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A Study on Video Remix Creation Using Social Media
- Based on the Film Life in a Day Utilizing YouTube Clips -

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ABSTRACT

The ways of producing film and video art keep changing. Along with the flourishing development of Internet, nowadays filmmakers have more opportunities and various choices to create artworks. This article researches on the recent video artworks which use YouTube video clips as source materials. Using YouTube provides several meanings in film and video production. First instead of shooting scenes directly, this way uses the pre-existing material as the source. Second, this way creatively approached the way of data collecting from diverse participants from different area in a given time. However, this kind of production requires more critical and schemeful editing skills. In order to search for the meanings and strategies of recent video remix creation using YouTube clips, for its editing, this article examines the concepts of Montage, Kuleshov effect, and particularly Supercut, which is a newly born type of montage which assemble hundreds of short clips on a common theme. For its innovative way of data collecting, we will examine the concept of crowdsourcing using YouTube. The film Life in a Day will be used as the main material in this study.

국문초록

영화와 비디오 아트의 창작방식은 지속적으로 변화하고 있다. 인터넷의 급속한 발전과 함께 오늘날의 영화 제작자들은 아트 작업을 하는데 있어, 더 많은 기회와 선택을 얻게 되었다. 본 논문은 유튜브 클립을 영상제작의 소스로 이용한 최근 비디오 작업에 대한 연구이다. 영화와 비디오 작업에서 유튜브 클립을 이용한 점은 다양한 의미를 제공한다. 첫째, 직접 촬영하는 대신, 이미 존재하는 재료를 소스로 이용한다. 둘째, 이런 작업 방식은 주어진 시간 안에 다양한 지역에 있는 참여자들의 정보를 수집 할 수 있게 한다. 단, 이런 작업방식은 더 비판적이고 더 계획적인 편집 테크닉을 필요하게 된다. 유튜브 클립을 이용한 최근 비디오 리믹스 작업의 의미와 전략을 찾기 위해, 본 논문은 영화의 편집법과 정보 수집법에 대해서 연구 한다. 편집법에 대해서는 몽타주의 개념, 쿨레쇼프 효과와 몽타주의 새로운 형식이자 같은 주제를 가진 수많은 영상 클립들을 수집하는 작업방식인 '슈퍼컷'에 대해서 논의 하고 정보수집법의 획기적인 면에 대해서는 유튜브를 이용한 크라우드 소싱의 개념을 연구 한다. 이를 위해 본 논문에서 영화 "Life in a Day"를 주요 연구 자료로 사용하게 된다.

중심어 : 몽타주, 쿨레쇼프 효과, 슈퍼컷, 크라우드 소싱, 유튜브, 비디오, 리믹싱
Keyword : Montage, Kuleshov effect, Supercut, Crowdsourcing, YouTube, Video, Remixing

CONTENTS

1. Introduction

When one starts to make a film, there will be several steps waiting for a film creator to complete, from writing a script to recruiting staffs and actors, from rolling cameras to editing video clips. This kind of pattern has continued for ages as a fixed process and methodology for film making.

However, in 2011, a film called *Life in a Day* breaks this rule. The filmmakers－ Ridley Scott, the producer; Kevin Macdonald, the director; Joe Walker, the editor－did not shoot a thing but completed the film with only video clips which were uploaded to YouTube by users.[1] While liberating from the pressure of shooting scenes directly, the new challenge becomes selecting clips and listing them in proper order.

If this film is appreciated as a good and meaningful artwork, we think that there will be two reasons for it. It is because, firstly, these three filmmakers have done a wonderful editing work. Without script writing and film shooting, this film's editing itself shows an art of storytelling. In fact, in many cases, although script writing and shooting are important in film production, the film editing itself also crucial enough to reveals the story in a clear and dramatic way. The second reason, which is also the most innovative attempt this film has made, is the way it collects data. This film is made with selected clips from 4,500 hours of YouTube videos, which are uploaded from 192 countries.[2] Using YouTube as a crowdsourcing platform, the filmmakers broadcasted some questions to the YouTube users and the users submitted their answers by uploading video clips to YouTube. The main question is "How was your day on July 24, 2010?", followed by three sub-questions as "What do you love? What do you fear? What's in your pocket?" Once being selected, the video clip taken by an amateur video lover is actually going to be shown on the cinema screen, as one part of a professional film.

By analysing the film *Life in a Day,* this article is trying to think of the meanings and values of video remix artworks which have utilizing social media. Although the montage editing skill itself exists for years in filmmaking, the utilization of a crowdsourcing platform which uses social media is a quite newborn way in artwork creation. It not only advances the editing process to a more conspicuous and appreciated level, but also broadens the means of film shooting and expands the filmic experience.

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[1] Besides, they had sent cameras to remote areas where were hard to access video making equipments.

[2] Life in a Day (2011 film), Wikipedia. This is quoted from http://en.wikipedia.org/wiki/Life_in_a_Day (2011_film)

2. Film Editing: Montage and Its Effect

Although it requires many efforts to accomplish an outstanding film, film editing, as a latter half part in the production process, plays a very crucial role in film production. Even using the exactly same material sources, different filmmakers, who use different editing methods and styles, can make out of totally different artworks. In the history of film making, montage, the traditional film editing way which exists for almost 100 years, can be considered as one of the most symbolic ones.

1) Filmic Montage

Montage, as a French word, used to be an architectural term which means constitution and assemblage. Filmmakers and theoreticians then borrowed it to refer to the narrative form which permutates and combines a series of shots which are filmed in varied places, angles and styles.[3] The generally accepted establishment of montage as an editing skill waited till 1920s. Russian filmmakers Lev Kuleshov, Vsevolod Pudovkin, Sergei M. Eisenstein and Dziga Vertov are considered as the initiators of it. The classic montage films like *The Battleship Potemkin* (Sergei M. Eisenstein, 1925) and *Mother* (Vsevolod Pudovkin, 1926) were filmed during that time.[4] These four initiators all have their own understandings towards montage, among them, Lev Kuleshov made an famous experiment in 1910s to prove his consideration, which was named as the Kuleshov Effect later (we will discuss this in next verse). From then, the concept of montage keeps developing over years. Sergei Eisenstein is famous for his montage theory and style offering discontinuity in graphic qualities.[5] Dziga Vertov is also used diverse montage styles in his film such as *Man with a Movie Camera*.[6]

2) The Effect of Montage: Kuleshov Effect

Comparing to interactive artwork, film or video artwork is more likely to be considered as an one-sided expressing art form. The only mission assigned for the audience is to receive the messages which already contained in the film. However, in fact, the audience has played a much more important role, unconsciously, during

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[3] Chen, C. Z. 簡論蒙太奇 (Brief Introduction to Montage, Chinatide Association (translated from Chinese, author's translation) Available at shttp://www.xiachao.org.tw/?act=page&repno=439

[4] Liu, J. (2003). 從電影到電視再到新媒体 (From Movie to Television, then New Media), Beijing Film Academy. (translated from Chinese, author translation) Available at http://filmlogy.bfa.edu.cn/pro/liujun/language%20of%20motion%20images.htm

[5] Soviet montage theory, Wikipedia. This is quoted from http://en.wikipedia.org/wiki/Soviet_montage_theory

[6] Manovich, L. (2001), *The Language of New Media*, p. xxiv and chapter 5 (pp. 218-243).

watching films. Lev Kuleshov proved this through his experiment, which was called as "Kuleshov Effect" later. In this experiment, "Kuleshov edited together a short film in which a shot of the expressionless face of Tsarist matinee idol Ivan Mosjoukine was alternated with various other shots (a plate of soup, a girl, a little girl's coffin). The film was shown to an audience who believed that the expression on Mosjoukine's face was different each time he appeared, depending on whether he was 'looking at' the plate of soup, the girl, or the coffin, showing an expression of hunger, desire or grief respectively. Actually the footage of Mosjoukine was the same shot repeated over and over again. Vsevolod Pudovkin (who later claimed to have been the co-creator of the experiment) described in 1929 how the audience 'raved about the acting... the heavy pensiveness of his mood over the forgotten soup, were touched and moved by the deep sorrow with which he looked on the dead child, and noted the lust with which he observed the woman. But we knew that in all three cases the face was exactly the same.'"[7] "Viewers brought their own emotional reactions to this sequence of images, and then moreover attributed these reactions to the actor, investing his impassive face with their own feelings."[8] In most of the time, people tend to make judgements based on their own experience and memories. The audience participated in the experiment thought that he had 'received' an expression of hunger, desire or grief respectively from the video combinations. What he had actually done was that he had 'created' a feeling of hunger, desire or grief while watching the videos. His memories and experience had taught him to detect hunger from food, desire from the opposite sex, and grief from the symbol of death. During the experiment, the audience was provided by emotionless scenes while he himself was providing subjective emotions, spontaneously and unconsciously. Put it in another way, the audience has completed the film viewing process with his own emotions and made this whole procedure into a private enjoyment.

This experiment shows that what film or video artwork can do is much more than just expressing director's opinions and feelings unilaterally. It also requires audience's participation and cooperation, just like interactive artworks. But in a way that is much more difficult to detect. Kuleshov concludes from this experiment that single shots are just source materials while the sequence of clips evoke audience's emotions. Therefore, the core of the film is the art of montage.

Itsuo Sakane, the Japanese journalist and curator, suggests that interactive art is

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[7] This is requoted from http://en.wikipedia.org/wiki/Kuleshov_Effect (The original source is: Pudovkin. V.(2008). *Film Technique and Film Acting-The Cinema Writing Of V.I. Pudovkin.* Sims Press.)

[8] Russel, M. *The Kuleshov Effect and the Death of the Auteurism*, in "Forum", The University of Edinburgh. Available athttp://www.forumjournal.org/site/issue/01/michael-russell

simply art that involves the participation of the viewer. He goes on to remark, "All arts can be called interactive in a deep sense if we consider viewing and interpreting a work of art as a kind of participation,"[9] According to Sakane's opinion, film and video art works can be perceived as an interactive one rather than just as an one-sided expressing art form. And based on the Kuleshov effect experiment, interaction in filmic experience comparing to other interactive art works, carries out a more cognitive and intrinsic way which is difficult to detect.

3. Collective Creation

1) Crowdsourcing

Crowdsourcing is a distributed problem-solving and production model. In the classic use of the term, problems are broadcast to an unknown group of solvers in the form of an open call for solutions.[10] Wikipedia can be considered as the most famous example for crowdsourcing. As a free, collaboratively edited and multilingual Internet encyclopedia, Wikipedia has 22 million articles and they have been written collaboratively by volunteers around the world.[11] On the Wikipedia, users can not only search for information and read articles, but also edit the articles by themselves. Concerning about knowledge production, everybody has his or her limitations. No matter how well written an article is, the one which completed by only one author would meet limitations when it is viewed in other knowledge aspects. By using crowdsourcing, Wikipedia becomes the encyclopedia which is more objective, comprehensive perspectives reflecting updated knowledge.

As we said above, in the case of the film *Life in a Day,* the filmmakers broadcasted their plans to YouTube users as questions, and asked for their answers in order to find solutions. Therefore, YouTube has been used as the platform of crowdsourcing. In this way, the YouTube users, most of whom are amateur video lovers, could participate in a professional film making procedure and at the same time, make the film a more diverse, multicultural and abundant one.

2) Remix & Mashup

In *The Language of New Media*(2000), comparing montage as strategies of modernism

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9) Sakane, I. (1989), "Introduction to Interactive Art", in Catalogue: *Wonderland of Science-Art*. Kanagawa, Japan: Committee for Kanagawa International Art & Science Exhibition.

10) Crowdsourcing, Wikipedia. This is quoted from http://en.wikipedia.org/wiki/Crowdsourcing

11) Wikipedia, Wikipedia. This is quoted from http://en.wikipedia.org/wiki/Wikipedia

with compositing as ones of postmodernism[12], Manovich argues that both share the "cut and paste logic" and "endless recycling" as a work of art. And the new logic of art can be found in the perspective of "authoring by selection." Manovich also rigorously introduces the concept of 'remixing' in his various texts.[13] According to him, remixing originally had a precise and a narrow meaning, but the term of it became more and more broad, and today it refers to "any reworking of already existing cultural work(s)."(Manovich, 2007). Exemplifying DJ's performance, he mentions, "The essence of the DJ's art is the ability to mix selected elements in rich and sophisticated ways." As Manovich argues, how to select and combine is the new logic of the creative process. He compares 'remixing' to 'appropriation'[14] and points out that remixing is "a better term anyway because it suggests a systematic re-working of a source", which "the meaning of appropriation does not have"(2007). "The systematic reworking of a source" is important to the systematic modular remixing concept.

Mash-up, as a continuation of montage, compositing, and remixing, exploits the pre-existing services and tool making. Through it, the artist can re-design and recreate another tool, platform, space, and aesthetic situation for others. Mashup is "named after hip-hop mixes of two or, more songs" to create a new kind of song, and which are starting to rock. Thus, mash-up means a way of creating new contents by mixing and matching the pre-existing contents. However, in content market and online communities, mash-up has a little bit different meaning (Robert. 2005). In online communities, contents borrowing, mixing and matching are common things. In web development, mash-up means a web page or application that uses and combines data, presentation or functionality from two or more sources to create new services. The main characteristics of mash-up are easy, fast integration, combination, and aggregation by using open APIs and existing data sources in order to produce more useful for personal usages. And enriched results were not necessarily the original reason for producing the raw source data.[15] In the Web 2.0 environment, the emerging technologies to integrate contents and services provide innovative services to

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[12] In *Postmodernism, or, the Cultural Logic of Late Capitalism*(1992), Fredric Jameson mentions that the 'remixing' is a typical characteristic of postmodernism.

[13] Refer to Lev Manovich's *The Language of New Media* (2000), "What Comes After Remix?" (2007, http://www.manovich.net/TEXTS_07.HTM) and "Remixibility"(2005) and so on.

[14] The term was first used to refer to certain New York-based post-modern artists of the early 1980s who re-worked older photographic images–Sherrie Levine, Richard Prince, Barbara Kruger, and some others. Manovich. L (2007). "What Comes After Remix?" Available at http://www.manovich.net/TEXTS_07.HTM

[15] Mash-up (web application hybrid), Wikipedia, This is quoted form http://en.wikipedia.org/wiki/Mash-up_(web_application_hybrid)

the users (Mahanara et al, 2008).[16]

As we discussed thus far, the concepts and approaches of pre-existing resources to create a new work have evolved. Today, in the age of social media based on Web 2.0, the concept of using shared ideas becomes reinforced with the help of crowd computing and crowd sourcing. And therefore, the concept of using, appropriating, or re-appropriating is also regarded as the use of collective efforts, namely collective creativity. Because, in the sense of using creativity for selection and combining, the mash-up artists are both user and creator at the same time. In this conceptual background, we will discuss video remix artworks *Life in a Day*, which use YouTube as a crowdwourcing platform in the following chapter.

4. *Life in a Day*

1) YouTube Video Remix

As a video-sharing website, YouTube was created in February 2005, on which users can upload, view and share videos. On this site, unregistered users can watch videos, while registered users can upload an unlimited number of videos.[17]

YouTube has opened a brand new future for video making. When talking about the film *Life in a Day*, Macdonald explained that YouTube "allowed us to tap into a pre-existing community of people around the world and to have a means of distributing information about the film and then receiving people's 'dailies.' It just wouldn't have been organizationally or financially feasible to undertake this kind of project pre-YouTube."(Watercutter, 2011). Since the birth of YouTube, people have gained more chances to express themselves in video form. As long as one has a video taping equipment, everyone can take a video clip and share it with the world by uploading it to YouTube. Artists achieve the opportunity to have more audiences to appreciate their artworks while the audiences becomes much more easier to access to the artworks which could only be seen in galleries or cinemas in the past.

2) Montage on a Specific Theme: Supercut

Before moving on, as the systematic reworking of a source, a new concept of montage or remixing can be introduced first.

In addition to the concept and its effect of montage, a young American technologist

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[16] For example, Google Maps is the most popular component of Mash-ups.
[17] YouTube, Wikipedia. This is quoted from http://en.wikipedia.org/wiki/YouTube

whose name is Andy Baio came out with the new montage style ″Supercut″ in 200 8.[18] ″'Supercuts' are fast-paced video montages which assemble dozens or hundreds of short clips on a common theme.″[19] In the making process of Supercut film, the makers choose a theme in advance. The theme can be a phrase, an action, an object or an expression. Once the theme has been selected, the video clips which is related to the theme will be collected and then edited in order. For example, if the theme is ″smile″, then the video maker will be going to collect video or film clips which contain a smiling scene and then edited them into a fast-paced montage video.[20] This newly-born concept can be considered as a new development in montage.

Actually this kind of editing style really didn't start proliferating online until around 2006. However, it is boomed after the enter of YouTube. At first, this kind of editing method can be usually seen in the fan or movie mania making videos. With the birth of YouTube, movie manias can not only look for movie clips faster and more conveniently. but also share their work faster and broader. Although the origin beginning of Supercut remains unknown, We think that a visual artist and composer, Christian Marclay's concepts or methodologies in <Telephone> and <The Clock> would be the inspiration for this. Or although Marclay did not use the term ″Supercut″ when created these work, at least Marclay's work could be compared to this as a style or a concept. since the editing way in collecting clips on a common theme is similar to the Supercut.

Supercut, relating to Lev Manovich's remixing concept, in our opinion, can be considered as a systematic re-working of the source under a certain specific theme. By collecting clips on a common theme and editing them to face-paced video, the Supercut videos provide a feeling of emphasis. Because the theme will usually be just a word or an action, which will normally be ignored in the daily life, the emphasis which is placed by the director come outs strong and impressive. YouTube, as a social media, provides a platform which makes crowdsourcing possible for Supercut lovers and also helps flourishing the concept of Supercut.

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[18] Baio coined this term in a blog on Waxy.org in April 2008 and since then, the term's appeared on This American Life, the New York Times, Wired, Time, and many more. Available at Supercut. This is quoted from http://supercut.org/about/

[19] Supercut. This is quoted from http://www.wired.com/business/2011/11/supercut/.

[20] Baio's collection of Supercut can be seen on a website called Supercut.org. It is a site dedicated to documenting the cultural phenomenon in a clean, browse-able index that anyone can contribute to. It was originally created by Andy Baio and Michael Bell-Smith in 24 hours, as part of Rhizome's Seven on Seven event in May 2011. Seven on Seven Conference is held by the Rhizome. It pairs seven leading artists with seven game-changing technologists in teams of two, and challenges them to develop something new -be it an application, social media, artwork, product, or whatever they imagine-over the course of a single day. Available at http://rhizome.org/sevenonseven/

The film *Life in a Day* has made use of Supercut as the editing method in several parts (the scene of getting up, brushing teeth, eating breakfast). In these scenes, people from different countries are doing the same behavior which provide a feeling that the world is big, but we are connected tightly and we belong together. By making Supercut scenes about the details in life which we will normally ignore, the directors awaken the individual audience member's love about his/her life itself. The following part will analyze the use of Supercut in this film more in detail.

3) Analysis of *Life in a Day*

The film, *Life in a Day* starts from the predawn then moves through morning, afternoon and evening. Editing the film in chronological sequence builds a feeling that the world is spending the day with the audience together. The day of July 24, 2010 is just a normal day. However, by spending it together with the world, it becomes special. Ian Buckwalter, the film critic in *Washingtonian* magazine, said that "the familiar beats of the day (were) cut together to show that we're actually far more similar than we are different."(Buckwalter, 2011). This film is an experience of belongingness and connection. The experience of understanding and communicating to strangers from other countries. The experience of searching for similarity while embracing the differences among us.

In the dawn period, a collection of getting up scenes are edited in a fast pace and people are getting up in totally different places and different situations. Some are waked up in a smooth mood while some try to reject the morning. The landscape of the dawn is also shown alternately. The collection of a same behavior of people from all over the world has the effect to strick a responsive chord in the hearts of the viewers. *Toronto Star* critic Peter Howell observed that the "film shows things (what) billions of us do every day, perhaps thinking that we are somehow alone in our pursuits. Yet we couldn't be more connected."(Howell, 2011). This would come from the power of the Supercut. Although in most of the cases, Supercut is used for film or music video manias to create videos for entertainment purpose. In *Life in a Day*, Macdonald and Walker make flexible use of this technique and create a resonance successfully.

<picture 1> Ridley Scott, Kevin Macdonald, *Life in a Day*, 2011

<picture 2> Ridley Scott, Kevin Macdonald, *Life in a Day*, 2011

After the Supercut scenes, a three minute long clip has been shown. In a disordered and narrow room, a little Japanese boy is waked up by his father. After changing clothes under his father's help in the bathroom, the little boy walks into the living room adroitly. The father follows into the room and asks the boy to say "good morning" to his mother. A portrait of a lady enters the camera and the father begins to urge his son to say hi towards the portrait. Audience can realize at this point that this is a single-parent family and the mother of the boy has passed away unfortunately. The left father and son keeps saying "good morning" to the mother every morning. It has become a life custom which revealing their love and sorrow.

After a series of Supercut, this three-minute long clip presents a slow and lyric emotion. It is a clip within stories which will initiate associations. It provides a chance for the viewers to take their time to picture and imagine the Japanese boy's life and

experience. Comparing to the dozens of faces appear in the Supercut, the little boy's sleepy face will be remembered much more clearly and this relatively long clip concludes the "getting up" behavior and the dawn of the day well and masterly.

<picture 3> Ridley Scott, Kevin Macdonald, Life in a Day, 2011

This sequence is a cross connection of wedding anniversary ceremony and sports training scene. At the first sight, these two clips seem lack of connections. The elder couple have been married for fifty years and they are holding a ceremony to celebrate their love. In the other video clip, audience cannot find an evidence to prove whether the two persons who are trying to figure out the using way of the strange instruments are married couples. They even do not appear at the same time before the camera because one of them has to film the video. However, since these two clips have been put and edited together, it is very reasonable for the audience to associate them together and conjecture that the other couple is also a long-married couple. Audiences may try to guess what is the message the director is trying to send. Is it that true love hidden in normal daily life? Or the secret of long marriage is to cooperate in every aspect in the life? Every viewer has his own answer and there may be no "the correct one", which is the most charming point of the montage art.

As a "crowdsourcing" drama/documentary film, *Life in a Day* comprises an arranged series of video clips selected from 80,000 clips submitted to the YouTube video sharing website, the clips showing respective occurrences from around the world on a single day, July 24, 2010.[21] According to Kevin Macdonald and Joe Walker, there are too many clips for them to choose so that they need to hire professional people (film school students, filmmakers, documentary makers) to help them to star rating the clips and log them with keywords.[22]

The crowdsourcing data collecting platform also creates the biggest difference between this film and the exist montage film. In this film, the camera men are not professional persons. They come from all over the world and do not know each other at all. The

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[21] Life in a Day (2011 film), Wikipedia. This is quoted from http://en.wikipedia.org/wiki/Life_in_a_Day_(2011_film)

[22] Video: Life in a Day making interview http://www.youtube.com/watch?v=jf1Al3_qX7c

only common point between them is that they are all YouTube users. Most of them have not learnt about the filming angles and shooting methods. What they have done is writing a dairy with camera instead of pen. This will definitely increase the difficulty of editing work. However, at the same time, just because it is a film shot by normal people, it in a way becomes a "real" documentary film. *The New York Times*' Adam Sternbergh wrote that "the film's most memorable moments are the ones of unexpected intimacy. ... The film aims to tell the story of a planet, but it's the vulnerability of these individual moments, contributed as part of a larger project, that lingers."(Sternbergh, 2011). *The Los Angeles Times'* Betsy Sharkey wrote that "The fact that we all experienced that day is part of what gives the documentary an unusual kind of reliability."(Sharkey, 2011). The film is full of normal moments of normal people. The audience, as a normal person, too, will find it easier to feel empathy and sense connections with others when watching this crowd-sourced film than ordinary movies. We think that the reason this new art project appreciated intimate and emphathetic by so many people results from their clever approach of YouTube.

5. Conclusion

By using YouTube, the film *Life in a Day* becomes the film that interacts with audiences in many aspects. As we discussed during the production process, the filmmakers collect the material sources from YouTube, which plays a role as crowdsourcing platform. In the stage that the film meets their audience, since it is a typical montage film, due to the Kuleshov Effect, viewers can achieve their own reflections when they watch the film. Moreover, audiences' interactive levels towards this film vary. If the audience becomes the owners of the selected clips, they may be satisfied or surprised by looking at how their own clips are located with creating meanings in the entire film. This can mean that they actually have become "the camera man" of the film and taken part in this professional film making process. If the ones whose clips were eliminated may be disappointed, but they can also find a meaning how they contributed to the film's accomplishment. For example, their clips may have inspired the filmmakers during the selecting and compositing process. For the audiences who watch the film without submitting any video clips, they still can interact with it. Although they did not "make" the film, they still can interact with it during watching the film. Since they all already know that the contributors of the

source clips of this movie are the common people like them. Therefore, their own reflections and subjective emotions can be shared intimately and collectively during the watching experience.

Thus far, we have discussed the way of video remix creation which uses a crowdsourcing platform such as YouTube. We think that this kind of new method has developed the film making process from the one under an authoritative directorship to a more interactive, participative, and collaborative one by engaging its audience in diverse ways. In this way, each member of the audience can feel closer and more intimate to the artists and with the artworks. We think that this kind of video remix creation has added a new way to interaction, and what's more, it itself is an expansion of filmic experience.

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