Traffic and connectivities on the web: an audio-visual ecology

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Abstract

The paper attempts a web audiovisual ecology as a way to understand the stage of technique in which we find ourselves and the device in which we operate. This ecology is related with the perception of the set of relations established between the elements of the video and with his surroundings. Through dissection – a procedure of the frames methodology authenticates the overlapping frames by the assembly, framework, etc. from where the meanings of images come- we found, for example, in landscape of Justin TV platform, the meanings attributed to the time live streams are related to flows inserted by transit and connectivity that tensioning and recycle the meanings enunciated by TV off-line to real time.

Keywords: audiovisual, Web, ecology

1 Introduction

The audio-visual image is dispersed in contemporary culture. Even when focusing on one particular area for specific uses, the uses and appropriations that are made of it socially overflow the boundaries of what is usual in the area, allowing connection of people, technologies and images. The phenomenon can be well observed in video-sharing platforms, in which it appears alongside others, made similar according to the most different affinity criteria imagined by users, collectors or not.

On the one hand, we observe the functional expansion of the image outside the media (for one purpose) and its appropriation by them (for another purpose). Such is the case of the one that is captured by security cameras that appears in the flow of television news. We may also think about neuroscience tests with monkeys and robot arms, for example, which are experiments that are mediated by video; or about the uses of cameras in professional sports, to capture game details; or also about nuclear medicine, which installs micro cameras in our bodies to register organic processes. At some point, the remains of such images, at first restricted to an area, fall within the flow of a so-called mass media (cinema, TV, Internet) or the so-called mobile, locative media (cell phones and similar devices), establishing a true short circuit in our imagerial benchmark.

On the other hand, we observe that the audio-visual image of the media is increasingly contaminated by these (viral, in a sense) images, becoming more graphic, for example. In

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addition, it is contaminated by others with a more similar nature, produced for similar purposes to the ones of the media (communication), becoming more aesthetically "improvised" and more ethically "testimonial", for example.

Access to tools (hardware and software) for video production has been becoming progressively more common. Sound and image recording equipment is becoming ubiquitous, either by cost reduction or also by de normalizing of the use of mobile phones and close by for this finality. The popularization of broadband connection and various online platforms free for publication, on the other hand, make access to audiovisual content files simpler, cheaper and faster than in the day of dial-up Internet.

For these and other reasons we discuss a generalization of the audiovisual as pointed out by Machado (2007). He highlights the presence of video in new ways: the video streaming on the Internet, video downloaded from the cell phone, live images and video jockeys of the nightlife. Beyond video art that becomes a luxury item and starts being sold to collectors in art galleries, he also recalls the explosion of amateur production and expansion of means of distribution and channels that exclusively broadcast video on television.

For the author, the characteristic of the electronic image is its extraordinary capacity for metamorphosis: it can be intervened on endlessly, its color values can be subverted, the relationship between figure and background can be reversed, the beings represented can become transparent.

> Because talking about electronic image and sound means to place you outside any institutionalized territory. This is the challenge and the strength of a hybrid object, expanding, mainly impure, of multiple identities, which tends to dissolve like a chameleon in other objects or incorporate their modes of formation. (MACHADO, 2007: p.36).

Focusing specifically on audio-visual on the web, Klipp and Fischer (2010) propose that audio-visual has spread so mucho throughout the media in the current stage of the technique that its uses and appropriations by professionals and amateurs are not controlled by big media companies any more. Important niches were created that have been hotly disputed by different sectors related to production, distribution and provision of resources for audio-visual consumption and realization. However, they warn that the traditional, analog references and the textual narratives prior to hypertext still subsist in them. For the authors,

> The study of audio-visual stem from a set of coordinated and articulate actions of researchers around an emerging problem in the media and on

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the research in Communications, which is related to audio-visual *latu sensu* as a central device of the present moment of globalization of cultures. (KLIPP, FISCHER, 2010: p.40)

This is how Klipp (2010, p. 20) refers to what he calls an audio-visualization of the culture strongly led by the images on the web:

> Because they result from connections and promote others, they respond to an emergency of the contemporary device, rehearsing ethereal linkages that are necessary for the local-globalization. Due to the uses and appropriations that are made of the imagerial archive today, which anyone can steal to communicate, and which anyone enhances with any additional image, we are now witnessing an unprecedented audiovisualization of the culture. What is this? What is the imagerial nature of this audio-visual and this culture?

In order to answer these questions, a cut made on a specific platform, Justin TV, a website for live video steaming, will be analyzed here. We will discuss how audio-visual on the web is stated on it. This will be done from the methodology of frames, an analysis procedure that enables audio-visual and media ecology through its deconstruction.

2 Frameworks methodology as audio-visual ecology

The methodology of the frames (KLIPP, 2010a) involves initially three conceptual axes proposed by the author (frames, ethocities and imaginaries). They are crossed through the four underlying concepts of the work of Bergson (1999) as intuition, élan vital, duration and memory; and through the concept of imageability and kinetics proposed by Eisenstein (1990). The methodology aims to authenticate audio-visuals that are updated in each media and which, nonetheless, keep constantly evolving from this scope. In its processuality, it starts at the dissection of the discrete frames that are unique to each medium, which is when montages, frameworks and meaning effects happen. The frames and territories of experience ante the significance of mediatic constructs (the ethocities) are perceives in the authenticated frames. These constructs´ ultimate sense is intermediated by imaginaries that are minimally shared among all participants in communication processes. Mediatic environments and socio-cultural ambiences meet, propagate and penetrate one another in the interweaving of these techno-cultural assemblages. That is why the methodology authenticates and acts under and over an audio-visual ecology.

In the case of audio-visuals on the web, the stronger frameworks are those that remain (or last – they are the lasting frames) on the screen of the connected (fixed or mobile) computer.

They are, among others: browser, links provided for navigation, design and architecture of the interface, operating system, navigation bars and menus. It is in this enunciative environment that the intermediated senses for ethocities[3] are produced. That is, for the people, facts, events, durations and objects that the web shows as such, but that are in fact concepts or scenes of the world.

The audio-visual ecology to which we refer follows the path of communication studies introduced by Marshall McLuhan. For him, the media has the effect of creating environments that are understood as construction processes rarely perceived by his contemporaries. Here, in turn, the frames are considered as updated environments that produce a territory and at the same time of a larger one, (an ambience or a techno culture or a device, depending on the theoretical perspective that we adopt) that is the first frame of these images.

This approach attempts to overcome failed anthropocentric vision, since it does not consider the environment as a tool or instrument that we can simply make a good or bad use. McLuhan (1999, p. 25) struggled against this perspective, insisting that "any technology can do anything but add to, or bend to what we already are." The perspective is in line with the so-called deep ecology of Arne Naess (1970), a branch of ecological thinking that emerged about the same time of McLuhan's reflections on the environment.

Deep ecology differed from superficial or shallow ecology by thinking that no form of life has an instrumental value. As Capra explains:

> Shallow ecology is anthropocentric, or human-centered. It views human beings as above or outside nature, as the source of all values; and ascribes only an instrumental value, or a value of 'use', to nature. Deep ecology does not separate human beings - or anything else – from the natural environment. It sees the world not as a collection of isolated objects, but as a network of phenomena that are fundamentally interconnected and interdependent. Deep ecology recognizes the intrinsic value of all living beings and conceives humans as just one particular strand in the web of life (CAPRA, 1998, p. 25-26).

Although the methodology of framework has not been proposed directly related to McLuhan's ecology, or that this was not explicitly referenced in the concept of deep ecology, there are close relationships between them. The deconstruction produced by the methodology of frames enables to link together these ecologies (and others that go beyond the scope of this

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[3] They are so called any and all media constructs whose meanings of identity are attributed by the frames (areas of experience and meaning) of each media. This implies, for example, the distinction between what is a channel, a video and a program on TV and on the web, in film and on TV etc. We emphasize that even in the theoretical perspective we adopt in every media, the ethocities have fluid meanings precisely because of the compound of frames, specific to each media, in which they are meant.

article) and mainly to perceive, as each ecology proposes, modes of each media to create worlds *sui generis* that engenders, as well as notice, unlike other ecologies, the recycling of cultural remains that it performs.

In the methodology of the frames, researcher's look is necessarily ecological, in the sense that he is necessarily dismissed from his authority *a priori* on the object; to the extent that he is also challenged to be seen by the object that he sees, trying to establish inaugural relationships between him and his object of research. By dissecting the frames[4] and moldings[5] denatures the researcher's gaze, that most of the time is blinded by the situation. This enables him to intuit, for example, the differences in nature between a film and a film on television, which is not a film but a TV show.

By dissecting the existing frameworks in Justin TV we realize that they suggest to the broadcast images means of (sense of, sentidos de) live video, channel, user, advertising, Justin himself, TV, media, of global and local, of "citizen" and abroad. Besides these, very similar to those suggested by the television off-line, it follows the practiced frameset strong sense of traffic and connectivity, generally absent in the TV off-line. This circumstance leads us, in this article, to the need to specify certain practices accustomed on the site, as well as to try to understand them as more consistent manifestations in contemporary device.

3 Traffic and connectivity as urgencies of the contemporary

Justin TV is a live video broadcast and exhibition platform that has been on the air since 2007. It replicates part of the name of its creator[6] and is presented to the user at its home page (in the "About Us" link) as "a service that was born from the experience of web broadcast 24 hours a day, of a man named Justin Kan, who always had a hat with a webcam". This philosophy is reflected in the maintenance of the principle of several small communities connected to the larger community Justin TV, always under the "channels" frame. Its pragmatic contributed to the establishment of a "genre" called lifecasting (broadcasting of life). It broadcasts live videos produced via cell phone with specific applications for Android and iPhone; or live record-images of the 24 daily hours of activities of cats, dogs, chickens, etc., main characters before which a camera is turned on. It may even be a webcam.

Even though the website has also added professional (broadcast and cable/satellite) TV

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[4] We call frames to those territories of experience and meaning built according to the logic of each environment. On television for example, they are: programs, genres, the program schedule, etc.

[5] We call moldings to those technical and aesthetic procedures that blend together the visible elements within a frame, almost always related to the composition of the framework or plan, for example.

[6] Available at http://www.justin.tv/justinkan

channels from various parts of the world to its platform, the live broadcast of life unfolding is still central in the sense that Justin attributes to itself. This inaugural experience operates as an important frame of all the senses that are conferred to the videos that it broadcasts.

The audio-visual experience on Justin TV (and other video sharing platforms, with or without live broadcast) should be considered in its first frame which is the socio-cultural context from which it emerges: the contemporary that we need to contextualize even if it is rapidly. In the first place, it is important to say that although we see the web as a visual device to spell out meanings and experiences on traffic and connectivity, tranffic and connectivity extends well beyond the audiovisual and media, and are in accordance to the emergency room of a global culture.

For Foucault (1985) every device has the function of responding to an emergency of a particular historical moment. The contemporary, which has the globalization as one of its key dimensions, seems to have the traffic and connectivity as an emergency.

The sociologist Sygmunt Bauman (2004) is one of the authors who recognized this urgency. He points out that, nowadays, with the networks and mobile technologies, cell phone and GPS, connectivity has been at the center of a culture marked by online shopping, distance learning, internet dating, instant messaging, etc. It enables an uninterrupted, possible and desirable experience of traffic. Our cell phones have fully charged batteries and increasing areas of coverage for that. As the author emphasizes (Bauman, 2004: p. 78), "You would go *nowhere* without your cell phone (nowhere is, after all, the space without a cell phone, or with the cell phone out of coverage area or without battery charge). Being with your cell phone, you are never *out* or *away*. You are always in - but never locked in one place."

For the author (2004, p. 52), this logic of connectivity also sets the tone to human ties, which went from "relationships" to "connections", and from "partners" to "networks"; in a different way that from the family relationships, partnerships and similar relationships. A "network" serves as a matrix both, to connect and to disconnect. It is not possible to imagine it without the two possibilities. In the network, they are equally legitimate choices, they share the same status and have identical importance. "This is the case of the chats in which we belong to the flow of messages, of garbled and abbreviated words to accelerate the circulation because we belong to the conversation, not to what is being talked about. The only question is to keep the chat working. Silence equals exclusion." (Bauman, 2004, p. 52). In our point of view, this flow in which the large network seems to insert us has a strong audio-visual quality.

The movement of information and especially of connected networks generates a type of traffic that is different from that of transportation. It is a kind of post-territorial movement,

which is no longer geographical, but pure flow, as explained by Di Felice (2009). In that work, the author proposed a typology of relations between subject and territory engendered by the environment to which we add, from this article's point of view, that it is from a different imaginary time: writing, for example, creates (or imagines) a kind of trip that expands cities, as happened during colonialism, when there was a project, a text between the subject and the landscape. Through electricity, in turn, the cityscape becomes a duplicate and mobile form like the blurred landscape that someone that is looking out the window of the bus or the elevator, since it is a way of displacement (imagined) without movement: the subject is moved mechanically, and the landscape moves mechanically in the city. In the same way as in the cinema, which appears at this time.

With the new media, a more contemporary one, society presents itself (imaginarily) in communicative flows. Di Felice thinks, for example, of the movement that we have on websites like Second Life or in a game. But he also thinks of the movement of a driver that is guided by GPS in a city, or of pedestrians that access data on their cell phones several times while walking. In such cases the traffic is a false movement and resembles more an immersion context. The landscape is no longer something punctually geographical and physical of the subjects, and expands in the form of a web that is woven moment to moment (despite the subjects, even more with an information network). These experiences produce a movement (imagined) that is not linked to an action in space. It is no longer a movement in which something passes from one place to another; it is a form of traffic, of passage from one place to the same place. The author calls it atopic, and it is always changing. Synergy between subject, territoriality and informative technology, transiting is joining the informative flow, a movement that is neither that of the nomad nor of the sedentary anymore. It is a third form raised by Deleuze and Guattari (2000) in the example of the artisan who is immersed in the flow of timber.

In other words, a new way of living, in which there is no territory to cross or geographies in which to reside, also emerges from this new form of movement. When we see the way, very practiced in video-sharing websites, of surrounding a major player with "related videos" or "related channels" (as in the case of Justin, where the channel is more important than the video), and the frames that invite you to "share" or to direct this video to other social networks in which the user is also properly connected (figure 1), we think this is one of the ways that such platforms suggest traffics (one ethocity, remember!); it is an invitation to conduct a post-territorial movement: join the flow.

In this new context, traffic and connectivity appear on the web as a construct, as two

inseparable realities. Connectivity is mostly a promise of traffic, of being able to walk "loose" in all directions, without boundaries, slip into the global world. Traffic, in turn, is a promise of connectivities of various natures (human, technological, imagerial) for each "step" that is taken.

This scenario or environment, the first frame, produces a series of changes in the second frames. The ambience (web) where Justin TV (and video platforms in general) is hosted and is accessed is not the same as traditional TV.

Even though the TV can be watched in public places like train stations, bars, doctor's offices, its main ambience is the home. It is at home itself that people watch TV for more time and it is the home that frames the TV schedule. This is a very important frame of television, since the broadcasters' programming is geared towards an audience that would imaginarily be the one that is at home in the given moment: housewife = cooking shows; children = cartoons; family = newscast. The ambience of Justin can, however, be considered as the traffic itself crossing spaces that were so defined before – more in the imagination than in real life, it is true, like the spaces of the house and of the street in the ways DaMatta (1999) approaches them.

That is why the new environment (the TVs online) recycles old and establishes new social spaces, even requiring new sociability imaginaries. Cell phones, micro and nano computers with cameras are responsible for an uninterrupted connection, regardless of schedules or programming grids (the TV's off-line) that still mimic a logical long-bankrupt organization of social relations, especially the family in daily schedules.

Thus, the traffic and the connectivity that are made possible by technology (web) characterize both the contemporary context and the ambience in which we watch the video. The ambience of the traditional TV already enabled a number of connectivities that the cinema did not allow.

As found by Barbero and Rey (2001, p. 33), the televised flow constituted the most real metaphor for the end of major reports by the equivalence of all speeches, by the interpenetrability of all genres, and by the transformation of ephemeral into key of production and into a proposal of aesthetic enjoyment. The new experience brought by TV remitted to new ways of being together in the city. According to the authors, "At the same time that it disrupts the collective experience, making the meeting impossible and dissolving the individual in the most opaque of anonymities, [the TV] introduces a new continuity: the one of networks and circuits, the one of the connected". However, this type of connectivity goes more through the experience of reception than individuals or small groups have in common in the midst of urban chaos and in the loneliness of each apartment. The kind of enunciative connectivity practiced by web TV´s such as Justin is of another nature, which should be further explained.

4 Traffic, connectivity and live video on Justin TV

The motto of Justin (the platform) in 2009 was "live video and chat for everyone". Currently (2011), it is "streaming live video broadcasts for everyone". This is visible on the top navigation bar. Even though it varies depending on the browser, in all cases it is an important frame of the ethocity Justin TV, which, on the other hand, frames the entire platform. The live video that is "watched" or "explored", the broadcast, the "everyone", and, maybe, in the background, the chat (which is always live) are central in the production of senses about the platform.

One of the visual brands (figure 2), with the white letters JTV on a blue background and a small red circle in the upper right corner, is one of the constructs that shows the centrality that live video has on the platform. This red circle also appears on the first page of Justin (figure 3A), in the video headlines. This page works almost like an anteroom, accessed by visitors that are not part of the community yet by typing the URL or by those who come to it through a search website. On this page (figures 3 A and 3 B), they are asked to register or, if they have already registered and did not save their passwords in the hardware from where they are accessing it, they are asked to login[7]. On the homepage, then, there is a headline to watch live videos, which appears in a set in which there is a player (which runs a video) and four frames. These frames are to the right of the player, where one image, the name of the "channel" (channel and user are the same thing on Justin), and again the red circle that appears in the visual brand as a sign for live overlap.

However, the red circle in fact refers to the camera when you are recording or broadcasting live. This is not a sign (enunciation) for those watching, but only for those who are looking at the camera's eye.

TV stations off-line often use other signs to indicate that what we are watching is live. One example is the station's logo in color (on the recorded broadcasts there is no color), or the caption "live" with a logo, etc. On Justin TV there is a construction that gives real-time broadcast wider senses of time, as if it was a time produced both by those who broadcast and by those who watch: it is a time that connects. The association between the eye that watches through the camera and the one that watches the video on the player suggests two-way senses, reinforced by the chat on the pages of the channels.

In summary, Justin's live is advertised as a connective time where the user broadcasts, and, at the same time, sees what is being broadcasted; and where who watches communicates

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[7] English word that means "to connect to something", but which use is already widespread in portuguese, as shown in Figure 2, for "log".

live with who is broadcasting, constantly interfering in the "programming" of the channel, as we can see mainly in the lifecasting genres and in the interaction with participants of the platform's chat.

Therefore, on Justin there are strong enunciations about indexes that were and are complex in traditional television, such as the channel, the place of the viewer in the schedule, the broadcast itself, and the ones that are allowed to broadcast. Senses that are condensed into a temporality that is being called live and presented as a connective time, not as those connected referred by Barbero and Rey anymore, associated more with the experience of watching, for example, a World Cup or a final chapter of the soap opera. It is a type of connection that passes through (transits through) diverse experiences as watching, broadcasting the own life and being watched; interfering in what is being broadcasted and building community.

In the anteroom of JTV (figure 3A), there are two black highlights on the top bar pointing to the construction of live as a constellation in motion, dense in connectivities. We can see the "Justin TV" and beside the "live channels" in the black upper frame. Both are links to the website's audio-visual content: the first accesses the channel list (all) and the second focuses on referring to one in particular (that of direct broadcasts). It is the tone of the Justin universe, a universe in which "producers" and "mobile" occupy the first positions for reading and, perhaps, for access, and the lifecasting genre passes through several categories (figure 3C). To the far right, in "go live", on a red background (which seems to be the color of live), there is the link to the channel of the user, which is necessary to access to begin broadcasting.

Below, most of the page is framed on a white background. There is a player in which a video is playing and, beside it, four frames with other videos available for scrolling. Above all, in white letters on a blue background, the word "explore" (which is a link) remits to the set of Justin's videos. This set of accessible videos enounced by the word "explore" introduces another frame with the phrases "Watch what is happening" and "navigate through all 2,686 live channels", which cuts a subset of the set, so it is a hierarchically superior enunciation: that of live video. Nevertheless, these terms, organized this way, also give the user's experience imperative senses of "exploration", of adventure, of continuous actions, and of flow.

If the experience of watching the platforms' audio-visual is enunciated on the top part of the page, on the bottom part (figure 3B), the accent is on the broadcast. To the left, we read "broadcast that you are doing" (sic), "Start to meet new friends and have fun now". These are two sentences that relate the broadcast to the routine and to a kind of sociability, of connection. In addition to these two sentences with the drawing of a camera and a yellow frame suggesting a post-it note (adhesive paper for quick messages), the set that invites to broadcast is composed of

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three written steps. Here, there are senses of simplicity and everyday life that are offered to the act of broadcasting and, therefore, to the platform. The camera appears as a minimalist drawing of a rough camera (part of it is even hidden by the post-it note): it is said, thus, that you do not need a professional or sophisticated camera; there is no emphasis on the attributes of the camera, so you can use any. Such senses, assigned to the camera, reinforce the desired functional character: what matters is that it works to connect us audiovisually in real time. In the post-it note, there is a step-by-step instruction, a how to make it without getting lost: so, it is impossible to make mistakes; that is, what really matters is the easy connection in real time.

Arlindo Machado (2000, p. 126) already pointed to live and to direct broadcast as the main novelty introduced by television within the field of technical images. For him, live conditions seem to contaminate the rest of the television schedule and print their marks of the present in it. The excess and incompleteness of real time, according to the author, is opposed to the treatment that the cultural industry gives to the same time, imposing a kind of quality control by asepsis to it, a purification of the product of all its marks of work.

McLuhan (1999, p. 359) already said that live, showing (factual) things while they are happening, is what makes television broadcast more processes than products. For the author, the TV image generates forms of inter-relationship of the "do it yourself" kind in a time that is connective, which invites the viewer to enter in flows before everything. This imaginary of the procedural and incomplete live, in which, instrumentally, one can and almost should interfere at any and at all moments, appears enunciated in Justin's platform somehow, albeit resignified in the horizon of a new broadcaster. This horizon is the one of the so-called owner of the channel, in the way in which it appears in the chat and in other moments of the navigation on the platform.

Still on the homepage, on the bottom half, to the right (figure 3B), there is the frame that transforms people who are passing by into users, into "citizens" of Justin, once they inform the data that is requested ("user", "password", "birthday" and "email") and click on the frame "register". Spectators then acquire a "login", are now part of the Justin TV "community", and become owners of channels in which they can broadcast and store past broadcasts.

People are only users of Justin if they are connected to the Internet and connected to Justin. In this sense, people who register, although having the same opportunities to watch of those who do not register, are framed differently and instead of the photo and the user's name, a question mark appears. An anonymous citizen, who is not yet a citizen of the global platform, becomes, therefore, almost an illegal immigrant.

5 Final Thoughts

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The audiovisual web is still becoming itself into a stage of technology where everything is, also, transitional, where available uses and appropriations at the interfaces have been tested and where, at the same time, previous uses and interfaces are both mimicked and tensioned[8].

Within this movement can be seen, however, that recurring modes of enunciation of transit and connectivity are being emphasized. The video platforms are already offering various experiences in connectivity (to another user, another technology, another image) and transit (especially abundant in the frames link, those that always appeal to a user option to click or not where he is offered to, to continue navigating). Thus, although we do not go anywhere nor go to no place, we transit. And this is so because we are taking time to decide where to go: in which of the frames designed pages we must click for further navigation.

In other words, transit and connectivity, listed as such, are actually the most decisive immersion experiences in information we are offered on the web. The immobility and the physical mobility become irrelevant to the experience of ubiquity that allows being everywhere at once. In this experience, we also become a piece of information, a fragment traveling mimetically (or not) in all directions. The passing of things to non-things, advised by Flusser (2007) may have been materialized in the great flow through the contemporary device.

The audiovisual participates of that device in many ways. Justin, with its proposals on what it calls live and on what it calls channels, updates, in our point of view, what Benjamin (1996) called to the cinema times, the "requirement to be filmed", the legitimate right of everyone to appear on the screen and even more, the right of anyone to be shot.

One might think that today, with Justin and other video sharing platforms, both the right to be filmed and the right to film are fully realized. However, as the author already warned, the property relations go unnoticed and, as McLuhan warned us, we continue to see in the current environment, the previous environment, which is undoubtedly the best which preceded it.

Subsidiarily, we understand and propose that ecological approaches of audiovisual, of technique and methodology of research are essential to authenticate the real relations in which such disparate elements converge in a time of which we are contemporary.

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[8] It is possible to imagine, however, that this transient is final, that perhaps nothing more will take place, but only transitorily. But this also is imaginary of a time, which corresponds in many ways to the liquid modernity proposed by Bauman (2001).

Pictures

Figure 1: Justin TV channel with frames of "related channels" and sharing with social networking.
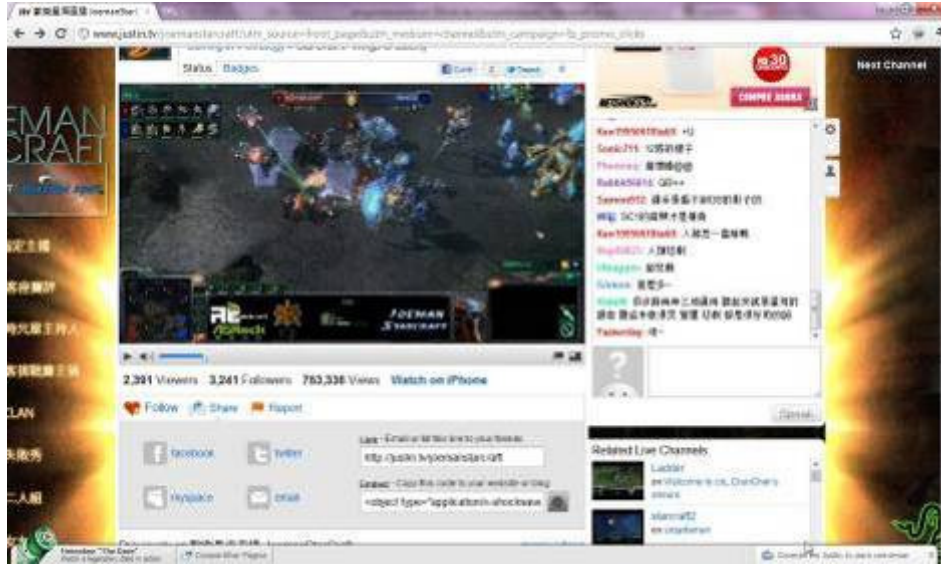
Source:
screenshot of
Justin TV
platform

(www.Justin.tv)
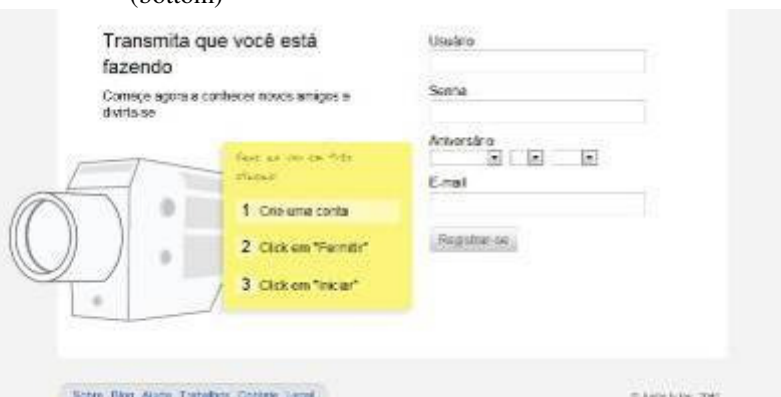
Figure 2: one of the visual brands of Justin TV.

Source: screenshot of Justin TV platform (www.Justin.tv)

Figure 3A: Justin TV's home page (top)

Source: Justin TV (www.Justin.tv)

screenshot of platform

Figure 3B: Justin TV's home page (bottom)

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Source: screenshot of Justin TV platform (www.Justin.tv)

Figure 3C: Justin TV's home page with the mouse over the "live channels".

Source: screenshot of Justin TV platform (www.Justin.tv)

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