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“The most passionate cover I’ve seen”:

Emotional information in fan-created U2 music videos

Abstract

Purpose: This article explores how both producers and consumers of user-created music videos on YouTube communicate emotional information.

Design/methodology/approach: 150 filmic documents containing fan-generated versions of U2’s “Song for Someone” were purposively collected. The author used discourse analysis to understand the types of videos created, the communication of emotional information from both the producers and the consumers, the social construction of emotion in the filmic documents, and elements of intertextuality that represented emotion.

Findings: Fans created videos containing cover versions, original versions of the song with new visual content, and tutorials about how to play the song. Producers of cover versions communicated emotional information, especially tenderness, through facial expression, their surroundings, and corresponding musical elements. Producers’ visual content expressed emotion through meaningful photographs and sad stories. Producers’ descriptions revealed emotion as well. Emotions were individually experienced and socially constructed. Consumers conveyed emotion through likes, dislikes, and expressive positive comments. Intertextuality communicated passion for U2 through tour references, paraphernalia displays, band photographs, imitating the band, and musical mashups.

Practical implications: Information science can work toward a new generation of multimedia information retrieval systems that incorporate emotion in order to help users discover documents in meaningful ways that move beyond keyword and bibliographic searches.

Originality/value: This is one of the earliest research papers in the area of Emotional Information Retrieval (EmIR).

1
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3 **Keywords** Emotions, Affect, Videos, Music, Emotional Information Retrieval, Information

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5 Behaviour, Information Systems, YouTube, Fan Culture, Discourse Analysis, Social

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7 Construction, Music Therapy, Music Psychology

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9 **Paper type** Research paper

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For Peer Review

Introduction

Current information retrieval systems allow people to search for information by full text, keywords, tags, and standard bibliographic metadata, but what if they want something that makes them feel happy or that abounds with passion? Although music itself holds no emotion, it generates emotion in people, and they actively seek it out for its emotional qualities (Davies, 2010). If they could, people would look for music videos or other filmic documents that meet an emotional craving, such as, “I want to watch a movie that will cheer me up” or “I’m in the mood for a video of a happy song.”

Unfortunately, information retrieval systems, including those available on commercial sites such as YouTube, do not support this sort of need well. In order to truly advance information retrieval systems, it is essential to envision systems that go beyond the traditional keyword- or subject-based query and conceptualize information “needs” in new ways. In addition, people are not always necessarily looking to form a “query” that meets an information “need.” They might not know exactly what they are looking for, or they might be simply browsing what is available and interacting with whatever seems interesting (O’Connor, 1993). On YouTube, music videos of potential interest appear on the right hand side of the screen when a chosen video is playing. For example, upon playing the music video for U2’s song “Beautiful Day”, YouTube suggests videos of other U2 songs, as well as songs by similar bands such as Depeche Mode, R.E.M., and Oasis.

It is not the role of socially networked platform providers such as YouTube to provide the metadata that is used to represent, search, or retrieve documents; instead, people who contribute videos (“producers”) and those who view, like, dislike, and comment on videos (“consumers”) happily do it. In an effort to move toward a new generation of multimedia information retrieval systems that incorporate intangible facets such as emotion, this article

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3 explores how both producers and consumers of user-created music videos on YouTube
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5 communicate emotional information.
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10 **Fandom and participatory culture**

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13 People who contribute to YouTube videos that pertain to their interests, whether they
14 are uploading videos or they are providing comments, likes, and dislikes about others' videos,
15 belong to a participatory culture. In this study, participatory culture is defined as "a range of
16 different groups deploying media production and distribution to serve their collective
17 interests" (Jenkins *et al.*, 2013, p. 2). Perhaps contrary to popular belief, participatory culture
18 did not come about with the rise of Web 2.0 applications. In earlier days, fans created videos
19 that remixed or commented on their favourite television shows; the videos were typically set
20 to music. While they did not have the ability to post their videos online, they shared them in
21 face-to-face gatherings of people with the same interest, such as at Comic-Con and Star Trek
22 conventions (Jenkins, 2013). With the dramatic increase in the availability of free and easy-
23 to-use media sharing platforms such as YouTube, a shift has taken place. The official media
24 distributors are still important and existent, but all people who have a webcam or a
25 smartphone are now able to produce and widely disseminate their own creative works that
26 remix or appropriate their favourite songs, videos, television shows, and other media to fan
27 communities that share their interest (Jenkins, 2006; Burgess and Green, 2009).
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46 Jenkins (2013) defined a "fan" as "claiming membership in a particular subculture"
47 (p. xiv). His book, originally published in 1992, helped found the research area of "fan
48 studies", which became a subdiscipline of media/cultural/literary studies. Fan studies
49 incorporates a range of enquiries within fan culture, including fans' social interaction within
50 their groups of common interest, fans' creations such as fan fiction, how fans interact with
51 and discuss their authoritative creators of interest (Wilson, 1983; McKenzie, 2003), how fans
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3 share knowledge, and how fans organize themselves for activism. The rise of social media
4
5 has empowered fans to share their cultural products and communications more easily
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7 (Bennett, 2014). It has led to a focus on “collective creativity”, or content creation that could
8
9 not have been developed without a group (Boulaire *et al.*, 2014, p. 113). Fans’ creations and
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11 conversations have been called media “paratexts”, or texts surrounding and relating to the
12
13 main text (Gray, 2010).
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16 The notion of authority as it is discussed in information science applies to fan culture.
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18 Fan communities centre their activities and passions on the work of an authoritative creator,
19
20 such as U2, as they develop their own works and discussions. Given fans’ propensity toward
21
22 reworking their favourite authoritative pieces, it is worthwhile considering why and how they
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24 view the original versions as the authoritative ones. People determine the cognitive authority
25
26 of a work based on whether they think it is helpful and trustworthy (Wilson, 1963; Rieh,
27
28 2002; McKenzie, 2003). Affective authority is “the extent to which users think the
29
30 information is subjectively appropriate, empathetic, emotionally supportive, and/or
31
32 aesthetically pleasing” (Neal and McKenzie, 2011, p. 131). Both forms of authority can be
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34 observed in fan culture.
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38 Examples of fan studies involving videos demonstrate the rich variety of work in this
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40 area. In fan culture, fan music videos consist of assembled clips from the television show or
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42 movie of interest that highlight certain aspects of the show, such as intimate relationships
43
44 between characters or plot lines. These clips are set to music. Fans who make these videos are
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46 called “vidders”, and their creations are called “vids” (Jenkins, 1992; Sexton, 2007; Ng,
47
48 2008). Vidding is an individual, collective, and social activity all at once (Turk and Johnson,
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50 2012). Several studies have been conducted on vids; for example, Ng (2008) analysed vids
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52 featuring the romantic relationship between Bianca and Lena, two female characters on the
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54 soap opera *All My Children*, and related them to other representations of LGBT relationships.
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3 Other fan studies papers focus on music videos that instead of featuring the TV show
4 or film more prominently than the music, focus on music videos that feature the music itself.
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6 Baym (2007) described how geographically dispersed fans of Swedish indie music use a
7 variety of online platforms to share videos, discuss the music, and create community; Ito
8 (2010) outlines fans' creations of anime music videos. Boulaire *et al.* (2014) explored the
9 different types of fans' YouTube videos that were based on one song. The types included
10 "semantic and non-semantic montages ... imitation, diversification and ornamentation" (p.
11 131). The authors suggested how these collectively created works could inform digital
12 marketing practices.
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24 25 **The intertextuality of music video creation** 26

27 Given the nature of fan-created videos and other products, in which fans assemble
28 pieces of media from different sources into new works, create their own versions of
29 authoritative cultural products, and so on, the subject of intertextuality inevitably arises in
30 academic discussions of participatory culture. When people interact with a text, they create
31 its meaning by way of their past interactions with other texts (Barthes, 1967; Barthes, 1977;
32 Murphy and Rafferty, 2015). The idea of authorship in popular music is especially fluid. Fans
33 rewrite lyrics, create cover versions, make remixes, and mashup their favourite songs
34 (Vernallis, 2013). Most fan studies scholars see fan creations as communally created: "[a]s
35 part of their mediated authorship, fans emphasize and foreground the intertextuality of their
36 creative work", and the fan groups within which the works are created form "discursive
37 contexts" (Stein and Busse, 2009, p. 193). Additionally, there are many people involved in
38 the authoritative versions of popular music. Not only do the performers "author" the songs,
39 but the producers, the record label, and the songwriters do as well (Karpovich, 2007).
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3 When fans set their favourite show clips to music, intertextuality can be observed, but
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5 it also happens in authoritative works as well. For example, many music videos created by
6
7 famous artists use common visual imagery intertextually such as television news, classic
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9 films, surveillance, dreaming, clips of their own older music videos, and videos from other
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11 pop music stars (Karpovich, 2007; Vernallis, 2013). Vernallis emphasizes the importance of
12
13 the interplay between image and music in music videos. Discussing the video for U2's "With
14
15 or Without You", she wrote, "there is something fragile and earned about the intimacy ... one
16
17 of the best music videos of the eighties ... with delicate projections of shadows of tree
18
19 branches and water" (p. 5). Werner (2014) studied vids on YouTube of youth dancing like
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21 Beyoncé in their homes; she noted how Beyoncé's dance style makes intertextual references
22
23 to female personas that exist in other times and contexts, including belly dancers and
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25 strippers.
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29 According to Ott and Walter (2000), types of intertextuality in media include parodic
30
31 allusion, self-reflective reference, and creative appropriation or inclusion. The last type can
32
33 cause legal concerns for the appropriator due to intellectual property law. The authors provide
34
35 the following example in relation to U2:
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38 "In 1991, Negativland and SST Records were sued over the band's single, 'The Letter
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40 'U' and the Numeral '2', which sampled U2's music, interviews with band members,
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42 and a particularly foul-mouthed off-air moment from DJ Casey Casem [sic]. Though
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44 Negativland was ultimately forced to pay legal fees and damages totaling more than
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46 \$90,000, their single illustrates how the stylistic device of inclusion can function
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48 rhetorically as a mode of critique. By combining textual fragments in a manner that
49
50 invited a rereading of the band U2, Negativland denounced what they saw as the
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52 'self-righteous and complacent image-world of the [U2] stars'
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54 (quoted in Herman & Sloop, 1998, p. 7)" (Ott and Walter, 2000, p. 437).
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3 Ott and Walter also noted the importance of internet surfing in the information
4 seeking and retrieval process. Surfing, and its inherently intertextual nature, needs to be kept
5 in mind as the next generation of information retrieval systems is conceptualized, because
6 surfing as a form of browsing (O'Connor, 1993) is perhaps counter to the traditional
7 information seeking and retrieval process recognized in most information science research
8 and practice settings.
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18 **Emotion in music**

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21 The ability of people to describe and convey their moods and emotions, or at least to
22 describe and convey them uniformly in a manner that would be beneficial to information
23 retrieval, presents a challenge (Lee and Neal, 2007; Neal *et al.*, 2008; Rossi and Lee 2015).
24 Psychology tends to focus on addressing negative feelings, although more research is needed
25 on positive emotions “to guide applications and interventions that might improve individual
26 and collective functioning, psychological well-being, and physical health” (Frederickson,
27 1988, p. 300). Frederickson suggests advancing work in the emotions of joy, interest,
28 contentment and love. Allowing information retrieval system users to search, browse, and
29 retrieve by positive or desired emotion is one way that information science can contribute to
30 practices such as music therapy, which operates on the belief that music improves mental and
31 physical health (Hanser, 2010; Juslin *et al.*, 2010). Identifying how these and other positive
32 emotions are conveyed and expressed in multimedia documents such as photographs, videos,
33 and music is a step toward advancing this area. With respect to this idea, Knautz and Stock
34 (2011, p. 977) noted:
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52 “Content-based video retrieval in general and the retrieval via emotions in particular
53 carry with them a good few challenges yet. It would be important to determine what
54 specific content ... arouses certain emotions (in most cases: happiness) in the viewer.
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3 Research on such ‘emotional points of reference’ (relating to the “cognitive reference
4 points” of Eleanor Rosch (1975)) remains to be performed.”
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7 Since music videos were analysed in this study, it makes sense to explore music and
8 emotion. Music is the “language of the emotions” (Mithen, 2006, p. 24). In fact, the primary
9 reason people listen to music is because of the emotion it invokes in them (Woody and
10 McPherson, 2010).
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16 A wide range of research has been performed on the relationship between music and
17 emotion, particularly in the disciplines of psychology and music. Juslin and Laukka (2003)
18 reviewed prior studies of the communication of emotions in both vocal and musical
19 expression. Statistically speaking, anger and sadness were better decoded and encoded than
20 were fear, happiness, and tenderness. The authors recommended studying more than one
21 encoder (performer), as well as studying encoders and decoders (listeners) together, since
22 both are involved in the communication process. The ability of performers to communicate
23 specific emotions to listeners is relatively well-documented (Juslin and Timmers, 2010). In
24 one encoding and decoding study, a flutist and a violinist were asked to ornament melodies of
25 a Handel sonata in order to convey happiness, sadness, love, and anger. According to the
26 listeners’ responses, all emotions except happiness were communicated relatively well
27 (Timmers and Ashley, 2007). Various musical cues have been found to express certain
28 emotions; for example, a slow tempo, a low sound level, legato articulation, and a retardando
29 (slowing down) at the end of the song all express tenderness (Gabrielsson and Juslin, 1996;
30 Juslin and Laukka, 2003).
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49 Woody and McPherson (2010) discussed emotion in musical performers. They linked
50 emotion to motivation: people are motivated to practice or perform music because *playing*
51 makes them experience the same positive feelings they feel when they *listen* to music. While
52 musicians might be motivated to play because of these emotions, they also benefit from
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3 emotional connections that are created socially with their fellow performers. People who
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5 perform publicly may induce the emotions that they need to convey in a performance by
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7 thinking about a real memory from their past or imagining a sad event. A goal for musicians
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9 is to “feel” the emotion in the music, rather than only relying on the manipulation of
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11 technicalities in their performances, although doing so does not ensure they will have the
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13 intended effect on the audience (Juslin and Timmers, 2010).
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17 Research has shown that people who are in a bad mood seek out music more often
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19 than people who are already in a good mood (Konečni, 2010). However, understanding *how*
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21 music elicits emotion is still somewhat of a mystery (Juslin *et al.*, 2010). Listeners might
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23 experience emotion from the music through a few different channels. “Emotional contagion”
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25 means that the listener might feel the emotion that the performer expressed through the
26
27 music; in other words, this could be how a performance expressing happiness makes a
28
29 listener feel happy. Performers could also evoke emotion in the audience by violating
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31 listeners’ expectations of the music, such as in the creation of musical tension. In cognitive
32
33 appraisal, people feel emotion based on how they judge something, such as experiencing
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35 amazement elicited by the beauty of a particular musical performance (Juslin and Timmers,
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37 2010). Human brains might be hard-wired to respond to basic features of music, such as loud
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39 sounds. People also might experience emotion through music because it links to another
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41 stimulus, such as the memory of a past event (Juslin *et al.*, 2010).
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47 **Emotional Information Retrieval (EmIR)**

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49 Emotional Information Retrieval (EmIR), a term coined by Schmidt and Stock (2009),
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51 is a burgeoning research area that seeks to make it possible to find items by emotion. EmIR
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53 researchers thus far have focused on documents that are not in textual format, such as images,
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55 videos, and music (Lee and Neal, 2007; Schmidt and Stock, 2009; Neal, 2010; Knautz *et al.*,
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3 2010; Knautz and Stock, 2011; Knautz, 2012; Siebenlist, 2012). Interfaces may need to be
4
5 reconceptualised to enable retrieval by emotion. For example, Knobloch and Mundorf (2003)
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7 foresee “a next generation of interfaces that will probably decode the user’s mood and the
8
9 corresponding music need from information such as heart rate, body heat, and pupil width”
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11 (p. 504).

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14 To date, EmIR researchers have focused on approaches familiar to information
15
16 science. Lee and Neal (2007) investigated how music could be explored by collectively
17
18 assigning emotion through the use of directly manipulated sliding bars and five basic
19
20 emotions: happy, sad, fear, anger, and disgust (Power, 2006). Work by Neal *et al.* (2008)
21
22 suggested that “happy” was perhaps the easiest emotion for people to agree on when
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24 determining emotion in music. Neal (2010a) used discourse analysis to determine how basic
25
26 emotions are conveyed within “photographic documents” on Flickr, which she defined as the
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28 photograph itself, its title, its “likes”, and its “favourites”. She found seven visually
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30 communicated themes: facial expression, colour, light contrast, symbolic, inanimate
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32 observation, action, and social norms, as well as six textually communicated themes:
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34 storytelling, jokes, inside story, text-as-image, antithesis, and personal opinion. Noting Flickr
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36 users’ overwhelming preference for “happy” pictures over any of the other five basic
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38 emotions, she followed up this study with an investigation into what makes people think
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40 pictures are “happy”. She found visual trends among Flickr photographs tagged with the
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42 word “happy,” such as smiling faces, sunny weather, cute animals, and expressions of love
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47 (Neal, 2010b).

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49 Schmidt and Stock (2009) asked participants to tag emotions they found in images
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51 using scroll bars. This led to the development and testing of a prototyped system, called
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53 Media Emotion Search (MEMOSE), that allows users to describe and search for multimedia
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55 documents using scroll bars and ten basic emotions (love, happiness, fun, surprise, desire,
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3 sadness, anger, disgust, fear and shame) (Knautz *et al.*, 2010; Siebenlist, 2012). Knautz and
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5 Stock (2011) again used scroll bars to evaluate whether users' emotional responses to videos
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7 were consistent, and they found a high level of consistency among participants' emotion-
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9 based "votes."
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12 Although their works were not labelled as EmiR, other researchers have attempted to
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14 find methods of capturing emotional or connotative information for purposes of retrieval. In
15
16 an attempt to improve access to images through browsing, Yoon and O'Connor (2010)
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18 showed promising results with an "association thesaurus" linking denotative terms to possible
19
20 connotative descriptors. Music Information Retrieval (MIR) researchers have investigated
21
22 ways to automatically extract and represent emotion in music, but this approach "does not
23
24 account for the whole diversity of emotions expressible through music (Alanki *et al.*, 2014, p.
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26 373). A growing body of research exists in the area of sentiment analysis, which attempts to
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28 analyse users' moods qualitatively as expressed on social media, in the news, and in other
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30 domains (Thelwall and Buckley, 2013; Wöllmer *et al.*, 2013).
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36 **U2 and U2 studies**

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38 U2, which has had the same four members since its inception in 1976, holds a special
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40 place in the world of rock and roll. They have been billed as "the biggest band in the world"
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42 (Flanagan, 1995, p. 5). In its list of the 100 Greatest Artists, *Rolling Stone* ranked U2 at
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44 number 22 ([http://www.rollingstone.com/music/lists/100-greatest-artists-of-all-time-
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46 19691231/u2-20110420](http://www.rollingstone.com/music/lists/100-greatest-artists-of-all-time-19691231/u2-20110420)). The author of that article, Chris Martin of Coldplay, discussed U2
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48 lead singer Bono's positive contributions to the world such as his social justice work in
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50 Africa and his support of Greenpeace. Martin complimented Bono for being one of the few
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52 famous people who uses his "fame in a good way." Although Bono's work on economic,
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54 political, and social justice issues is polarizing in certain circles, he is generally applauded for
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3 his efforts by world leaders, and these political and social justice influences show up in his
4 lyrics as well (Flanagan, 1995). The band's music has been described as "Irish soul music"
5 that transcends "nationality and musical boundaries" (Sawyers, 2000, p. 240).
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10 Fans know U2's songs and live concerts to be quite emotional. One reason for this
11 might be the band's connection to spirituality. Bono and other members of the band are
12 Christian, and although they do not overtly proselytize, elements of Christianity can be
13 observed in their actions and song lyrics (Flanagan, 1995; Stockman, 2001; Helme, 2004;
14 Galbraith, 2014; Feinauer, 2014). The lyrics of "40", a song on 1983's album *War*, are a
15 revised version of Psalm 40 in the Bible. One of U2's most famous songs, "I Still Haven't
16 Found What I'm Looking For" from 1987's *The Joshua Tree*, is a gospel song, according to
17 Bono (Stockman, 2001). In it, he sings, "You broke the bonds. And you loosed the chains.
18 Carried the cross of my shame. Oh, my shame. You know I believe it".
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30 Galbraith (2014) discussed interlinked religious and emotional elements in U2's 2009
31 album *No Line on the Horizon*. One of its songs, "Magnificent", borrows chords and vocal
32 refrains from Bach's version of the biblical Mary's *Magnificat*, which Bono said creates a
33 "happy-sad feeling" of "agony and ecstasy" (Galbraith, 2014, p. 120). Also from that album,
34 "Unknown Caller" subtly borrows from hymns with a pronounced effect on the listeners, as it
35 calls for them to "Go, shout it out, rise up":
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43 "The sound itself and the listener's reception of and reaction to the music become all
44 important, stimulating social associations and emotional responses, and relegating the
45 listener's cerebral response to a matter of secondary significance ... When – as often
46 in U2 songs – the song's seductive form takes priority over the production of content,
47 and evocation takes precedence over precise meaning, U2 manage to open up a space
48 for what, to many listeners, will count as a spiritual experience" (p. 121).
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3 The area of U2 studies is a growing and multidisciplinary trend in academia. U2CON,
4 an academic conference exclusively focusing on U2 studies, was held in 2013 and 2015, and
5 another one is planned for 2017 (<http://u2conference.com/>). A review of this site, as well as
6 the site's bibliography, will reveal a wide range of intellectual topics about the band. Scholars
7 from music, philosophy, theology, psychology, and more have participated in the conference.
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14 15 16 **“Song for Someone”**

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18 “Song for Someone” is a U2 song from the band's 2014 album *Songs of Innocence*.
19 The song is about the time when Bono (Paul Hewson) met his future wife Ali (then Alison
20 Stewart). Bono was 13 and Ali was 12 (Rolling Stone, 2014). Bono uses this song to express
21 the solace Ali brought to him after going through his difficult childhood: “I don't know how
22 these cuts heal, but in you, I found a rhyme” ([http://www.u2start.com/content/article/4/The-](http://www.u2start.com/content/article/4/The-origins-of-the-Songs-Of-Innocence/)
23 [origins-of-the-Songs-Of-Innocence/](http://www.u2start.com/content/article/4/The-origins-of-the-Songs-Of-Innocence/)). It was released as a single in May 2015. In July 2015, a
24 short film was released that featured the song. The film, which stars Woody Harrelson, tells
25 the story of a man getting released from prison. “The piece thematically links to RECTIFY,
26 SundanceTV's Peabody award-winning series that follows the story of Daniel Holden and his
27 family as they struggle to move forward after Daniel's release from 19 years on death row”
28 (SundanceTV, 2015).
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43 The song is acoustic and focuses mostly on the guitar and vocals. It is slow in tempo
44 and very gentle-sounding, although it builds up to a strong, emotional finish, when Bono ends
45 it with: “If there is a kiss I stole from your mouth, and there is a light, don't let it go out”.

46
47
48 Doyle (2014) described the song as “soaring.” Powers (2014) states that in the song, Bono is
49 “tracing the evolution of a stubborn optimism that would later make U2 the biggest band in
50 the world, and the one most likely to be accused of overreaching”

51
52
53
54
55
56 <http://www.npr.org/sections/therecord/2014/10/08/354096944/the-dream-of-ridiculous->
57
58
59
60

1
2
3 [men](#)). Even in this simple love song, Bono builds Christianity into the lyrics: “I’m a long,
4 long way from your Hill of Calvary”. In the Bible, the Hill of Calvary is the location where
5 Christ was crucified ([http://www.bible-](http://www.bible-history.com/jerusalem/firstcenturyjerusalem_hill_of_calvary.html)
6 [history.com/jerusalem/firstcenturyjerusalem_hill_of_calvary.html](http://www.bible-history.com/jerusalem/firstcenturyjerusalem_hill_of_calvary.html)). As with many of U2’s
7 lyrics, this line has many potential meanings, and it is left up to the listeners to decide what it
8 means to them (Barthes, 1967).
9
10
11
12
13
14
15

16 When the author hears the song, she feels a bittersweet sadness, and it makes her
17 reflect on a range of experiences in her life: the ongoing development of her spirituality, the
18 loss of past relationships, and when she first met her current partner. Throughout the course
19 of this research, she has had chills, cried, and felt joy at different times as she listened to and
20 watched the fan-created videos of the song. As a member of the U2 fandom, she posted a
21 personal version of the song on YouTube, in which she sang it acapella from her office, but
22 she did not include it in the dataset for this research.
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33

34 **Research questions**

35
36 This research analysed emotional information in user-generated videos of “Song for
37 Someone”. Following Neal’s (2010) “photographic documents”, the term “filmic document”
38 will refer to the entirety of each YouTube video analysed, including the video itself, the
39 producer’s description of the video, the consumers’ likes, dislikes, views, and comments on
40 the video. Research questions were as follows:
41
42
43
44
45
46

47 RQ1. What types of user-generated videos of U2’s “Song for Someone” have been shared
48 with the U2 fandom on YouTube?
49

50 RQ2. How do the video producers in this fandom communicate emotional information in the
51 filmic documents?
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3 RQ3. How do the consumers in this fandom communicate emotional responses to these filmic
4
5 documents?
6

7 RQ4. How does intertextuality contribute to the communication of emotion in these filmic
8
9 documents?
10

11 12 13 14 **Methodology**

15
16 This study applied discourse analysis, defined as “a cluster of related methods for
17
18 studying language use and its role in social life” (Potter, 2008, p. 218), to filmic documents
19
20 containing user-created videos of U2’s “Song for Someone”. Discourse analysis is used with
21
22 increasing frequency in information science research (McKenzie, 2003; Neal, 2010; Neal and
23
24 McKenzie, 2011). It is an appropriate method for library and information science because it
25
26 analyses communication, and communication is central to the field (Budd and Raber, 1996).
27
28 Also within library and information science, discourse analysis “permits analysis of the ways
29
30 in which information, its uses, and its users are discursively constructed ... such that power
31
32 over them can be exercised in specific ways” (Frohmann, 1994, p. 119).
33
34
35

36
37 As Potter noted, discourse has historically been used to study language, such as
38
39 interview transcripts, but it is being used more frequently for other data sources, which brings
40
41 advantages to the researcher. For example, collecting data from a publically available website
42
43 permits researchers to observe social construction taking place, including “discursive forms
44
45 of presentation and interaction that can be witnessed immediately or archived in various
46
47 iterations and moments” (Markham, 2008, p. 457). Discourse analysis can and has been
48
49 applied to other forms of media, such as films and photographs (Iedema, 2003; Clark, 2008;
50
51 Weintraub, 2009; Neal, 2010; Vernallis, 2013; Werner, 2014). Analysing video qualitatively,
52
53 as opposed to observing live action, also helps the researcher with analysis because video
54
55 captures substantial amounts of data including “conduct, talk, interaction, and comporment
56
57
58
59
60

1
2
3 as well as the features of place, bodily adornment, and material objects” (Gibson, 2008, p.
4
5 917). Werner (2014) used discourse analysis in her research involving user-created YouTube
6
7 videos containing youth dancing to Beyoncé songs, as well as the videos’ comments. She
8
9 sought to understand the intertextual social and cultural constructions created by that fan
10
11 community.
12

13
14 Although many varieties and theoretical approaches to discourse analysis exist, this
15
16 study utilized Weintraub’s (2009) approach, which he developed for studying the discursive
17
18 interaction between a visual source and its accompanying textual information. He emphasised
19
20 the importance of ideology in discourse, and states the following as the two theoretical
21
22 principles behind discourse analysis:
23

24
25 “1. An authoritative discourse will be the most ideological, because it involves the
26
27 strongest claims of power and knowledge; thus it is most worth analyzing. 2.
28

29
30 Discourse must always be analyzed in context, in order to reveal its social and
31
32 therefore ideological functions” (Weintraub, 2009, p. 203).
33

34
35 According to Weintraub’s method, the process of discourse analysis involves first
36
37 describing the visual content and their “accompanying texts”, analysing the context of the
38
39 content and the “accompanying texts”, and finally discussing the social construction of reality
40
41 arising from the content and their texts (p. 206). Weintraub specifically applies his method to
42
43 photographs, although it proved to work equally well for videos. In this study, U2’s version
44
45 of “Song for Someone” is considered to be the authoritative discourse.
46

47
48 Guidance on how to analyse the visual content of the videos partially stemmed from
49
50 Vernallis’ (2013) analysis of the relationship between music and image in pop music videos.
51
52 She considered visual elements such as rhythm, editing, performance, settings, distance of
53
54 objects, and intertextuality, among others. In this study, the author considered the music
55
56 played in the videos to be “accompanying texts”. Although the music was often as important
57
58
59
60

1
2
3 as or more important than the visual component of the videos, music is not visual content and
4
5 therefore must be analysed differently.
6

7
8 The author chose a U2 song to be the subject of this study for many reasons. The
9
10 author has been a U2 fan since the early 1990s, when the band's pivotal album *Achtung Baby*
11
12 was new and its corresponding ZOO TV tour sold out indoor and outdoor stadiums
13
14 worldwide. In cultural studies language, the author is an "aca-fan", which means she is a fan
15
16 of U2 as well as an academic undertaking research about U2 fan culture. It is common
17
18 practice for academics who study their own fan communities to identify themselves as an
19
20 aca-fan in their research because it has implications for their insight (Stein and Busse, 2009).
21
22 Although the possibility of bias exists in an aca-fan's study, it would have been impossible to
23
24 analyse these videos in adequate depth without extensive knowledge of U2 and participation
25
26 in U2 fan culture.
27
28

29
30 Additionally, in March 2015, U2.com – upon noticing that “fans have been posting
31
32 online some beautiful, personal versions of ‘Song For Someone’” – invited people to create
33
34 and share their own personal performances of the song:
35

- 36 “- Shoot the video in a room that's all about you - could be a bedroom, a basement, a
37
38 garage. Could be any room but it needs to feel personal to you.
39
40 - Set your camera to record, sing the song and give it your all.
41
42 - Sing it solo or jam with an instrument.
43
44 - Let your personality and passion shine through, your country and culture. Make
45
46 #SongForSomeone your song” ([http://www.u2.com/news/title/sing-song-for-
47
48 someone-then-upload-it](http://www.u2.com/news/title/sing-song-for-someone-then-upload-it)).
49
50

51
52 The page also instructed fans to upload their version of the song to a social media
53
54 platform such as YouTube, Instagram, or Twitter, tag the video with #SongForSomeone and
55
56 their country (such as #UK), and email its link to a specified address. This invitation
57
58
59
60

1
2
3 appeared to be directed toward increasing engagement within the digital participatory culture
4
5 of U2 fandom. It ultimately inspired the author to use fan-created videos of “Song for
6
7 Someone”, specifically the emotional information contained in the videos and in the videos’
8
9 interactions from viewers, as the data for this study. The interactions were an important and
10
11 rich data source because personal feelings are a common type of YouTube comment
12
13 (Madden *et al.*, 2013).
14
15

16
17 In late March and early April 2015, the author purposively collected 168 user-created
18
19 video versions of “Song for Someone”. She started data collection by searching for “Song for
20
21 Someone” in YouTube’s search engine and then clicked on other versions that appeared on
22
23 the list of suggested videos on the right hand side of the screen. While collecting them, she
24
25 created a list containing the link to the filmic document as well as the country of the
26
27 producer(s) (when available) and preliminary notes about the content of the video. She
28
29 watched each video before adding it to the list.
30
31

32
33 After allowing time for consumers to interact with the filmic documents, she returned
34
35 to them in June 2015. She removed links that no longer worked as well as links to a few
36
37 others that appeared twice in the original list. This left her with 150 filmic documents. In a
38
39 spreadsheet, she assigned a unique identifier to each document. She recorded the link to each
40
41 document, the basics about the musical performance (such as the primary instruments used in
42
43 a cover version), a description of the visuals in the video, the producer’s description, the
44
45 producer’s country, the number of comments, direct quotes of any comments expressing
46
47 emotion, the number of likes, the number of dislikes, and the number of views.
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Results

Although this is a qualitative study, some numerical facts provide an overview of the filmic documents included in the analysis. Table 1 provides a quantitative look at the documents.

Table 1. Quantitative overview of the filmic documents.

As can be seen in the table, more viewers expressed a positive response rather than a negative response to the videos. 82 of the videos received 0 dislikes, and 38 of them received only one dislike. Comparatively, only 25 of the videos received 0 likes. 130 of the 150 videos received fewer than 10 comments. A country could not be identified for 66 of the filmic documents, but the identified countries included Argentina, Australia, Austria, Belgium, Botswana, Brazil, Canada, Chile, Denmark, France, Germany, Hungary, India, Ireland, Italy, Mexico, Netherlands, Peru, Poland, Scotland, Singapore, Spain, the United Kingdom, and the United States of America. This range of countries reflects the international popularity of the band.

RQ1. What types of user-generated videos of U2's "Song for Someone" have been shared with the U2 fan community on YouTube?

Cover versions of the original song comprised the majority of the videos. In many covers, an individual simply sat in front of a camera and performed the song. Many of them did not have a high production value; rather, the focus was on the simplicity of the song. The individually-performed versions included a range of instrumentations: several of them included vocals and guitar, but other versions were sang acapella or sang along with U2's version. Others featured vocals and piano, vocals and piano karaoke, guitar only, and flute only. A few covers included two performers, in which one sang, and the other played the accompaniment on a guitar, a piano, or – in one case – an mbira, which is an African

1
2
3 instrument (<http://www.mbir.org/instrument.html>). Some covers featured four individuals
4
5 that performed vocals, bass, guitar, and drums, just like U2. These groups tended to identify
6
7 themselves as U2 “tribute bands”, and recorded themselves either performing live in front of
8
9 an audience or playing in a studio setting. A minority of covers included interesting
10
11 performances that align with YouTube memes, such as a “Chipmunk” version and
12
13 “Nightcored” versions. The “piano karaoke” versions included an electronic keyboard
14
15 instrumentation, a display of the lyrics, and an overhead display of a piano that illustrated
16
17 what notes were being played.
18
19

20
21 Other filmic documents in the sample featured the *original version of the song with*
22
23 *new visual content* as performed in the authoritative version. The fan-created portions
24
25 focused exclusively on visual content. Visual content types included one single image for the
26
27 duration of the entire song, such as a photo of the band or the album’s cover art, the text of
28
29 the song’s lyrics displayed in various languages as Bono sings them, fans dancing to the
30
31 song, and personal photographs. Other videos containing the original version of the song
32
33 featured somewhat elaborate productions that told their own stories; an example will be
34
35 discussed later.
36
37

38
39 *Tutorials* were the third type of video. In the tutorials, an experienced guitarist
40
41 demonstrated and explained how to play the song on a guitar. Fingering diagrams of the
42
43 chords were included in some tutorials.
44
45

46
47 *RQ2. How do the video producers in this fandom communicate emotional information in the*
48
49 *filmic documents?*
50
51

52
53 Watching the videos provided insight into producers’ emotional experience of the
54
55 song. For example, many of them closed their eyes or smiled as they sang, seemingly
56
57 indicating their deep involvement with the music and the joy they felt from the song. Visual
58
59
60

1
2
3 cues from the cover version producers' surroundings also provided emotional information.
4
5 These included beautiful outdoor locations, highly personal places such as bedrooms and
6
7 living rooms, and items appearing in these personal places such as albums, books, religious
8
9 symbols, and U2 paraphernalia such as tour posters.
10

11
12 The musical performances of the cover versions also communicated emotion. Musical
13
14 qualities such as a slow tempo, a final ritardando, and legato articulation indicated tenderness,
15
16 as described earlier in this article. Although the performers communicated tenderness
17
18 excellently, perhaps the performers were simply emulating U2's performance rather than
19
20 adding their own emotive interpretations. Following are some examples of other emotive
21
22 interpretations that could be observed in the videos.
23

24
25 *Personal experience.* Many videos that contained original versions of the song and the
26
27 fans' own visual content expressed emotion as they related to personal experience. For
28
29 example, one version contained a montage of family photographs, and the last frame included
30
31 text that indicated a family member featured in the photos had died. It also included a quote:
32
33 "A special place in our hearts is always kept for you"; these elements together could certainly
34
35 make a consumer feel sad. Other videos featured montages of personal photographs including
36
37 wedding photos, pictures taken before a high school dance, and pictures of friends spending
38
39 time together. These montages created a nostalgic feeling. Another photo montage featured
40
41 nature images, and the title was "U2 – Song for someone... (peace of mind)..." which
42
43 suggests a serene personal interpretation of the song.
44
45
46

47
48 *Sadness.* One particularly well-produced music video set to the original version of the
49
50 song is very sad. It tells a story of a man and woman falling in love by showing them
51
52 spending time together and growing closer to each other. Toward the end, the man buys two
53
54 ice cream cones and puts an engagement ring in one cone. While he is buying the ice cream,
55
56 the woman is doing the "he loves me/he loves me not" flower ritual. At the end, the flower
57
58
59
60

1
2
3 petals are on the ground, she is gone, the ice cream cones fall to the ground, and a tear falls
4
5 from the man's eye. The viewer can only conclude that the flower told her he did not love her,
6
7 so she ran away, which left both of them unknowingly heartbroken.
8

9
10 *Individual emotional connection.* The producer-provided descriptions also provided
11
12 emotional information; most of it indicated the producers' emotional connections to the song
13
14 or their own performance, even if the emotions felt were not explicitly stated: "My entry for
15
16 the Song for Someone contest ... this song means so much to me I couldn't help but enter"
17
18 and "Just me and my guitar in my own room singing a song I love." Some producers talked
19
20 about why the contents of the video was significant, such as this producer, who held his son
21
22 in his arms while he sang: "My son love [sic] it when I sing U2 songs before his bedtime".
23
24 These producers explained exactly why the place they recorded their cover version was
25
26 emotionally significant:
27
28

29
30 "Here is our cover of U2's 'Song for Someone' from last years [sic] 'Songs of
31
32 Innocence'. We filmed this in my bedroom. A place where for nearly 10 years we
33
34 have been recording music together. It is also a room which I will soon be vacating
35
36 after 21 years. We thought that with these reasons it was a suitably personal room for
37
38 us to record this in".
39

40
41 Another producer was particularly reflective in his discussion of the song's emotional
42
43 meaning: "So this song is a memory that lasts, an idea that comes from another place that
44
45 cannot be explained simply as things that happen can be, because there is no reason to forget
46
47 what had still not enough [sic]". Still another producer of a cover talks about when she heard
48
49 the original version: "was awaken [sic] by the last three lines ... and I fell in love ... It is
50
51 amazing how one part of a song can call out to you and make you want to listen to it over and
52
53 over again".
54
55
56
57
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59
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1
2
3 *Intended response.* Some descriptions conveyed the effect they hoped their video had
4
5 on the consumers, such as “Hope you like my cover version” or “if you like this, PLEASE
6
7 watch the video untill [sic] the end, subscribe and comment”.
8
9

10
11 *RQ3. How do the consumers in this fandom communicate emotional responses to these filmic*
12
13 *documents?*
14

15
16 As mentioned previously, consumers “liked” the videos with much more frequency
17
18 than they “disliked” them, which speaks to the generally positive response to the documents.
19
20 Predictably, most of the consumers’ emotional responses could be found in their comments.
21
22 Almost all comments were positive in nature. The following quotes illustrate the range of the
23
24 positive responses. Many of them highlight the quality of the cover, the specific emotions the
25
26 consumer experienced while watching the cover, or the emotional quality of the song:
27
28

29
30 *Quality of the cover*
31

32 “I love it. To me, the best cover of this song so far!! And the guitar sounds so healing”
33

34 “Wow! you guys rock! I love it so much”
35

36 “Wow man, your voice is amazing, Bono has this super distinctive voice which really
37
38 fits U2 songs well, and your voice just wore this song like a glove..... really nice.”
39

40
41 “This is the most heartfelt, amazingly beautiful version I have heard of this song,
42
43 girls!”
44

45 “that's so raw and intimate!!!! that's the magic!! keep it up!!”
46

47 “that was really inspiring man!!”
48

49 “Your cover is amazing... Is so quiet... So deep and relaxing...”
50

51
52 “Excellent performance... even makes me appreciates U2's version considerably
53
54 greater, as your acoustic guitar and incredibly sincere raw, emotionally gifted vocal
55
56 capabilities emphasize the song with pure soul & heart”
57
58
59
60

1
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3 “Starts slow, but you get really good (passionate.)”
4

5 “Nice piano and vocal rendition. There's a lot of sincerity in your music.”
6

7 “Amazing cover, very emotional”
8

9
10 “Beautifully done and clever. Made me laugh -- all the wonderful kid chaos was
11 golden.”
12

13
14 “Great voice and the most passionate cover I've seen. This is what I think is the point:
15 if you're not going to go all the way, don't go at all. You went all the way!”
16

17
18 “So emocional [sic]. I liked it.”
19

20
21 “Soft and sweet!”
22

23 “Nice guitar playing! This song was made for your kind of voice. Bravo! A sweet
24 moment!”
25

26
27 “Really, really amazing. You give me chills, everytime.”
28

29
30 *Emotional impact of the song*
31

32 “Sometimes things happen in your life and you have no control, and a song just brings
33 you to tears and makes things ok”
34

35
36 “No Comments.. Just feel!....”
37

38 “Beautiful song. Intense meaning.”
39

40
41 “Omg this song makes me melt every time I hear it.”
42

43 “Una canzone piena di emozioni” (Italian for “a song full of emotions”)
44

45
46 A small number of negative comments were present, but they were not overly
47 negative. Most negative comments were constructive suggestions about how the video could
48 have been improved. For example, one video that played the original song and displayed the
49 lyrics had errors in the lyrics. Comments on the video included “I watched 7 videos for this
50 song and not one of them have the correct lyrics. On the U2 web page it says ‘You can
51 always see’”. (The correct lyric is “You can always see”, but the video says “You can’t
52
53
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1
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3 always see”). Several people responded to this comment, with replies such as “Yeah, “can”
4 makes no sense. Can't believe ppl keep getting it wrong!” and “But I'm glad it's posted. A
5 lot of people post w/errors. I still appreciate them being posted.” The most negative
6 comment occurred on a cover version; a consumer stated, “Don’t quit your day job”.

7
8
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12
13
14 *RQ4. How does intertextuality contribute to the communication of emotion in these filmic*
15 *documents?*

16
17
18 In a few cases, allusions to works by other creators expressed emotion indirectly. For
19 example, one video containing the original version of the song showed clips from the film *It’s*
20 *a Wonderful Life* (1945). The clips tell the story of George’s courtship and marriage with
21 Mary. The video editing makes consumers happy about the love that is shown between the
22 couple, but sad if they know the overarching story about George’s suicide. One consumer’s
23 comment on a cover version refers to another band: “I feel this is the way Gavin Rossdale
24 would cover Song For Someone in the middle of a Bush show!” No explanation was given,
25 but it seems that the commenter has an emotional connection with both U2 and Bush.
26
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36 More prolifically, the intertextuality present in the sample emphasises the deep and
37 long-standing connections that many fans have with U2. While these elements may not
38 express emotion present in “Song for Someone”, they do demonstrate the depth and intensity
39 of U2 fandom. Mentions of and allusions to other works by the band could be found in many
40 filmic documents throughout the sample. Following are the types of U2 intertextuality found
41 the sample and illustrated by examples from the data.
42
43
44
45
46
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48

49 *Tour references.* “I will see U2 tour the 11 and 14 th November At Paris Bercy , I
50 hope see my [sic] version on stage.” “I’m the singer-songwriter who was pulled on stage
51 during U2’s Elevation tour in Las Vegas to sing and jam with my heros [sic]!”
52
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3 *Visual displays of U2 paraphernalia.* One man lip syncs to the original version while
4 he is surrounded by U2 paraphernalia: the book *U2 by U2*, the book *North Side Story: U2 in*
5 *Dublin, 1978-1983*, the *Elevation 2001: Live from Boston* concert DVD, and the albums *All*
6 *That You Can't Leave Behind*, *U2 - The Best of 1980-1990*, *Songs of Innocence*, and *Under a*
7 *Blood Red Sky*. Other videos displayed a poster from the U2 360° tour hanging behind the
8 performer, a poster with the cover of U2's *Achtung Baby* album hanging behind the
9 performer, and the performer wearing a U2 t-shirt.

10
11 *Band photographs.* These are shown while the original version of the song is played.
12 In one example, a black and white photograph of Bono and Ali when they were very young is
13 displayed; their heads are touching, and they are looking down at a flower that Ali is holding.
14 Others display photos of Bono by himself or the entire band.

15
16 *Imitating the band.* In some cover versions, the performers attempted to look like
17 members of U2. For example, the guitarist is dressed like The Edge, with a beanie and a
18 beard, and the singer is dressed like Bono, wearing an earring, sunglasses, and black leather
19 clothing. Some cover versions were inspired by other U2 performances, as indicated in their
20 descriptions: "Was always inspired to do this instrumental version after watching U2 perform
21 it acoustically on Jimmy Fallon's show. Love The Edge's arpeggios! Trying to capture the
22 nuances of Bono's voice for the melody..."

23
24 *Musical mashups.* Some performers introduced elements of other U2 songs in their
25 cover versions. One performer sang and played the music of "Song for Someone" on guitar,
26 but he blended in lyrics and music from "One" at the end. He also listed lyrics from both
27 songs in his description. One fan performed a mashup of "Stay (Faraway, So Close!)", "Song
28 for Someone", and "With or Without You" by singing and playing guitar to a small part of all
29 three, but he does not stop playing between songs. Another producer sang the lyrics to "Song
30 for Someone" while simultaneously playing the music of "Stuck in a Moment" on guitar.

Discussion and future directions

This article continued research into EmIR by investigating emotions expressed by fans of a band that is known for creating significant affect in its listeners. Producers of cover versions communicated emotional information, especially tenderness, through facial expression, their surroundings, and corresponding musical elements. Producers' visual content expressed emotion through meaningful photographs and sad stories. Producers' textual descriptions revealed emotion as well. Consumers of the videos conveyed emotion through likes, dislikes, and expressive positive comments. Intertextuality in the filmic documents represented U2 fandom by means of U2 tour references, visual displays of U2 paraphernalia, band photographs, imitating the band, and musical mashups.

Many communications and representations of emotion can be found in these fan-created versions of "Song for Someone". Most cover versions communicated a feeling of simple tenderness, as can be seen in the producers' performances as well as in the consumers' comments. This approach to the performance respects U2 as the authority of the song. According to consumers' comments, a good cover version of the song is emotional, passionate, and captures the simplicity and tenderness of the authoritative version. The consumers' positive reinforcements, the sharing of emotional reactions between the producers and consumers in the descriptions and comments, and other conversations that took place between the producers' videos and the consumers' interactions support social construction of the emotion expressed and felt in the song and within the fandom. Knowledge inherent in U2 fandom, such as their other songs, books about the band, and their concert tours, is apparent in the conversations and the intertextual references. This knowledge, and

1
2
3 the shared passion for the authoritative works, enable U2's fandom to construct knowledge
4
5 about and love for the band together.
6

7
8 Social construction is integral to the backbones of fandom and the passion fans share
9
10 with each other for their authoritative creators. That said, the emotional responses to "Song
11
12 for Someone" were also very personal. For example, many cover versions included personal
13
14 physical surroundings, and strong affect could be viewed in the producers while they
15
16 performed. The photographs of family and friends that accompanied the original version of
17
18 the song hold the most affective meaning to the producers, although consumers may connect
19
20 with the photos on their own terms by simply enjoying the photos or being reminded of their
21
22 own friends and family. In this situation, emotional responses are individual as well as social.
23

24
25 The notion of U2's version as the authoritative version of "Song for Someone"
26
27 presents an opportunity for more discussion on cognitive and affective authority (Wilson,
28
29 1963; Rieh, 2002; McKenzie, 2003; Neal and McKenzie, 2011). U2 wrote and performed the
30
31 first version of the song, but if another band had previously wrote and performed it, would
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33 U2 fans still consider U2's version to be the authoritative one? Additionally, many consumers
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35 commented on how much they liked a certain cover version and why; in most cases, it was
36
37 because of the emotion the cover created for them. Was this because it reminded them of
38
39 U2's version, or did the cover create an entirely new emotional experience for the consumer?
40
41 Perhaps the cover version became a separately authoritative version for these fans; as Derrida
42
43 (1977) suggested, a "supplement" is a work in its own right, rather than an addition to the
44
45 original work.
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48
49 In the future, it could prove useful to perform a similar study on another U2 song that
50
51 uses different musical and textual elements to evoke different emotions, such as one of their
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53 fast-paced electronic songs, in order to compare results. Other methodological approaches
54
55 could also be used to look for communications of emotions. Other related areas for future
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3 research include understanding why some videos earn many emotion-based interactions from
4
5 consumers while others have few or none, and how the interactions fit into the norms of fan
6
7 culture.
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10 This research could inform currently available online commercial music service
11
12 providers on how they might include emotional facets into their recommendations and
13
14 automatically created playlists. On a broad scale, after gaining a better understanding of how
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16 emotions in various forms of documents are communicated individually and socially, new
17
18 interfaces should be developed and tested in order to help users locate documents that elicit
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20 different feelings. It seems evident from this study, as well as from prior research discussed
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22 in this paper, that emotional responses to multimedia documents are both socially constructed
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24 and individually felt, so eventual systems should account for collective experiences as well as
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26 personal preferences.
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Table 1. Quantitative overview of the filmic documents.

	Lowest Number	Highest Number	Average	Median
Views	7	228,741	4,697	217
Comments	0	186	6.89	1
Likes	0	1.034	29.47	4
Dislikes	0	5	2.02	0

For Peer Review

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“The most passionate cover I’ve seen”:

Emotional information in fan-created U2 music videos

Abstract

Purpose: This article explores how both producers and consumers of user-created music videos on YouTube communicate emotional information.

Design/methodology/approach: 150 filmic documents containing fan-generated versions of U2’s “Song for Someone” were purposively collected. The author used discourse analysis to understand the types of videos created, the communication of emotional information from both the producers and the consumers, the social construction of emotion in the filmic documents, and elements of intertextuality that represented emotion.

Findings: Fans created videos containing cover versions, original versions of the song with new visual content, and tutorials about how to play the song. Producers of cover versions communicated emotional information, especially tenderness, through facial expression, their surroundings, and corresponding musical elements. Producers’ visual content expressed emotion through meaningful photographs and sad stories. Producers’ descriptions revealed emotion as well. Emotions were individually experienced and socially constructed. Consumers conveyed emotion through likes, dislikes, and expressive positive comments. Intertextuality communicated passion for U2 through tour references, paraphernalia displays, band photographs, imitating the band, and musical mashups.

Practical implications: Information science can work toward a new generation of multimedia information retrieval systems that incorporate emotion in order to help users discover documents in meaningful ways that move beyond keyword and bibliographic searches.

Originality/value: This is one of the earliest research papers in the area of Emotional Information Retrieval (EmIR).

1
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3 **Keywords** Emotions, Affect, Videos, Music, Emotional Information Retrieval, Information

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5 Behaviour, Information Systems, YouTube, Fan Culture, Discourse Analysis, Social

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7 Construction, Music Therapy, Music Psychology

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9 **Paper type** Research paper

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For Peer Review

Introduction

Current information retrieval systems allow people to search for information by full text, keywords, tags, and standard bibliographic metadata, but what if they want something that makes them feel happy or that abounds with passion? Although music itself holds no emotion, it generates emotion in people, and they actively seek it out for its emotional qualities (Davies, 2010). If they could, people would look for music videos or other filmic documents that meet an emotional craving, such as, “I want to watch a movie that will cheer me up” or “I’m in the mood for a video of a happy song.”

Unfortunately, information retrieval systems, including those available on commercial sites such as YouTube, do not support this sort of need well. In order to truly advance information retrieval systems, it is essential to envision systems that go beyond the traditional keyword- or subject-based query and conceptualize information “needs” in new ways. In addition, people are not always necessarily looking to form a “query” that meets an information “need.” They might not know exactly what they are looking for, or they might be simply browsing what is available and interacting with whatever seems interesting (O’Connor, 1993). On YouTube, music videos of potential interest appear on the right hand side of the screen when a chosen video is playing. For example, upon playing the music video for U2’s song “Beautiful Day”, YouTube suggests videos of other U2 songs, as well as songs by similar bands such as Depeche Mode, R.E.M., and Oasis.

It is not the role of socially networked platform providers such as YouTube to provide the metadata that is used to represent, search, or retrieve documents; instead, people who contribute videos (“producers”) and those who view, like, dislike, and comment on videos (“consumers”) happily do it. In an effort to move toward a new generation of multimedia information retrieval systems that incorporate intangible facets such as emotion, this article

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3 explores how both producers and consumers of user-created music videos on YouTube
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5 communicate emotional information.
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10 **Fandom and participatory culture**

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13 People who contribute to YouTube videos that pertain to their interests, whether they
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15 are uploading videos or they are providing comments, likes, and dislikes about others' videos,
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17 belong to a participatory culture. In this study, participatory culture is defined as "a range of
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19 different groups deploying media production and distribution to serve their collective
20
21 interests" (Jenkins *et al.*, 2013, p. 2). Perhaps contrary to popular belief, participatory culture
22
23 did not come about with the rise of Web 2.0 applications. In earlier days, fans created videos
24
25 that remixed or commented on their favourite television shows; the videos were typically set
26
27 to music. While they did not have the ability to post their videos online, they shared them in
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29 face-to-face gatherings of people with the same interest, such as at Comic-Con and Star Trek
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31 conventions (Jenkins, 2013). With the dramatic increase in the availability of free and easy-
32
33 to-use media sharing platforms such as YouTube, a shift has taken place. The official media
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35 distributors are still important and existent, but all people who have a webcam or a
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37 smartphone are now able to produce and widely disseminate their own creative works that
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39 remix or appropriate their favourite songs, videos, television shows, and other media to fan
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41 communities that share their interest (Jenkins, 2006; Burgess and Green, 2009).
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47 Jenkins (2013) defined a "fan" as "claiming membership in a particular subculture"
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49 (p. xiv). His book, originally published in 1992, helped found the research area of "fan
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51 studies", which became a subdiscipline of media/cultural/literary studies. Fan studies
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53 incorporates a range of enquiries within fan culture, including fans' social interaction within
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55 their groups of common interest, fans' creations such as fan fiction, how fans interact with
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57 and discuss their authoritative creators of interest (Wilson, 1983; McKenzie, 2003), how fans
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3 share knowledge, and how fans organize themselves for activism. The rise of social media
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5 has empowered fans to share their cultural products and communications more easily
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7 (Bennett, 2014). It has led to a focus on “collective creativity”, or content creation that could
8
9 not have been developed without a group (Boulaire *et al.*, 2014, p. 113). Fans’ creations and
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11 conversations have been called media “paratexts”, or texts surrounding and relating to the
12
13 main text (Gray, 2010).
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16 The notion of authority as it is discussed in information science applies to fan culture.
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18 Fan communities centre their activities and passions on the work of an authoritative creator,
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20 such as U2, as they develop their own works and discussions. Given fans’ propensity toward
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22 reworking their favourite authoritative pieces, it is worthwhile considering why and how they
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24 view the original versions as the authoritative ones. People determine the cognitive authority
25
26 of a work based on whether they think it is helpful and trustworthy (Wilson, 1983; Rieh,
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28 2002; McKenzie, 2003). Affective authority is “the extent to which users think the
29
30 information is subjectively appropriate, empathetic, emotionally supportive, and/or
31
32 aesthetically pleasing” (Neal and McKenzie, 2011, p. 131). Both forms of authority can be
33
34 observed in fan culture.
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38 Examples of fan studies involving videos demonstrate the rich variety of work in this
39
40 area. In fan culture, fan music videos consist of assembled clips from the television show or
41
42 movie of interest that highlight certain aspects of the show, such as intimate relationships
43
44 between characters or plot lines. These clips are set to music. Fans who make these videos are
45
46 called “vidders”, and their creations are called “vids” (Jenkins, 2013; Karpovich, 2007; Ng,
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48 2008). Vidding is an individual, collective, and social activity all at once (Turk and Johnson,
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50 2012). Several studies have been conducted on vids; for example, Ng (2008) analysed vids
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52 featuring the romantic relationship between Bianca and Lena, two female characters on the
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54 soap opera *All My Children*, and related them to other representations of LGBT relationships.
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3 Other fan studies papers focus on music videos that instead of featuring the TV show
4 or film more prominently than the music, focus on music videos that feature the music itself.
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7 Baym (2007) described how geographically dispersed fans of Swedish indie music use a
8 variety of online platforms to share videos, discuss the music, and create community; Ito
9 (2010) outlines fans' creations of anime music videos. Boulaire *et al.* (2014) explored the
10 different types of fans' YouTube videos that were based on one song. The types included
11
12 "semantic and non-semantic montages ... imitation, diversification and ornamentation" (p.
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14 131). The authors suggested how these collectively created works could inform digital
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The intertextuality of music video creation

Given the nature of fan-created videos and other products, in which fans assemble pieces of media from different sources into new works, create their own versions of authoritative cultural products, and so on, the subject of intertextuality inevitably arises in academic discussions of participatory culture. When people interact with a text, they create its meaning by way of their past interactions with other texts (Barthes, 1967; Barthes, 1977; Murphy and Rafferty, 2015). The idea of authorship in popular music is especially fluid. Fans rewrite lyrics, create cover versions, make remixes, and mashup their favourite songs (Vernallis, 2013). Most fan studies scholars see fan creations as communally created: "[a]s part of their mediated authorship, fans emphasize and foreground the intertextuality of their creative work", and the fan groups within which the works are created form "discursive contexts" (Stein and Busse, 2009, p. 193). Additionally, there are many people involved in the authoritative versions of popular music. Not only do the performers "author" the songs, but the producers, the record label, and the songwriters do as well (Karpovich, 2007).

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3 When fans set their favourite show clips to music, intertextuality can be observed, but
4
5 it also happens in authoritative works as well. For example, many music videos created by
6
7 famous artists use common visual imagery intertextually such as television news, classic
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9 films, surveillance, dreaming, clips of their own older music videos, and videos from other
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11 pop music stars (Karpovich, 2007; Vernallis, 2013). Vernallis emphasizes the importance of
12
13 the interplay between image and music in music videos. Discussing the video for U2's "With
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15 or Without You", she wrote, "there is something fragile and earned about the intimacy ... one
16
17 of the best music videos of the eighties ... with delicate projections of shadows of tree
18
19 branches and water" (p. 5). Werner (2014) studied vids on YouTube of youth dancing like
20
21 Beyoncé in their homes; she noted how Beyoncé's dance style makes intertextual references
22
23 to female personas that exist in other times and contexts, including belly dancers and
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25 strippers.
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29 According to Ott and Walter (2000), types of intertextuality in media include parodic
30
31 allusion, self-reflective reference, and creative appropriation or inclusion. The last type can
32
33 cause legal concerns for the appropriator due to intellectual property law. The authors provide
34
35 the following example in relation to U2:
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38 "In 1991, Negativland and SST Records were sued over the band's single, 'The Letter
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40 'U' and the Numeral '2', which sampled U2's music, interviews with band members,
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42 and a particularly foul-mouthed off-air moment from DJ Casey Casem [sic]. Though
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44 Negativland was ultimately forced to pay legal fees and damages totaling more than
45
46 \$90,000, their single illustrates how the stylistic device of inclusion can function
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48 rhetorically as a mode of critique. By combining textual fragments in a manner that
49
50 invited a rereading of the band U2, Negativland denounced what they saw as the
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52 'self-righteous and complacent image-world of the [U2] stars'
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54 (quoted in Herman & Sloop, 1998, p. 7)" (Ott and Walter, 2000, p. 437).
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3 Ott and Walter also noted the importance of internet surfing in the information
4 seeking and retrieval process. Surfing, and its inherently intertextual nature, needs to be kept
5 in mind as the next generation of information retrieval systems is conceptualized, because
6 surfing as a form of browsing (O'Connor, 1993) is perhaps counter to the traditional
7 information seeking and retrieval process recognized in most information science research
8 and practice settings.
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18 **Emotion in information retrieval**

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21 All humans experience emotions, but they are difficult to define tangibly. As Fehr and
22 Russell (1984) observed, "Everyone knows what an emotion is, until one is asked to give a
23 definition. Then, it seems, no one knows" (p. 464). Most theories and models of the range of
24 human emotions are found in literature from psychology. Generally, two types of models can
25 be found in the literature. Some models list discrete "basic" emotions that can be combined to
26 describe emotions (Ekman, 1992; Yazdani *et al.*, 2013). For example, Shaver *et al.* (1987)
27 listed categories or prototypes of basic emotions: love, joy, anger, sadness, fear, and surprise.
28 Likewise, Power (2006) identified five basic emotions based on a study of existing emotion
29 models: anger, sadness, disgust, fear and happiness. The second type of emotion models
30 consists of two- or three-dimensional approaches containing a continuum of emotions
31 (Yazdani *et al.*, 2013). For example, Rubin *et al.* (2004) applied Watson and Tellegen's
32 Circumplex Theory of Affect, which represents emotion as a range of positive affect and
33 negative affect, to determine whether people can agree about the emotions present in texts.
34 Their participants tended to agree most on categories containing high positive affect.
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55 The ability of people to describe and convey their moods and emotions, or at least to
56 describe and convey them uniformly in a manner that would be beneficial to information
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3 retrieval, presents a challenge (Lee and Neal, 2007; Neal *et al.*, 2009; Rossi and Lee, 2015).
4
5 Knautz's (2012) review of emotion as it is discussed in the psychological literature
6
7 differentiates between the emotion that is *depicted* in a multimedia document, such as a
8
9 video, an image, or a musical work, and the emotion that the user *feels* when interacting with
10
11 a document. She posits that the distinction between them is important to understand for
12
13 improving multimedia retrieval. Some researchers have attempted to apply validated
14
15 psychological models of emotion to analysing emotions and texts. Psychology tends to focus
16
17 on addressing negative feelings, although more research is needed on positive emotions "to
18
19 guide applications and interventions that might improve individual and collective
20
21 functioning, psychological well-being, and physical health" (Frederickson, 1988, p. 300).
22
23 Frederickson suggests advancing work in the emotions of joy, interest, contentment and love.
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25 Allowing information retrieval system users to search, browse, and retrieve by positive or
26
27 desired emotion is one way that information science can contribute to practices such as music
28
29 therapy, which operates on the belief that music improves mental and physical health
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31 (Hanser, 2010; Juslin *et al.*, 2010). Identifying how these and other positive emotions are
32
33 conveyed and expressed in multimedia documents such as photographs, videos, and music is
34
35 a step toward advancing this area. With respect to this idea, Knautz and Stock (2011, p. 977)
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37 noted:
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43 "Content-based video retrieval in general and the retrieval via emotions in particular
44
45 carry with them a good few challenges yet. It would be important to determine what
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47 specific content ... arouses certain emotions (in most cases: happiness) in the viewer.
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49 Research on such 'emotional points of reference' (relating to the "cognitive reference
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51 points" of Eleanor Rosch (1975)) remains to be performed."
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54 **Music and emotion**

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3 Since music videos were analysed in this study, it makes sense to explore music and
4 emotion. Music is the “language of the emotions” (Mithen, 2006, p. 24). In fact, the primary
5 reason people listen to music is because of the emotion it invokes in them (Woody and
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10 McPherson, 2010).

11 A wide range of research has been performed on the relationship between music and
12 emotion, particularly in the disciplines of psychology and music. Juslin and Laukka (2003)
13 reviewed prior studies of the communication of emotions in both vocal and musical
14 expression. Statistically speaking, anger and sadness were better decoded and encoded than
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were fear, happiness, and tenderness. The authors recommended studying more than one
encoder (performer), as well as studying encoders and decoders (listeners) together, since
both are involved in the communication process. The ability of performers to communicate
specific emotions to listeners is relatively well-documented (Juslin and Timmers, 2010). In
one encoding and decoding study, a flutist and a violinist were asked to ornament melodies of
a Handel sonata in order to convey happiness, sadness, love, and anger. According to the
listeners’ responses, all emotions except happiness were communicated relatively well
(Timmers and Ashley, 2007). Various musical cues have been found to express certain
emotions; for example, a slow tempo, a low sound level, legato articulation, and a retardando
(slowing down) at the end of the song all express tenderness (Gabrielsson and Juslin, 1996;
Juslin and Laukka, 2003).

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Woody and McPherson (2010) discussed emotion in musical performers. They linked
emotion to motivation: people are motivated to practice or perform music because *playing*
makes them experience the same positive feelings they feel when they *listen* to music. While
musicians might be motivated to play because of these emotions, they also benefit from
emotional connections that are created socially with their fellow performers. People who
perform publicly may induce the emotions that they need to convey in a performance by

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3 thinking about a real memory from their past or imagining a sad event. A goal for musicians
4 is to “feel” the emotion in the music, rather than only relying on the manipulation of
5
6 technicalities in their performances, although doing so does not ensure they will have the
7
8 intended effect on the audience (Juslin and Timmers, 2010).
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12 Research has shown that people who are in a bad mood seek out music more often
13 than people who are already in a good mood (Konečni, 2010). However, understanding *how*
14 music elicits emotion is still somewhat of a mystery (Juslin *et al.*, 2010). Listeners might
15
16 experience emotion from the music through a few different channels. “Emotional contagion”
17 means that the listener might feel the emotion that the performer expressed through the
18 music; in other words, this could be how a performance expressing happiness makes a
19 listener feel happy. Performers could also evoke emotion in the audience by violating
20 listeners’ expectations of the music, such as in the creation of musical tension. In cognitive
21 appraisal, people feel emotion based on how they judge something, such as experiencing
22 amazement elicited by the beauty of a particular musical performance (Juslin and Timmers,
23 2010). Human brains might be hard-wired to respond to basic features of music, such as loud
24 sounds. People also might experience emotion through music because it links to another
25 stimulus, such as the memory of a past event (Juslin *et al.*, 2010).
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43 **Emotional Information Retrieval (EmIR)**

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45 Emotional Information Retrieval (EmIR), a term coined by Schmidt and Stock (2009),
46 is a burgeoning research area that seeks to make it possible to find items by emotion. EmIR
47 researchers thus far have focused on documents that are not in textual format, such as images,
48 videos, and music (Lee and Neal, 2007; Schmidt and Stock, 2009; Neal, 2010a; Neal, 2010b;
49 Knautz *et al.*, 2010; Knautz and Stock, 2011; Knautz *et al.*, 2011; Knautz, 2012; Siebenlist
50 and Knautz 2012). Interfaces may need to be reconceptualised to enable retrieval by emotion.
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3 For example, Knobloch and Mundorf (2003) foresee “a next generation of interfaces that will
4 probably decode the user’s mood and the corresponding music need from information such as
5 heart rate, body heat, and pupil width” (p. 504).
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10 To date, EmIR researchers have focused on approaches familiar to information
11 science. Lee and Neal (2007) investigated how music could be explored by collectively
12 assigning emotion through the use of directly manipulated sliding bars and five basic
13 emotions: happy, sad, fear, anger, and disgust (Power, 2006). Work by Neal *et al.* (2009)
14 suggested that “happy” was perhaps the easiest emotion for people to agree on when
15 determining emotion in music. Neal (2010a) used discourse analysis to determine how basic
16 emotions are conveyed within “photographic documents” on Flickr, which she defined as the
17 photograph itself, its title, its “likes”, and its “favourites”. She found seven visually
18 communicated themes: facial expression, colour, light contrast, symbolic, inanimate
19 observation, action, and social norms, as well as six textually communicated themes:
20 storytelling, jokes, inside story, text-as-image, antithesis, and personal opinion. Noting Flickr
21 users’ overwhelming preference for “happy” pictures over any of the other five basic
22 emotions, she followed up this study with an investigation into what makes people think
23 pictures are “happy”. She found visual trends among Flickr photographs tagged with the
24 word “happy,” such as smiling faces, sunny weather, cute animals, and expressions of love
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44 (Neal, 2010b).

45 Schmidt and Stock (2009) asked participants to tag emotions they found in images
46 using scroll bars. This led to the development and testing of a prototyped system, called
47 Media Emotion Search (MEMOSE), that allows users to describe and search for multimedia
48 documents using scroll bars and ten basic emotions (love, happiness, fun, surprise, desire,
49 sadness, anger, disgust, fear and shame) (Knautz *et al.*, 2010; Siebenlist and Knautz, 2012).
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60 Knautz and Stock (2011) used scroll bars to evaluate whether users’ emotional responses to

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3 videos were consistent, and they found a high level of consistency among participants'
4
5 emotion-based "votes."
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8 Although their works were not labelled asEmIR, other researchers have attempted to
9
10 find methods of capturing emotional or connotative information for purposes of retrieval. In
11
12 an attempt to improve access to images through browsing, Yoon and O'Connor (2010)
13
14 showed promising results with an "association thesaurus" linking denotative terms to possible
15
16 connotative descriptors. Music Information Retrieval (MIR) researchers have investigated
17
18 ways to automatically extract and represent emotion in music, but this approach "does not
19
20 account for the whole diversity of emotions expressible through music (Aljanaki *et al.*, 2014,
21
22 p. 373). A growing body of research exists in the area of sentiment analysis, which attempts
23
24 to analyse users' moods qualitatively as expressed on social media, in the news, and in other
25
26 domains (Thelwall and Buckley, 2013; Wöllmer *et al.*, 2013).
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29
30 Many music information retrieval researchers have developed automatic processes for
31
32 classifying features of music. For example, Tzanetakis and Cook (2002) classified music
33
34 based on genre using primitive features such as rhythm and harmony, and identified the
35
36 classification of emotion as future research. Yang *et al.*, (2006), noting that classifying
37
38 emotion in music is difficult because not everyone responds the same to a piece of music,
39
40 used Thayer's (1990) model of mood, which is based on arousal and valence, to apply fuzzy
41
42 classifiers to emotion in music. Their approach worked well for mapping the changes in
43
44 emotion throughout a song. Schuller *et al.* (2010) also applied Thayer's model, and used
45
46 primitive features of the music as well as metadata present in online music databases to
47
48 classify the emotion in music. The team achieved "prediction accuracies of 77.4% for arousal
49
50 and 72.9% for valence" (p. 13). A more recent study by Yazdani *et al.* (2013) utilized Russell
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52 and Mebrabian's (1977) theory of emotion, which combines arousal and valence with
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3 identified basic emotions, to test and measure an approach to collecting users' emotional
4 responses to music through processing physiological signals.
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8 9 10 **U2 and U2 studies**

11 U2, which has had the same four members since its inception in 1976, holds a special
12 place in the world of rock and roll. They have been billed as "the biggest band in the world"
13 (Flanagan, 1995, p. 5). In its list of the 100 Greatest Artists, *Rolling Stone* ranked U2 at
14 number 22 ([http://www.rollingstone.com/music/lists/100-greatest-artists-of-all-time-
15 19691231/u2-20110420](http://www.rollingstone.com/music/lists/100-greatest-artists-of-all-time-19691231/u2-20110420)). The author of that article, Chris Martin of Coldplay, discussed U2
16 lead singer Bono's positive contributions to the world such as his social justice work in
17 Africa and his support of Greenpeace. Martin complimented Bono for being one of the few
18 famous people who uses his "fame in a good way." Although Bono's work on economic,
19 political, and social justice issues is polarizing in certain circles, he is generally applauded for
20 his efforts by world leaders, and these political and social justice influences show up in his
21 lyrics as well (Flanagan, 1995). The band's music has been described as "Irish soul music"
22 that transcends "nationality and musical boundaries" (Sawyers, 2000, p. 240).
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38 Fans know U2's songs and live concerts to be quite emotional. One reason for this
39 might be the band's connection to spirituality. Bono and other members of the band are
40 Christian, and although they do not overtly proselytize, elements of Christianity can be
41 observed in their actions and song lyrics (Flanagan, 1995; Stockman, 2001; Helme, 2004;
42 Galbraith, 2014; Feinauer, 2014). The lyrics of "40", a song on 1983's album *War*, are a
43 revised version of Psalm 40 in the Bible. One of U2's most famous songs, "I Still Haven't
44 Found What I'm Looking For" from 1987's *The Joshua Tree*, is a gospel song, according to
45 Bono (Stockman, 2001). In it, he sings, "You broke the bonds. And you loosed the chains.
46 Carried the cross of my shame. Oh, my shame. You know I believe it".
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3 Galbraith (2014) discussed interlinked religious and emotional elements in U2's 2009
4 album *No Line on the Horizon*. One of its songs, "Magnificent", borrows chords and vocal
5 refrains from Bach's version of the biblical Mary's *Magnificat*, which Bono said creates a
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10 "happy-sad feeling" of "agony and ecstasy" (Galbraith, 2014, p. 120). Also from that album,
11
12 "Unknown Caller" subtly borrows from hymns, as it calls for them to "Go, shout it out, rise
13
14 up":

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16 "The sound itself and the listener's reception of and reaction to the music become all
17
18 important, stimulating social associations and emotional responses, and relegating the
19
20 listener's cerebral response to a matter of secondary significance ... When – as often
21
22 in U2 songs – the song's seductive form takes priority over the production of content,
23
24 and evocation takes precedence over precise meaning, U2 manage to open up a space
25
26 for what, to many listeners, will count as a spiritual experience" (p. 121).
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29
30 The area of U2 studies is a growing and multidisciplinary trend in academia. U2CON,
31
32 an academic conference exclusively focusing on U2 studies, was held in 2013 and 2015, and
33
34 another one is planned for 2017 (<http://u2conference.com/>). A review of this site, as well as
35
36 the site's bibliography, will reveal a wide range of intellectual topics about the band. Scholars
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38 from music, philosophy, theology, psychology, and more have participated in the conference.
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43 "Song for Someone"

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45 "Song for Someone" is a U2 song from the band's 2014 album *Songs of Innocence*.
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47 The song is about the time when Bono (Paul Hewson) met his future wife Ali (then Alison
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49 Stewart). Bono was 13 and Ali was 12 (Rolling Stone, 2014). Bono uses this song to express
50
51 the solace Ali brought to him after going through his difficult childhood: "I don't know how
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53 these cuts heal, but in you, I found a rhyme" ([http://www.u2start.com/content/article/4/The-
54
55 origins-of-the-Songs-Of-Innocence/](http://www.u2start.com/content/article/4/The-origins-of-the-Songs-Of-Innocence/)). It was released as a single in May 2015. In July 2015, a
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3 short film was released that featured the song. The film, which stars Woody Harrelson, tells
4
5 the story of a man getting released from prison. “The piece thematically links to RECTIFY,
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7 SundanceTV’s Peabody award-winning series that follows the story of Daniel Holden and his
8
9 family as they struggle to move forward after Daniel’s release from 19 years on death row”
10
11 (SundanceTV, 2015). In August 2015, a second video for the song was released, which
12
13 features Bono singing from the clouds. According to Grow’s (2015) explanation of the video,
14
15 “As a man trips and falls on the earth below, the frontman croons words of support, reaching
16
17 into the night sky to grab a star as he sings, ‘There is a light / Don't let it go out’”
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19 ([http://www.rollingstone.com/music/news/see-bono-grab-a-star-in-u2s-new-song-for-
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21 someone-video-20150827](http://www.rollingstone.com/music/news/see-bono-grab-a-star-in-u2s-new-song-for-someone-video-20150827)).

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25 The song is acoustic and focuses mostly on the guitar and vocals. It is slow in tempo
26
27 and very gentle-sounding, although it builds up to a strong, emotional finish, when Bono ends
28
29 it with: “If there is a kiss I stole from your mouth, and there is a light, don’t let it go out”.
30
31 Doyle (2014) described the song as “soaring.” Powers (2014) states that in the song, Bono is
32
33 “tracing the evolution of a stubborn optimism that would later make U2 the biggest band in
34
35 the world, and the one most likely to be accused of overreaching”
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37 ([http://www.npr.org/sections/therecord/2014/10/08/354096944/the-dream-of-ridiculous-
40
41 men](http://www.npr.org/sections/therecord/2014/10/08/354096944/the-dream-of-ridiculous-
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39 men)). Even in this simple love song, Bono builds Christianity into the lyrics: “I’m a long,
42
43 long way from your Hill of Calvary”. In the Bible, the Hill of Calvary is the location where
44
45 Christ was crucified ([http://www.bible-
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49 history.com/jerusalem/firstcenturyjerusalem_hill_of_calvary.html](http://www.bible-
46
47 history.com/jerusalem/firstcenturyjerusalem_hill_of_calvary.html)). As with many of U2’s
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51 lyrics, this line has many potential meanings, and it is left up to the listeners to decide what it
52
53 means to them (Barthes, 1967).
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56 **Research questions**

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3 This research analysed emotional information in user-generated videos of “Song for
4 Someone”. Following Neal’s (2010a) “photographic documents”, the term “filmic document”
5
6 will refer to the entirety of each YouTube video analysed, including the video itself, the
7
8 producer’s description of the video, the consumers’ likes, dislikes, views, and comments on
9
10 the video. Research questions were as follows:
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14 RQ1. What types of user-generated videos of U2’s “Song for Someone” have been shared
15
16 with the U2 fandom on YouTube?
17

18
19 RQ2. How do the video producers in this fandom communicate emotional information in the
20
21 filmic documents?
22

23
24 RQ3. How do the consumers in this fandom communicate emotional responses to these filmic
25
26 documents?
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29 RQ4. How does intertextuality contribute to the communication of emotion in these filmic
30
31 documents?
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33 34 **Methodology**

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36 This study applied discourse analysis, defined as “a cluster of related methods for
37
38 studying language use and its role in social life” (Potter, 2008, p. 218), to filmic documents
39
40 containing user-created videos of U2’s “Song for Someone”. Discourse analysis is used with
41
42 increasing frequency in information science research (McKenzie, 2003; Neal, 2010a; Neal
43
44 and McKenzie, 2011). It is an appropriate method for library and information science because
45
46 it analyses communication, and communication is central to the field (Budd and Raber,
47
48 1996). Also within library and information science, discourse analysis “permits analysis of
49
50 the ways in which information, its uses, and its users are discursively constructed ... such that
51
52 power over them can be exercised in specific ways” (Frohmann, 1994, p. 119).
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3 As Potter noted, discourse has historically been used to study language, such as
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5 interview transcripts, but it is being used more frequently for other data sources, which brings
6
7 advantages to the researcher. For example, collecting data from a publically available website
8
9 permits researchers to observe social construction taking place, including “discursive forms
10
11 of presentation and interaction that can be witnessed immediately or archived in various
12
13 iterations and moments” (Markham, 2008, p. 457). Discourse analysis can and has been
14
15 applied to other forms of media, such as films and photographs (Iedema, 2003; Clark, 2008;
16
17 Weintraub, 2009; Neal, 2010a; Vernallis, 2013; Werner, 2014). Analysing video
18
19 qualitatively, as opposed to observing live action, also helps the researcher with analysis
20
21 because video captures substantial amounts of data including “conduct, talk, interaction, and
22
23 comportment as well as the features of place, bodily adornment, and material objects”
24
25 (Gibson, 2008, p. 917). Werner (2014) used discourse analysis in her research involving user-
26
27 created YouTube videos containing youth dancing to Beyoncé songs, as well as the videos’
28
29 comments. She sought to understand the intertextual social and cultural constructions created
30
31 by that fan community.
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36 Although many varieties and theoretical approaches to discourse analysis exist, this
37
38 study utilized Weintraub’s (2009) approach, which he developed for studying the discursive
39
40 interaction between a visual source and its accompanying textual information. He emphasised
41
42 the importance of ideology in discourse, and states the following as the two theoretical
43
44 principles behind discourse analysis:
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46

47 “1. An authoritative discourse will be the most ideological, because it involves the
48
49 strongest claims of power and knowledge; thus it is most worth analyzing. 2.

50 Discourse must always be analyzed in context, in order to reveal its social and
51
52 therefore ideological functions” (Weintraub, 2009, p. 203).
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3 According to Weintraub's method, the process of discourse analysis involves first
4 describing the visual content and their "accompanying texts", analysing the context of the
5 content and the "accompanying texts", and finally discussing the social construction of reality
6 arising from the content and their texts (p. 206). Weintraub specifically applies his method to
7 photographs, although it proved to work equally well for videos. In this study, U2's version
8 of "Song for Someone" is considered to be the authoritative discourse.
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16 Guidance on how to analyse the visual content of the videos partially stemmed from
17 Vernallis' (2013) analysis of the relationship between music and image in pop music videos.
18 She considered visual elements such as rhythm, editing, performance, settings, distance of
19 objects, and intertextuality, among others. In this study, the author considered the music
20 played in the videos to be "accompanying texts". Although the music was often as important
21 as or more important than the visual component of the videos, music is not visual content and
22 therefore must be analysed differently.
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32 The author chose a U2 song to be the subject of this study for many reasons. The
33 author has been a U2 fan since the early 1990s, when the band's pivotal album *Achtung Baby*
34 was new and its corresponding ZOO TV tour sold out indoor and outdoor stadiums
35 worldwide. In cultural studies language, the author is an "aca-fan", which means she is a fan
36 of U2 as well as an academic undertaking research about U2 fan culture. It is common
37 practice for academics who study their own fan communities to identify themselves as an
38 aca-fan in their research because it has implications for their insight (Stein and Busse, 2009).
39 Although the possibility of bias exists in an aca-fan's study, it would have been impossible to
40 analyse these videos in adequate depth without extensive knowledge of U2 and participation
41 in U2 fan culture. Studies involving fan culture "invite self-reflexivity with all of its inherent
42 (and valuable) complications" (Stein and Busse, 2009, p. 194). Reflexivity allows researchers
43 to go beyond fact reporting; it permits them to construct their own interpretations and
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3 evaluate the origins of those interpretations (Hertz, 1997, p. viii). In many forms of
4
5 qualitative research, the researcher is an embedded instrument: “analysis, interpretation, and
6
7 meaning-making come from the researcher, using all of her or his personal and professional
8
9 skills, training, knowledge, and experience as an instrument to produce a coherent picture of
10
11 the research as the researcher saw and experienced it” (Brodsky, 2008, p. 768). The
12
13 knowledge that the researcher brought into this study could also be called “experiential
14
15 knowledge.” According to Berg (2008), “Experiential knowledge of the researcher is always
16
17 present in research, and some propose that research benefits when this is made explicit.
18
19 Beyond mere acknowledgement, the researcher embraces the importance of experiential
20
21 knowledge constantly exploring the interaction among experience, data, and understanding
22
23 through an iterative process of inquiry and reflection” (p. 322).
24
25
26

27
28 Additionally, in March 2015, U2.com – upon noticing that “fans have been posting
29
30 online some beautiful, personal versions of “Song For Someone” – invited people to create
31
32 and share their own personal performances of the song:
33

- 34
35 “- Shoot the video in a room that's all about you - could be a bedroom, a basement, a
36
37 garage. Could be any room but it needs to feel personal to you.
38
39 - Set your camera to record, sing the song and give it your all.
40
41 - Sing it solo or jam with an instrument.
42
43 - Let your personality and passion shine through, your country and culture. Make
44
45 #SongForSomeone your song” ([http://www.u2.com/news/title/sing-song-for-
46
47 someone-then-upload-it](http://www.u2.com/news/title/sing-song-for-someone-then-upload-it)).
48

49
50 The page also instructed fans to upload their version of the song to a social media
51
52 platform such as YouTube, Instagram, or Twitter, tag the video with #SongForSomeone and
53
54 their country (such as #UK), and email its link to a specified address. This invitation
55
56 appeared to be directed toward increasing engagement within the digital participatory culture
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3 of U2 fandom. It ultimately inspired the author to use fan-created videos of “Song for
4
5 Someone”, specifically the emotional information contained in the videos and in the videos’
6
7 interactions from viewers, as the data for this study. The interactions were an important and
8
9 rich data source because personal feelings are a common type of YouTube comment
10
11 (Madden *et al.*, 2013).
12
13

14 In late March and early April 2015, the author purposively collected 168 user-created
15
16 video versions of “Song for Someone”. She started data collection by searching for “Song for
17
18 Someone” in YouTube’s search engine and then clicked on other versions that appeared on
19
20 the list of suggested videos on the right hand side of the screen. While collecting them, she
21
22 created a list containing the link to the filmic document as well as the country of the
23
24 producer(s) (when available) and preliminary notes about the content of the video. She
25
26 watched each video before adding it to the list.
27
28

29 After allowing time for consumers to interact with the filmic documents, she returned to them
30
31 in June 2015. She removed links that no longer worked as well as links to a few others that
32
33 appeared twice in the original list. This left her with 150 filmic documents. In a spreadsheet,
34
35 she assigned a unique identifier to each document. She recorded the link to each document,
36
37 the basics about the musical performance (such as the primary instruments used in a cover
38
39 version), a description of the visuals in the video, the producer’s description, the producer’s
40
41 country, the number of comments, direct quotes of any comments expressing emotion, the
42
43 number of likes, the number of dislikes, and the number of views. **Results**
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45
46

47 Although this is a qualitative study, some numerical facts provide an overview of the
48
49 filmic documents included in the analysis. Table 1 provides a quantitative look at the
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51 documents.
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53

54 *Table 1. Quantitative overview of the filmic documents.*
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3 As can be seen in the table, more viewers expressed a positive response rather than a
4 negative response to the videos. 82 of the videos received 0 dislikes, and 38 of them received
5 only one dislike. Comparatively, only 25 of the videos received 0 likes. 130 of the 150 videos
6 received fewer than 10 comments. Because the quantitative data is quite skewed and
7 represents the shape of an inverse power law, an arithmetic mean is not useful, although the
8 median is still a valid statistic. A country could not be identified for 66 of the filmic
9 documents, but the identified countries included Argentina, Australia, Austria, Belgium,
10 Botswana, Brazil, Canada, Chile, Denmark, France, Germany, Hungary, India, Ireland, Italy,
11 Mexico, Netherlands, Peru, Poland, Scotland, Singapore, Spain, the United Kingdom, and the
12 United States of America. This range of countries reflects the international popularity of the
13 band.
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29 *RQ1. What types of user-generated videos of U2's "Song for Someone" have been shared*
30 *with the U2 fan community on YouTube?*
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33

34 *Cover versions* of the original song comprised the majority of the videos. In many
35 covers, an individual simply sat in front of a camera and performed the song. Many of them
36 did not have a high production value; rather, the focus was on the simplicity of the song. The
37 individually-performed versions included a range of instrumentations: several of them
38 included vocals and guitar, but other versions were sang acapella or sang along with U2's
39 version. Others featured vocals and piano, vocals and piano karaoke, guitar only, and flute
40 only. A few covers included two performers, in which one sang, and the other played the
41 accompaniment on a guitar, a piano, or – in one case – an mbira, which is an African
42 instrument (<http://www.mbira.org/instrument.html>). Some covers featured four individuals
43 that performed vocals, bass, guitar, and drums, just like U2. These groups tended to identify
44 themselves as U2 "tribute bands", and recorded themselves either performing live in front of
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3 an audience or playing in a studio setting. A minority of covers included interesting
4
5 performances that align with YouTube memes, such as a “Chipmunk” version and
6
7 “Nightcored” versions. The “piano karaoke” versions included an electronic keyboard
8
9 instrumentation, a display of the lyrics, and an overhead display of a piano that illustrated
10
11 what notes were being played.
12

13
14 Other filmic documents in the sample featured the *original version of the song with*
15
16 *new visual content* as performed in the authoritative version. The fan-created portions
17
18 focused exclusively on visual content. Visual content types included one single image for the
19
20 duration of the entire song, such as a photo of the band or the album’s cover art, the text of
21
22 the song’s lyrics displayed in various languages as Bono sings them, fans dancing to the
23
24 song, and personal photographs. Other videos containing the original version of the song
25
26 featured somewhat elaborate productions that told their own stories; an example will be
27
28 discussed later.
29
30

31
32 *Tutorials* were the third type of video. In the tutorials, an experienced guitarist
33
34 demonstrated and explained how to play the song on a guitar. Fingering diagrams of the
35
36 chords were included in some tutorials.
37
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39

40
41 *RQ2. How do the video producers in this fandom communicate emotional information in the*
42
43 *filmic documents?*
44

45
46 Watching the videos provided insight into producers’ emotional experience of the
47
48 song. For example, many of them closed their eyes or smiled as they sang, seemingly
49
50 indicating their deep involvement with the music and the joy they felt from the song. Visual
51
52 cues from the cover version producers’ surroundings also provided emotional information.
53
54 These included sunny outdoor locations, highly personal places such as bedrooms and living
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3 rooms, and items appearing in these personal places such as albums, books, religious
4 symbols, and U2 paraphernalia such as tour posters.
5
6

7 The musical performances of the cover versions also communicated emotion. Musical
8 qualities such as a slow tempo, a final ritardando, and legato articulation indicated tenderness,
9 as described earlier in this article. Although the performers communicated tenderness
10 excellently, perhaps the performers were simply emulating U2's performance rather than
11 adding their own emotive interpretations. Following are some examples of other emotive
12 interpretations that could be observed in the videos.
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20 *Personal experience.* Many videos that contained original versions of the song and the
21 fans' own visual content expressed emotion as they related to personal experience. For
22 example, one version contained a montage of family photographs, and the last frame included
23 text that indicated a family member featured in the photos had died. It also included a quote:
24 "A special place in our hearts is always kept for you"; these elements together could certainly
25 make a consumer feel sad. Other videos featured montages of personal photographs including
26 wedding photos, pictures taken before a high school dance, and pictures of friends spending
27 time together. Another photo montage featured nature images, and the title was "U2 – Song
28 for someone... (peace of mind)..." which suggests a serene personal interpretation of the
29 song.
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43 *Sadness.* One music video set to the original version of the song tells a conventionally
44 sad story. It tells a story of a man and woman falling in love by showing them spending time
45 together and growing closer to each other. Toward the end, the man buys two ice cream cones
46 and puts an engagement ring in one cone. While he is buying the ice cream, the woman is
47 doing the "he loves me/he loves me not" flower ritual. At the end, the flower petals are on the
48 ground, she is gone, the ice cream cones fall to the ground, and a tear falls from the man's
49 eye.
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3 *Individual emotional connection.* The producer-provided descriptions also provided
4
5 emotional information; most of it indicated the producers' emotional connections to the song
6
7 or their own performance, even if the emotions felt were not explicitly stated: "My entry for
8
9 the Song for Someone contest ... this song means so much to me I couldn't help but enter"
10
11 and "Just me and my guitar in my own room singing a song I love." Some producers talked
12
13 about why the contents of the video was significant, such as this producer, who held his son
14
15 in his arms while he sang: "My son love [sic] it when I sing U2 songs before his bedtime".
16
17 These producers explained exactly why the place they recorded their cover version was
18
19 emotionally significant:
20
21

22 "Here is our cover of U2's 'Song for Someone' from last years [sic] 'Songs of
23
24 Innocence'. We filmed this in my bedroom. A place where for nearly 10 years we
25
26 have been recording music together. It is also a room which I will soon be vacating
27
28 after 21 years. We thought that with these reasons it was a suitably personal room for
29
30 us to record this in".
31
32

33
34 Another producer was particularly reflective in his discussion of the song's emotional
35
36 meaning: "So this song is a memory that lasts, an idea that comes from another place that
37
38 cannot be explained simply as things that happen can be, because there is no reason to forget
39
40 what had still not enough [sic]". Still another producer of a cover talks about when she heard
41
42 the original version: "was awoken [sic] by the last three lines ... and I fell in love ... It is
43
44 amazing how one part of a song can call out to you and make you want to listen to it over and
45
46 over again".
47
48

49 *Intended response.* Some descriptions conveyed the effect they hoped their video had
50
51 on the consumers, such as "Hope you like my cover version" or "if you like this, PLEASE
52
53 watch the video untill [sic] the end, subscribe and comment".
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3 *RQ3. How do the consumers in this fandom communicate emotional responses to these filmic*
4
5 *documents?*
6

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8 As mentioned previously, consumers “liked” the videos with much more frequency
9
10 than they “disliked” them, which speaks to the generally positive response to the documents.
11
12 Predictably, most of the consumers’ emotional responses could be found in their comments.
13
14 Almost all comments were positive in nature. The following quotes illustrate the range of the
15
16 positive responses. Many of them highlight the quality of the cover, the specific emotions the
17
18 consumer experienced while watching the cover, or the emotional quality of the song:
19

20
21 *Quality of the cover*
22

23 “I love it. To me, the best cover of this song so far!! And the guitar sounds so healing”

24 “Wow! you guys rock! I love it so much”

25
26
27 “Wow man, your voice is amazing, Bono has this super distinctive voice which really
28
29 fits U2 songs well, and your voice just wore this song like a glove..... really nice.”
30

31
32 “This is the most heartfelt, amazingly beautiful version I have heard of this song,
33
34 girls!”
35

36 “that's so raw and intimate!!!! that's the magic!! keep it up!!”

37
38 “that was really inspiring man!!”

39
40 “Your cover is amazing... Is so quiet... So deep and relaxing...”
41

42
43 “Excellent performance... even makes me appreciate U2's version considerably
44
45 greater, as your acoustic guitar and incredibly sincere raw, emotionally gifted vocal
46
47 capabilities emphasize the song with pure soul & heart”
48

49 “Starts slow, but you get really good (passionate.)”

50
51 “Nice piano and vocal rendition. There's a lot of sincerity in your music.”
52

53
54 “Amazing cover, very emotional”
55
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3 “Beautifully done and clever. Made me laugh -- all the wonderful kid chaos was
4 golden.”
5
6

7 “Great voice and the most passionate cover I've seen. This is what I think is the point:
8 if you're not going to go all the way, don't go at all. You went all the way!”
9
10

11 “So emocional [sic]. I liked it.”
12
13

14 “Soft and sweet!”
15

16 “Nice guitar playing! This song was made for your kind of voice. Bravo! A sweet
17 moment!”
18
19

20 “Really, really amazing. You give me chills, everytime.”
21
22

23 *Emotional impact of the song*

24

25 “Sometimes things happen in your life and you have no control, and a song just brings
26 you to tears and makes things ok”
27
28

29 “No Comments.. Just feel!....”
30
31

32 “Beautiful song. Intense meaning.”
33

34 “Omg this song makes me melt every time I hear it.”
35

36 “Una canzone piena di emozioni” (Italian for “a song full of emotions”)
37
38

39 A small number of negative comments were present, but they were not overly
40 negative. Most negative comments were constructive suggestions about how the video could
41 have been improved. For example, one video that played the original song and displayed the
42 lyrics had errors in the lyrics. Comments on the video included “I watched 7 videos for this
43 song and not one of them have the correct lyrics. On the U2 web page it says ‘You can
44 always see’”. (The correct lyric is “You can always see”, but the video says “You can’t
45 always see”). Several people responded to this comment, with replies such as “Yeah, “can”
46 makes no sense. Can't believe ppl keep getting it wrong!” and “But I'm glad it's posted. A
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3 lot of people post w/errors. I still appreciate them being posted.” The most negative
4
5 comment occurred on a cover version; a consumer stated, “Don’t quit your day job”.

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10 *RQ4. How does intertextuality contribute to the communication of emotion in these filmic*
11
12 *documents?*

13
14 In a few cases, allusions to works by other creators expressed emotion indirectly. For
15
16 example, one video containing the original version of the song showed clips from the film *It’s*
17
18 *a Wonderful Life* (1945). The clips tell the story of George’s courtship and marriage with
19
20 Mary. The video editing might make consumers happy about the love that is shown between
21
22 the couple, but potentially sad if they know the overarching story about George’s suicide.
23
24 One consumer’s comment on a cover version refers to another band: “I feel this is the way
25
26 Gavin Rossdale would cover Song For Someone in the middle of a Bush show!” No
27
28 explanation was given, but it seems that the commenter has an emotional connection with
29
30 both U2 and Bush.
31
32

33
34 More prolifically, the intertextuality present in the sample emphasises the deep and
35
36 long-standing connections that many fans have with U2. While these elements may not
37
38 express emotion present in “Song for Someone”, they do demonstrate the depth and intensity
39
40 of U2 fandom. Mentions of and allusions to other works by the band could be found in many
41
42 filmic documents throughout the sample. Following are the types of U2 intertextuality found
43
44 the sample and illustrated by examples from the data.
45
46

47 *Tour references.* “I will see U2 tour the 11 and 14 th November At Paris Bercy , I
48
49 hope see my [sic] version on stage.” “I’m the singer-songwriter who was pulled on stage
50
51 during U2’s Elevation tour in Las Vegas to sing and jam with my heros [sic]!”
52
53

54 *Visual displays of U2 paraphernalia.* One man lip syncs to the original version while
55
56 he is surrounded by U2 paraphernalia: the book *U2 by U2*, the book *North Side Story: U2 in*
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3 *Dublin, 1978-1983, the Elevation 2001: Live from Boston* concert DVD, and the albums *All*
4 *That You Can't Leave Behind, U2 - The Best of 1980-1990, Songs of Innocence, and Under a*
5 *Blood Red Sky*. Other videos displayed a poster from the U2 360° tour hanging behind the
6 performer, a poster with the cover of U2's *Achtung Baby* album hanging behind the
7 performer, and the performer wearing a U2 t-shirt.

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14 *Band photographs.* These are shown while the original version of the song is played.
15
16 In one example, a black and white photograph of Bono and Ali when they were very young is
17 displayed; their heads are touching, and they are looking down at a flower that Ali is holding.
18
19 Others display photos of Bono by himself or the entire band.
20
21

22
23 *Imitating the band.* In some cover versions, the performers attempted to look like
24 members of U2. For example, the guitarist is dressed like The Edge, with a beanie and a
25 beard, and the singer is dressed like Bono, wearing an earring, sunglasses, and black leather
26 clothing. Some cover versions were inspired by other U2 performances, as indicated in their
27 descriptions: "Was always inspired to do this instrumental version after watching U2 perform
28 it acoustically on Jimmy Fallon's show. Love The Edge's arpeggios! Trying to capture the
29 nuances of Bono's voice for the melody..."
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39 *Musical mashups.* Some performers introduced elements of other U2 songs in their
40 cover versions. One performer sang and played the music of "Song for Someone" on guitar,
41 but he blended in lyrics and music from "One" at the end. He also listed lyrics from both
42 songs in his description. One fan performed a mashup of "Stay (Faraway, So Close!)", "Song
43 for Someone", and "With or Without You" by singing and playing guitar to a small part of all
44 three, but he does not stop playing between songs. Another producer sang the lyrics to "Song
45 for Someone" while simultaneously playing the music of "Stuck in a Moment" on guitar.
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Discussion and future directions

This article continued research into EmIR by investigating emotions expressed by fans of a band that is known for creating significant affect in its listeners. Producers of cover versions communicated emotional information, especially tenderness, through facial expression, their surroundings, and corresponding musical elements. Producers' visual content expressed emotion through meaningful photographs and sad stories. Producers' textual descriptions revealed emotion as well. Consumers of the videos conveyed emotion through likes, dislikes, and expressive positive comments. Intertextuality in the filmic documents represented U2 fandom by means of U2 tour references, visual displays of U2 paraphernalia, band photographs, imitating the band, and musical mashups.

Many communications and representations of emotion can be found in these fan-created versions of "Song for Someone". Most cover versions communicated a feeling of simple tenderness, as can be seen in the producers' performances as well as in the consumers' comments. This approach to the performance respects U2 as the authority of the song. According to consumers' comments, a good cover version of the song is emotional, passionate, and captures the simplicity and tenderness of the authoritative version. The consumers' positive reinforcements, the sharing of emotional reactions between the producers and consumers in the descriptions and comments, and other conversations that took place between the producers' videos and the consumers' interactions support social construction of the emotion expressed and felt in the song and within the fandom. Knowledge inherent in U2 fandom, such as their other songs, books about the band, and their concert tours, is apparent in the conversations and the intertextual references. This knowledge, and the shared passion for the authoritative works, enable U2's fandom to construct knowledge about and love for the band together.

1
2
3 Social construction is integral to the backbones of fandom and the passion fans share
4
5 with each other for their authoritative creators. That said, the emotional responses to “Song
6
7 for Someone” were also very personal. For example, many cover versions included personal
8
9 physical surroundings, and strong affect could be viewed in the producers while they
10
11 performed. The photographs of family and friends that accompanied the original version of
12
13 the song hold the most affective meaning to the producers, although consumers may connect
14
15 with the photos on their own terms by simply enjoying the photos or being reminded of their
16
17 own friends and family. In this situation, emotional responses are individual as well as social.
18
19

20
21 The notion of U2’s version as the authoritative version of “Song for Someone”
22
23 presents an opportunity for more discussion on cognitive and affective authority (Wilson,
24
25 1983; Rieh, 2002; McKenzie, 2003; Neal and McKenzie, 2011). U2 wrote and performed the
26
27 first version of the song, but if another band had previously wrote and performed it, would
28
29 U2 fans still consider U2’s version to be the authoritative one? Additionally, many consumers
30
31 commented on how much they liked a certain cover version and why; in most cases, it was
32
33 because of the emotion the cover created for them. Was this because it reminded them of
34
35 U2’s version, or did the cover create an entirely new emotional experience for the consumer?
36
37 Perhaps the cover version became a separately authoritative version for these fans; as Derrida
38
39 (1977) suggested, a “supplement” is a work in its own right, rather than an addition to the
40
41 original work. It might prove useful to YouTube users if these different versions could be
42
43 linked using FRBR’s ability to assign relationships between various formats of the same
44
45 work, as Greenberg *et al.* (2012) observed.
46
47
48

49
50 In the future, it could prove useful to perform a similar study on another U2 song that
51
52 uses different musical and textual elements to evoke different emotions, such as one of their
53
54 fast-paced electronic songs, in order to compare results. Other methodological approaches
55
56 could also be used to look for communications of emotions. Other related areas for future
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1
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3 research include understanding why some videos earn many emotion-based interactions from
4
5 consumers while others have few or none, and how the interactions fit into the norms of fan
6
7 culture.
8

9
10 This research could inform currently available online commercial music service
11
12 providers on how they might include emotional facets into their recommendations and
13
14 automatically created playlists. On a broad scale, after gaining a better understanding of how
15
16 emotions in various forms of documents are communicated individually and socially, new
17
18 interfaces should be developed and tested in order to help users locate documents that elicit
19
20 different feelings. It seems evident from this study, as well as from prior research discussed
21
22 in this paper, that emotional responses to multimedia documents are both socially constructed
23
24 and individually felt, so eventual systems should account for collective experiences as well as
25
26 personal preferences.
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