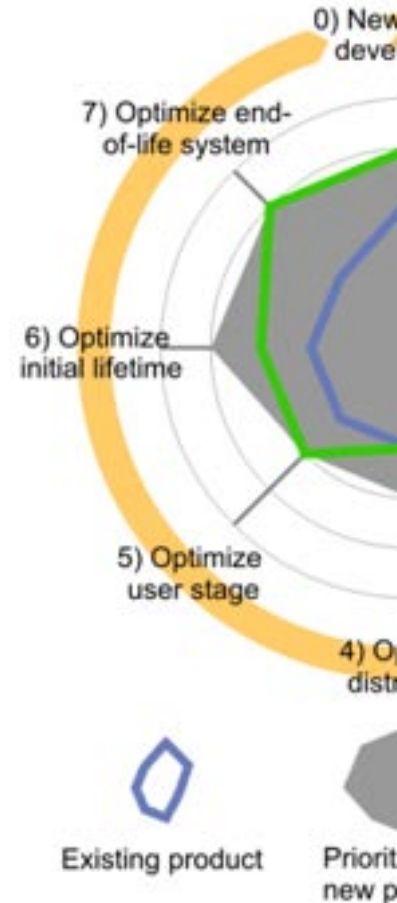
For the detailing some points of focus, or aspects that are most important to take into account can be formulated. This will make sure the most important aspects get most attention.

An approach to do this is to take sustainability-design framework. Sustainability goes beyond just applying the right materials or the most sustainable production process. The ecodesign strategies wheel shows 8 main product aspects that can be used to compare products on sustainability.

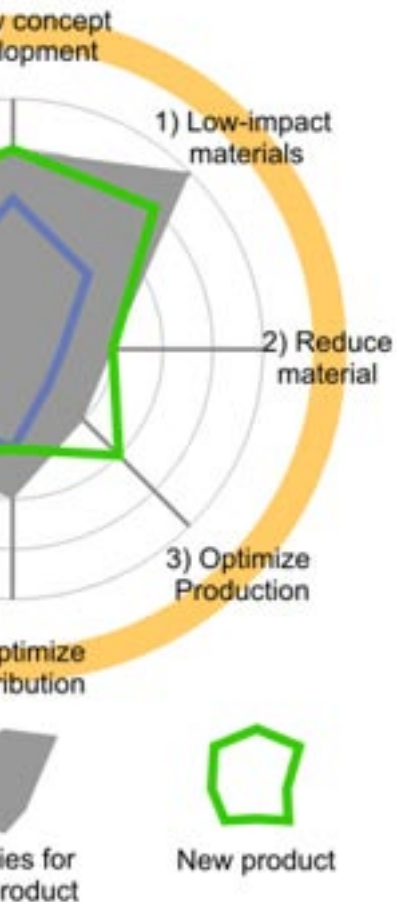
Now the new concept can be analyzed on the low impact of materials, reducing of materials, optimizing of production, and all the other parts of the ecodesign strategies wheel. This means sustainability is taken as a summing up factor pointing at a fulfilling development of the product.

To make it possible to analyze according to the official ecodesign strategies wheel method, the new concept should be compared to another product. For this, the earlier prototype, with it's production estimates and life time estimations will be used. This prototype suites the analysis best since it is a product which comes closest to the vision. This comparison is made to see what aspects should get most attention. Below the analysis is shown for old and new.

Ecodesign Strategies



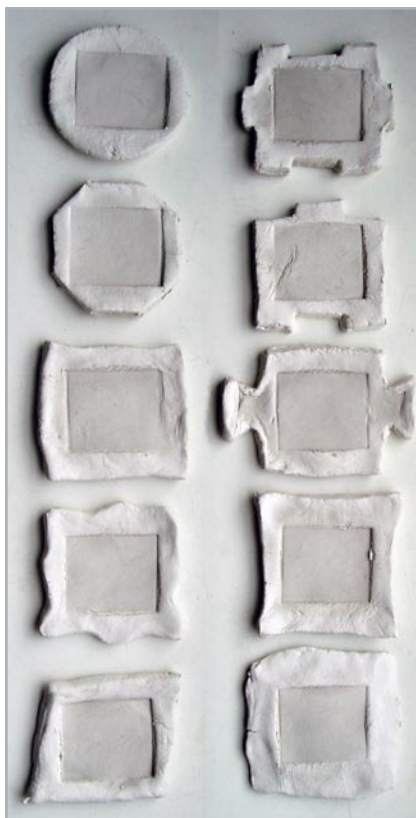
s Wheel



In this rather intuitive comparison the reduction of material and the optimization of the initial lifetime should get most attention. The optimization of end of life system should not suffer from this but stay high. A sustainability approach does not mean that the vision will all of a sudden incorporate a sustainable factor. This project is already sustainable form a social point of view.

Below a picture of the most simple frame is shown. The picture of the girl resembles the screen that is behind a glass plate. The frame is dimensioned in minimal dimensions. It looks solid and strong. This frame was taken to improve in detailing. The materials can in this way be minimal in comparison to the boxes used in previous test. In the next paragraphs shape, technical work-out and the software is analysed. These three factors are most important in detailing this concept to get to a realistic product proposal.



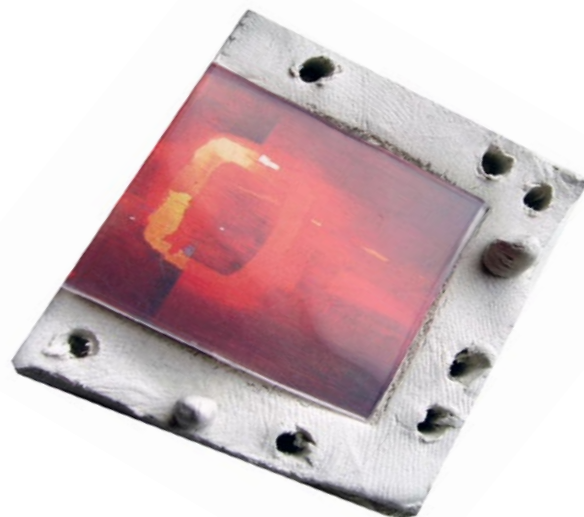
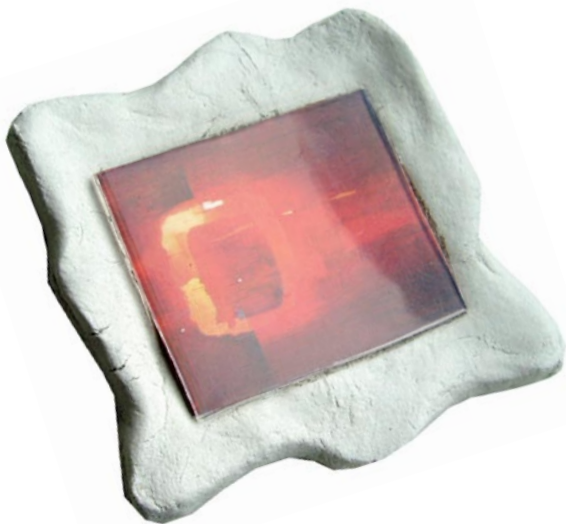


Shape

The shape of the frame is restricted. From the vision it is important to keep the frame as a frame. Still a lot of freedom is although found in the shape of the frame. In the end a frame is nothing more than a boundary of what is inside, supporting and isolating the inside.

To get a better understanding of frame-shape possibilities and the way in which this changes the inside of the frame, a study in clay is performed. Multiple small clay frames are made and analyzed on their abilities to:

- support the inside
- make a relation between separate frames
- be able to support technical characteristics
- finally, relating to the next paragraph to the layout of the parts.





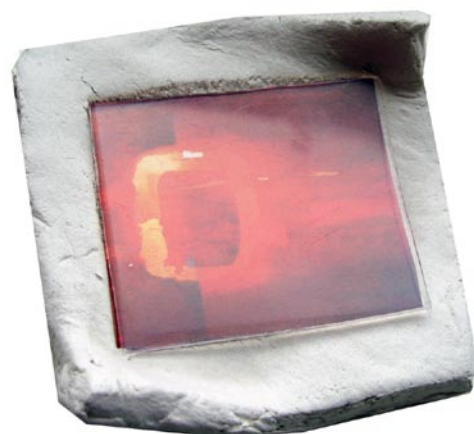
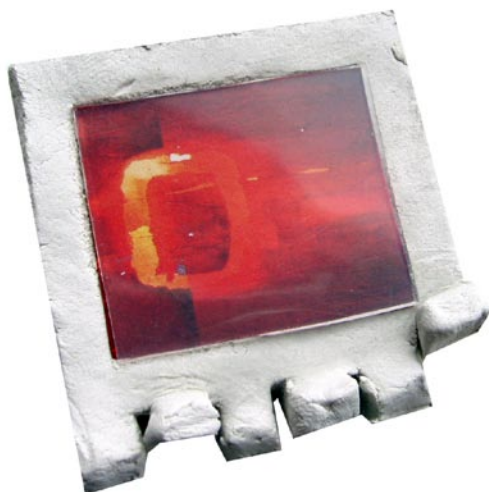
All frames seem to still support the inside by making clear boundaries. The third might shed some shadow on the inside. The fourth does not have the boundary to the left, but still having the 'framed' affect.

The relation between the separate frames, and not to accidental other frames in the surrounding will be improved a lot.

The technical characteristics (microphone close to the participant, camera above screen, reader in an inviting place) will be easiest to be realized in the last three concepts.



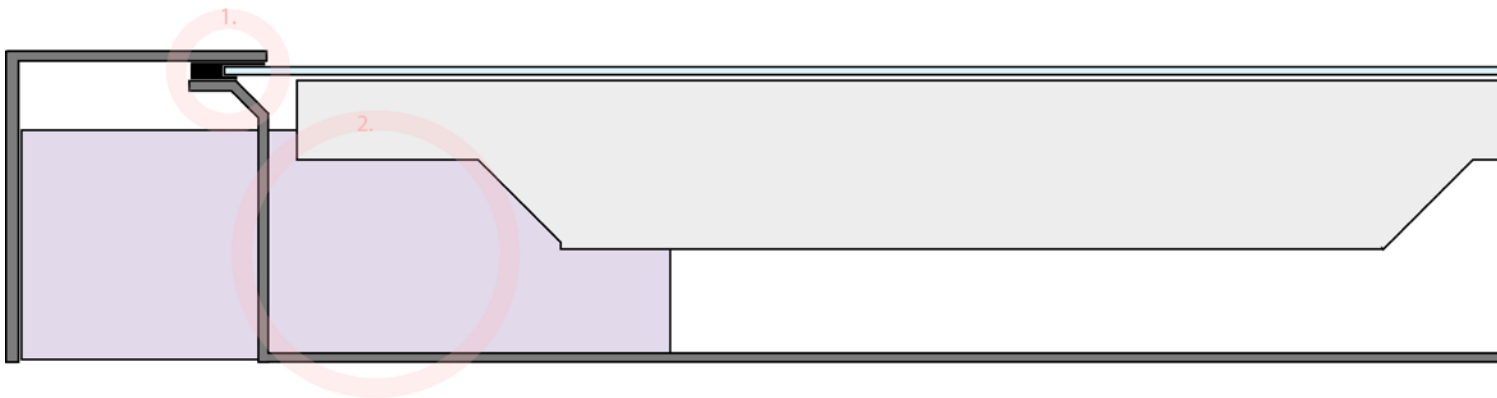
Four frames are selected because of the ability to the before mentioned points. All four are improving the way in which the frame can make people aware of what makes their attendance spectacular.



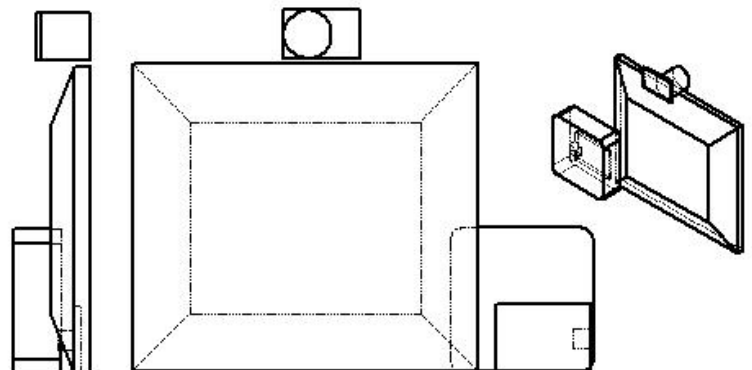
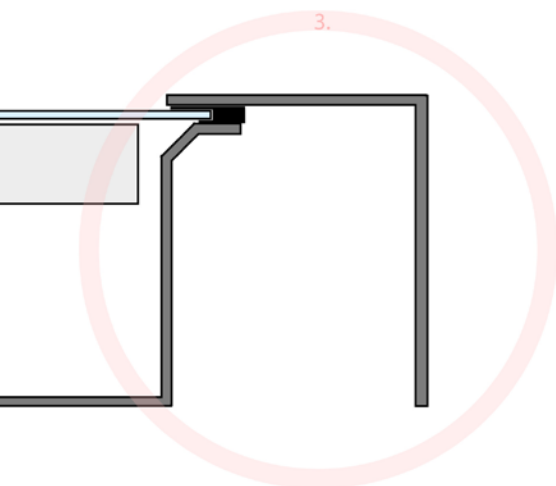
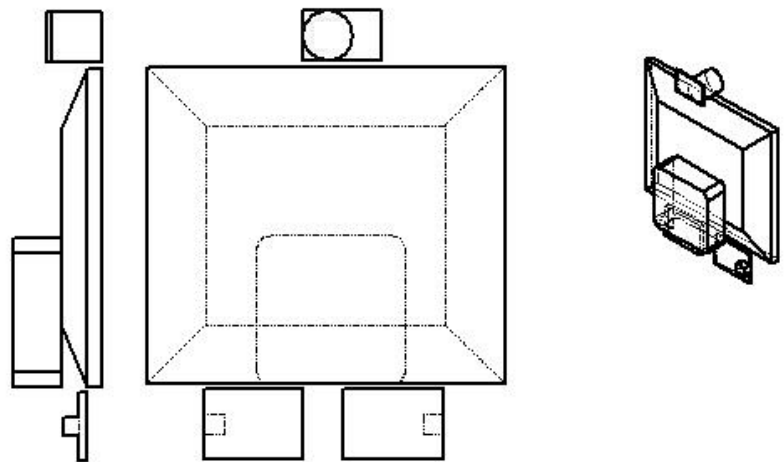
128 Technical workout

In the picture below the most important areas of attention are shown for the technical workout. This is shown in a possible cut-through in the middle of the product. The camera and the readers will be taken into account on the next page.

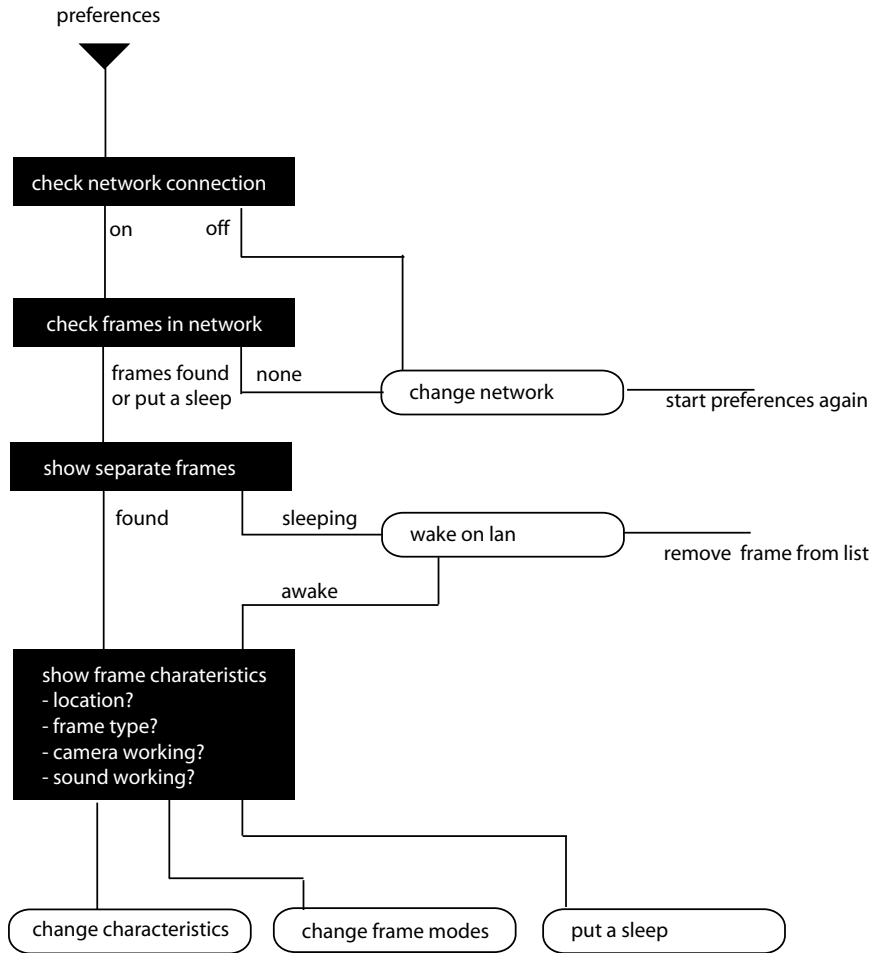
1. Connection to fit glass. The glass and the screen are the parts that need most attention in getting a realistic product proposal. A rubbery connection might make it possible to fit it in between two metal parts, also making sure the edges of the glass will be safe from damage.
2. The Mac mini and the screen are the biggest parts. the way in which these two are combined in the product will be most clearly related to the shape. On the next page this is further explained.
3. The outside frame-edge, here shown as a piece of metal can be made of all kinds of materials, not giving it structural properties, but keeping it free to be reshaped, elastic materials can be chosen. Still it needs to hold the glass, so some parts of the frame might well be constructed from metal to be able to give it this structural property still.



The shape of the frame has to be related to the way in which the needed parts are configured within the frame. In the upper picture the camera, including a lens is shown above a screen. Behind the screen the Mac mini is placed. The two rfid-readers make it possible to make a start-stop separation or more interactive possibilities. In the lower picture the Mac-mini is shown more to the right, making it possible to reduce the thickness of the frame. Only one reader is drawn in here. The camera is in the same position. Earlier recordings showed that when people are looking at themselves in the screen the camera could be best positioned just above it.



The picture on the previous page shows the software steps that were taken when preferences is chosen while the software is working. With any of the frames, the other frames, in the same network can be controlled. Also a laptop with the same software can in that way



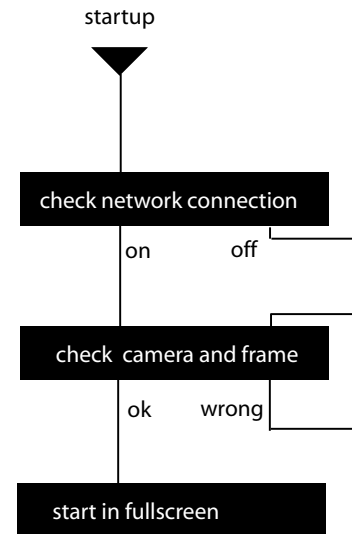
mode options depending on camera and microphone characteristics:

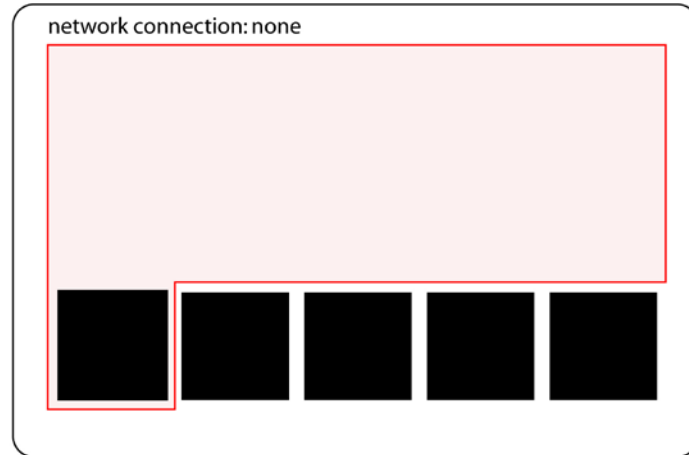
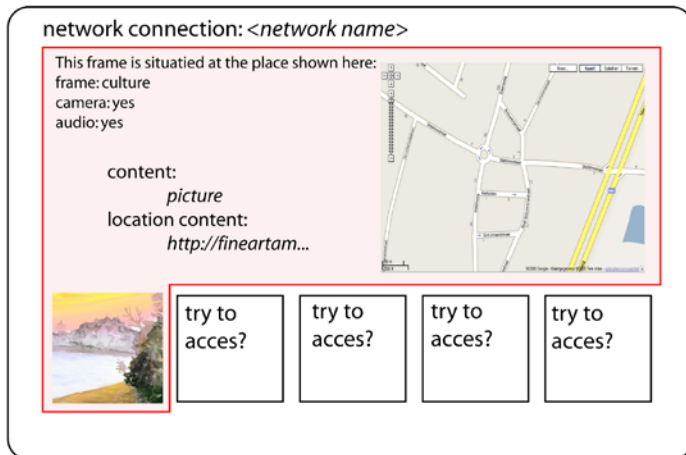
always	showing video, pictures
with mic	recording chat
with camera	recording pictures
with camera + mic	recording video, pictures, chat

When a mac mini is switched off, the only way to put it on again is to reach the on/off button. No external buttons are possible except when the mac mini is taken apart. When a mac mini is put into sleep mode, and the electricity is shut off, by putting the electricity back on makes the mac mini to recover from sleep.

The mac mini automatically searches for networks although protected networks need a password before they are able to access the network.

The mac minis have to be registered on a certain place, they can have a cer-





tain frame type and a certain mode. Also a camera and microphone might fall out or be missing.

be used to change the settings of the frames. To be able to access the preferences menu, a blue-tooth keyboard can be used and nearby the frame this keyboard automatically works.

When choosing the preferences menu, the software will do a couple of checks showed in the black boxes. When everything is ready, the characteristics of all the active frames can be changed (white boxes with black stroke). If some frames are put to sleep the last time, this is registered and it is possible to try to wake them on lan (through the network connection). When no network is found another network can be selected.

In case of a problem with the electricity supply, or when boxes are replaced and therefore without power, at startup the laptops will go through the startup steps. As you can see no keyboard is needed. Offline mode will store the recordings and the number corresponding with the rfid tag in order to later be able to make up for the lost connection.

An impression of how the preferences menu could look like is shown on top of this page.

change to offline mode

'check preferences' shown

The materialisation does not only include choosing material to make the product out of. Material is always in a lot of ways related to the method of production. The pictures here show the initial ideas for materials. Next to the pictures the material and production method will be analysed and when necessary the improvements are shown.



the cutting of natural rubber can be done in many shapes and forms. It could seal and protect the glass within the aluminum plates.

On the picture beside here aluminium is shown in very big blocks. This material can in contrary also be used as sheets, giving a low weight, the oxide layer that protects it from rust. Aluminum does conduct electricity, so the powered parts should be properly isolated.



The part where the tag should be touched, that would need flexibility to get the characteristics that were earlier mentioned in the 'impress' concept.

Cork is a material that every-



body knows from wine bottles. It is although a much more versatile, natural, material. The production method of cork consist of different phases: harvesting, seasoning/sorting, boiling, slicing/punching, steam treatment, polishing/washing/drying, finishing. Slightly different elastic properties can be made, although it stays not that easy to physically impress.

Foam (polyether in picture) also has, like cork, shock and sound absorbing properties and can be found in much more elastic versions. Because of these properties less material might be needed. Also can a longer life span be guaranteed. The price of foam is less than the same amount of cork.

The same properties can also be made mechanically. A picture of this mechanic will be added soon. The mechanism will be hard to produce, a shorte lifespan and the price will be much higher.

To choose between these tree options when it comes to the best interaction qualities and production as well as other important characteristics, gotten from eco-impact scheme, the following overview is made. The choice which material is best or worst is done by literature research and expert opinions.

	Best	Worst
Interaction	Foam	cork
production	foam	mechanical
price	foam	mechanical
general eco-impact	mechanical	foam
- material needed	foam	mechanical
- end of life	mechanical	foam

A first impression about materials therefore results in aluminium for the constructional parts, rubber to seal of the glass used in front of the screen and finally foam to create elastic parts optimized for physically impressing the tag.

134 Chapter 15 - Concept concretisation

This chapter focusses on putting the previous material and production, as well as the user and end of life choices in to a concrete product. The previous aspects will be refined (more iterations are expected). The final dimensions and technical details (assembly) will be shown in pictures, with explanation.

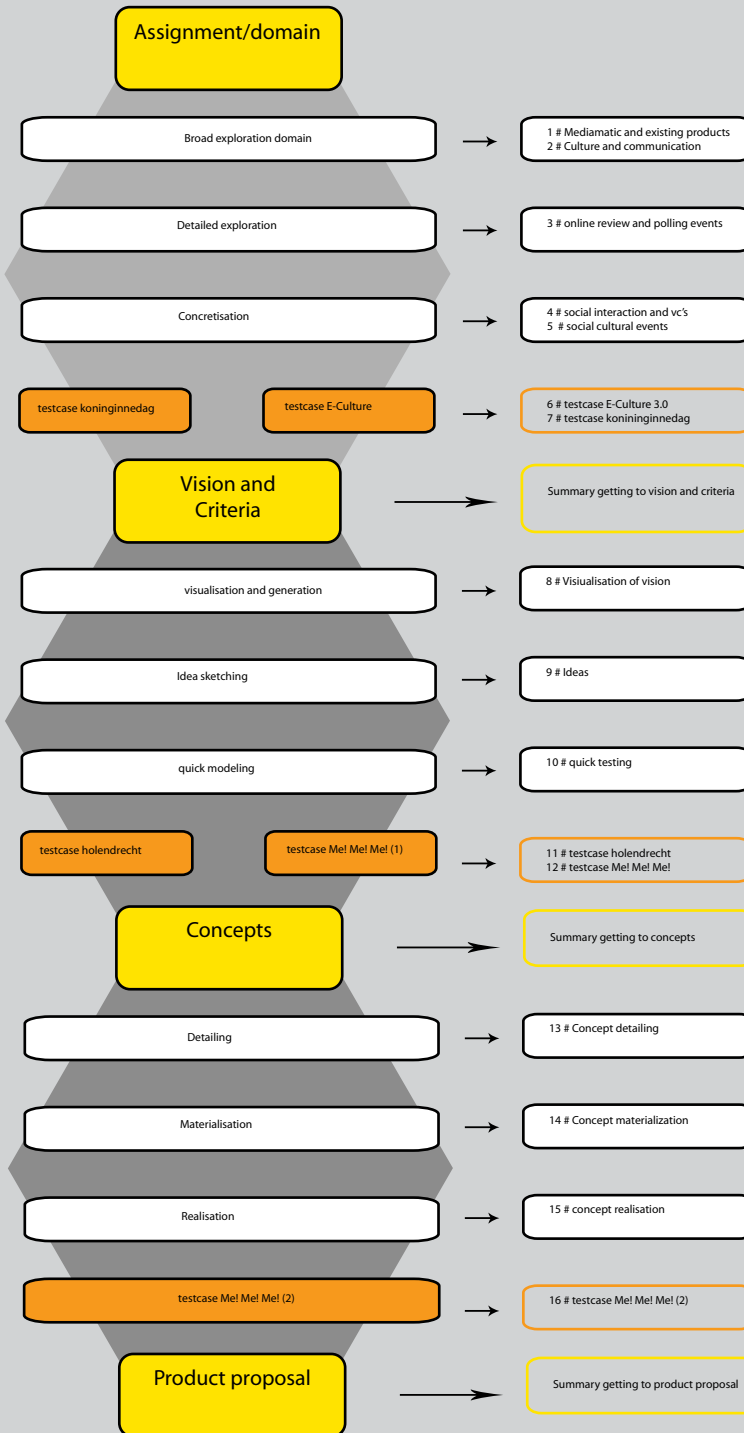
The upcoming green-light meeting will start with this concrete concept. Special attention will ofcourse be on the way in which this concept is perfect for realizing the vision.

¹³⁶ Chapter 16 - Testcase Picnic

Now still a seperate document, still being under construction.

138 **Product proposal**

After the picnic testcase the final concept can be transformed into the product proposal.



The concepts were worked out and detailed. Material, production process, assembly and of course, most importantly the usage is specified towards the vision.

The realisation of the product made way for a final test case, this time at Picnic. With some concessions this event could be used to try out the final product proposal, which could be improved afterwards.

142 Glossary

Some words know a variety of different interpretations and translations. A virtual community is generally understood to be a group of socially interacting humans sharing an online environment. The virtuality of the community is therefore it's online environment. Virtual although often describes something that is not real, the online environment is real.z

CMC	Computer mediated communication –human communication via computers. It includes many different forms of synchronous, asynchronous or real-time interaction that humans have with each other using computers as tools to exchange text, images, audio and video. CMC includes e-mail, network communication, instant messaging, text messaging, hypertext, distance learning, Internet forums, bulletin boards, online shopping and videoconferencing.
Community	a group of socially interacting humans sharing a certain environment
Culture	patterns of human activity and the symbolic structures that give such activities significance and importance; manifested in music, literature, lifestyle, painting and sculpture, theater and film and similar things. Culture includes art, science, as well as moral systems.
Event	an organized public happening, manifestation, festival
Social	attitudes, orientations or behaviors which take the interests, intentions or needs of other people into account
Virtual	Online
Social interaction	a response experience in which both actor and reactor are engaged in a mutually affecting experience
cultural event	an event with some of the above mentioned manifestations as music or literature

¹⁴⁴ **Appendix 1 - Approach**

The approach will be related here to the approaches found in readers about design processes. Especially VIP will get it's attention since some aspects are dominantly present in this report. It will also show differences. It should also make clear that there wasn't an approach that was chosen beforehand to follow as much as possible. The choice was made to let the project and my own way of working dictate the approach to a certain limit.

146 Appendix 2 - Cultural philosophy

To get a better understanding of underlying theories and inspirations concerning social interaction and culture, some personal interests are summarized below on cultural philosophers or social philosophers.

As a first example, Rousseau believed that the negative influence that the society has on people can be described as a change from 'self-love' to pride. Self-love represents the instinctive human desire for self-preservation, combined with the human power of reason. In contrast, amour-propre is artificial and forces man to compare himself to others, thus creating unwarranted fear and allowing men to take pleasure in the pain or weakness of others.

Adorno saw the culture industry as an arena in which critical tendencies or potentialities were eliminated. He argued that the culture industry, which produced and circulated cultural commodities through the mass media, manipulated the population. Popular culture was identified as a reason why people become passive; the easy pleasures available through consumption of popular culture made people docile and content, no matter how terrible their economic circumstances. The differences among cultural goods make them appear different, but they are in fact just variations on the same theme. Adorno conceptualised this phenomenon as pseudo-individualization and the always-the-same. He saw this mass-produced culture as a danger to the more difficult high arts. Culture industries cultivate false needs; that is, needs created and satisfied by capitalism. True needs, in contrast, are freedom, creativity, and genuine happiness. But the subtle dialectician was also able to say that the problem with capitalism was that it blurred the line between false and true needs altogether.

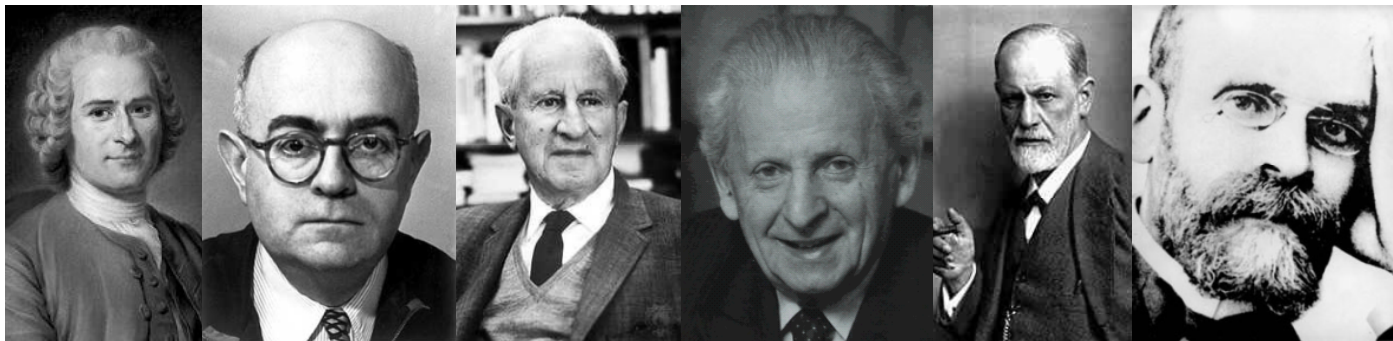
Marcuse mentioned games and fantasy as something we miss nowadays in social interaction. We have to show each other 'I see you!', explicitly show the other that he is noticed. Open your senses to the world and to the others. Especially Levinas is known for his analyses of 'the other'. In the Western tradition the understanding of the other would have been lacking until then. Two important terms in his ideas when it comes to social interaction are 'accueil' (welcome/home) and 'hospitalité' (hospitable). Also 'tsedakah' is mentioned

which term is used for making others be revealed properly, so to give the others space so that they are free to do as good as they can.

Freud is well known because of his argument for the existence of an unconscious mind. Against the positivist notion that people could have real knowledge about the world and himself, he suggested that we are not entirely aware of what we think and often act for reasons that have little to do with our conscious thoughts.

The sociologist Durkheim (1858 – 1917) (and also Mauss) especially focuses on the reciprocity of archaic civilisations. The gift (used in another way as we use it nowadays) plays a central role in this. Social interaction changes fundamentally because of this exchanging of gifts and the responsibility that it gave to the receiver.

In the picture left to right: Rousseau, Adorno, Marcuse, Levinas, Freud, Durkheim.



148 Appendix 3 - Concrete impact

In this chapter some direct social/cultural impacts of CMC are listed.

- The earlier lack of distance and space online results in specific usage. In the international arena, new trans-border social movements, rising to defend women's causes, human rights, environmental preservation, and political democracy, are making the internet an essential tool for disseminating information, organizing, and mobilizing. The most important cultural impact of CMC could be potentially the reinforcement of culturally dominant social networks, as well as the increase in their cosmopolitanism and globalization.
- The Social Identification Mode of De-individuation Effects (SIDE) is an interpersonal communication theory that proposes that despite offering fewer interpersonal cues, computer mediated communication is not necessarily impersonal; rather, impression formation online results in more socially categorical, rather than personal, impression of others. This is something that some persons will like but others might not. Because of these last group this exploration would suggest it is important to make sure that people are free to join, that people benefit from the mediated communication in some way and, most importantly that users are not depending on online communities for socializing
- The extreme impact that can be found is the hyper-personal communication which occurs when individuals find they are better able to express themselves in mediated environments than they are in face-to-face interaction. This is due to the combination of four interdependent factors: sender/receiver/channel/feedback.
- Already in 1999 the UNDP (in their human development report 1999¹) posited three implications of an increasingly networked world in the form of contradicting terms (As the communications revolution turns digital, it promises far reaching change, globally, nationally and locally. Network communications connect everything to everything else, creating a network society that forces complex and contradictory shifts: Decentralization vs. recentralization, fragmentation vs. integration, diversity vs. homogenization).

1 <http://hdr.undp.org/en/reports/global/hdr1999/>

150 Appendix 4 - Criteria

The **recording** should be as much as possible:

- Inspiring and surprising, expanding one's mental horizons
- Stimulating some of the following: knowledge sharing, creativity outlet, joining, feel part of something, checking others, commenting on others and general curiosity.
- easy to react to for others, or to make interpretations
- related to everything that it stands for.
- safe from distributing sensitive private information - r - Always possible to delete or adjust your messages at a later moment

The **recording** has to be:

- not more than one minute each
- with right lighting
- with the right framing
- with clear sound quality
- able to be deleted afterwards
- published within the right community online
- related to the maker and the place of making online
- automatically published for everyone to see

The **product** has to be:

- Possible to use from three hours to 3 days or more.
- Possible to use inside and outside
- Not needing external water/light
- Connected to wireless internet
- Should be registered through place
- Uses RFID technology (personal tags)
- only recording when actively chosen
- safe of collecting information against will of others

The **product** should be as much as possible:

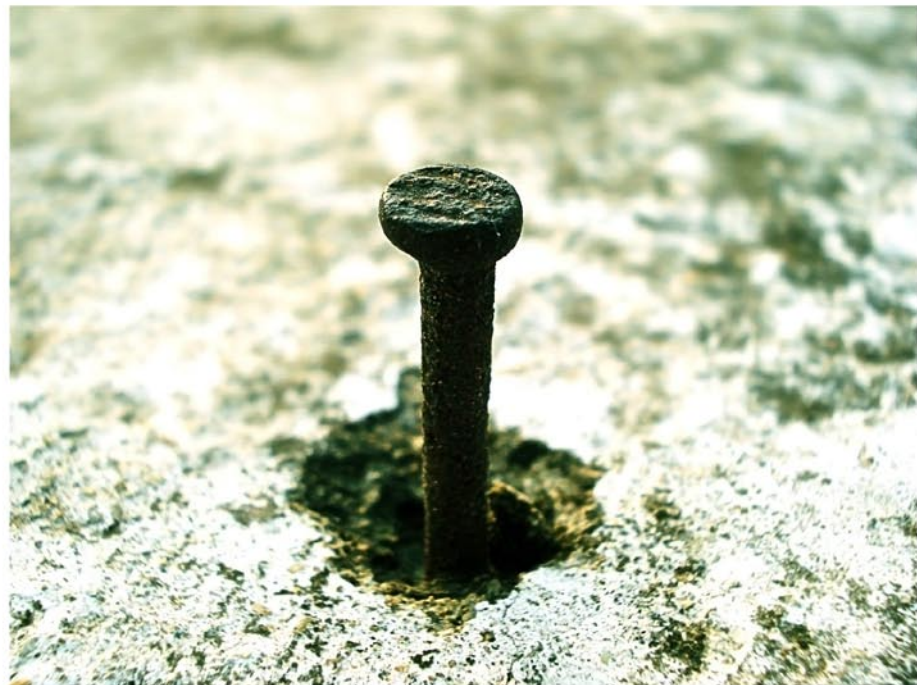
- isolating from surrounding noise
- Portable; in order to make it movable within and between events
- Only situated at specific spaces (main area, food/drinks, entrance, exit)

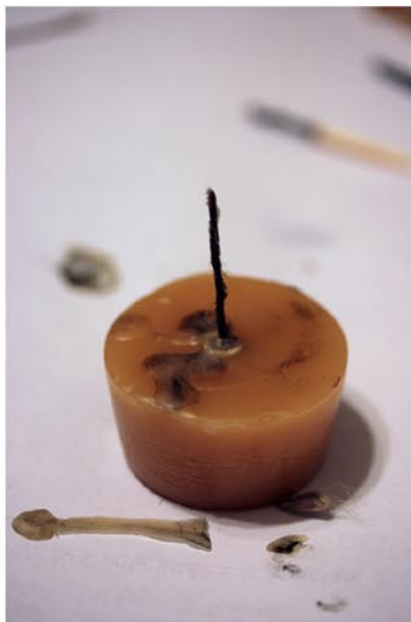
- Relate to 'something remarkable'
- Free to use (don't have to pay, can also say no)
- Stimulates the combination of knowledge transfer and social interaction
- Attracting at least people that create the 'wanted' output
- Usable within big crowds (2000-10000) in one place
- Allowing people to pretend to be someone else

The **tag** has to be:

- free from sensitive personal information
- personal

152 Appendix 5 - 'impressions'





Regarded as one of the most influential artists of the 20th century, Russian abstract painter Wassily Kandinsky (1866-1944) was one of the founding fathers of abstract painting. Spending many years of his life in Germany, Kandinsky became a vital figure in the development of German expressionism.

Kandinsky was born in Moscow on Dec. 4, 1866, and spent his early childhood in Odessa. His parents played the piano and the zither and Kandinsky himself learned to play the piano and cello from an early age. Music later turned out to be a major influence in his paintings, as is often reflected in their titles; Improvisations, Impressions, and Compositions. In 1886, he enrolled at the University of Moscow and after completing his studies in law, became a lecturer there.



Yellow, Red, Blue, 1925 by Wassily Kandinsky

After a visit in 1895 to an exhibition of French impressionist paintings in Moscow, Kandinsky decided to become a painter and moved to Munich, Germany.

Between 1900 and 1910 Kandinsky traveled widely, including visits to Paris where he encountered Paul Gauguin, the neoimpressionists, and fauvism (a style with aggressive use of brilliant colors). He began developing his ideas concerning the power of pure color and nonrepresentational painting. In 1909 Kandinsky helped found the New Artists' Association in Munich.

Relating to the meaning of this concept, the article ‘The framing of decisions and the psychology of choice’¹ by A Tversky and D Kahneman shows that ‘the psychological principles that govern the perception of decision problems and the evaluation of probabilities and outcomes produce predictable shifts of preference when the same problem is framed in different ways. Reversals of preference are demonstrated in choices regarding monetary outcomes, both hypothetical and real, and in questions pertaining to the loss of human lives. The effects of frames on preferences are compared to the effects of perspectives on perceptual appearance. The dependence of preferences on the formulation of decision problems is a significant concern for the theory of rational choice’.



1 <http://www.sciencemag.org/cgi/content/abstract/211/4481/453>

156 Appendix 7 - 'Move'.



On the left a different version of the 'move' concept is modelled. A chair that you would pass by and promises to make you forget everything. To sit down in this chair will stand for an overload of experiences during an event. A couch that you would walk past would offer you to 'share opinions'. Sitting here would stimulate and register everyone to have a social chat with other visitors. The sand-plate would stimulate people to show they like to be at the event, like to stand there and just enjoy. The sand would leave marks of other visitors. Also it would trigger people to discuss about what they like.

On the right some different standing, sitting, hanging, walking or laying situations are shown, together with objects or simply the structure of the ground that could correspond with the attendance.

