

Personalisation, Empowering the Playful, The Social Media Cloud

Mícheál Mac an Airchinnigh

School of Computer Science and Statistics
University of Dublin, Trinity College
Dublin 2, Ireland
mmaacanai@cs.tcd.address

Abstract. Beyond the Cloud? It is easy to forget that the majority of humanity is not Cloud-included; indeed most are already beyond the Cloud. To be precise they have never, and will never be part of this thing we call the Cloud! The Cloud is Amazon; the Cloud is Apple; the Cloud is Google, the Cloud is...! In other words although the Cloud is, it is rarely present is most people's consciousness. On the other hand, there are those, the technologically savvy folks, who have a private life enriched by the Internet and, of course, more generally by the Web. Everyone likes to have fun, even the scholarly folks. To see a play, to watch a movie, to listen to music, is part of everyone's Digital Cultural Heritage, in 2013. To annotate, to investigate, to write about these experiences, is the classical activity of remembrance, enshrined nominally in the professional class of the Historian. Everyone who is Web-connected, and fully engaged in the social media, will want and need to remember, to record, the social experience. In this paper, the focus is on the Digital Access to Film/Video as viewed through the media of the open access Web sites, YouTube and VBOX7. A humanistic humanitarian perspective is defined to be those digital tools that permit the recording on suitable media for future recall, remembering, of past experience. Much of these Film/Video experiences must be freely available (Creative Commons License) if the people are to be rightly served with respect to their own culture, and more importantly, to embrace the culture of another. To be definite, one must present recognizable examples, not only in one's own culture, but also, at the least, in the linguistic culture of another. Examples of said Film/Video material are given in Bulgarian and Italian Culture.

Keywords. Google Goggles, IMDb, ontology, social media cloud, Wikimedia

1. Introduction

Let there be a fixed point, an anchor, a place from which we can explore something of the nature of connected human experience with respect to commonplace entertainment? In olden times, this might have been a Theatre, a Library, a Cinema, a Sports arena, a School, and especially & exceptionally, an Institution of Ultimately

2 Mícheál Mac an Airchinnigh

Recognized Importance, (acronymed **IURIU**), such as a University (viz. University of Sofia [1]) or Technological Institution (acronymed **IT**) (viz. Technical University of Sofia [2]). Space is of the premium in publication. Each reader, of whatever culture, will naturally nominate equivalences of similar kinds of Institutions! One takes for grant the phenomenon of the Cloud, a good analysis and description of which has already been presented in this Conference series [3].

Here in this paper we continue our research in the general field of Digital Cultural Heritage [4], and extend our focus to the individual *personal* online “art curator.” Naturally, everything is underpinned ontologically [5], in both English and Bulgarian. By Art, we include the traditional Plastic Arts [6], and by necessity the prominence of the more general category of the Visual Arts, which cover [photography](#), [video](#), and [film-making](#) [7]. In our times, the latter embraces both YouTube [8] and VBOX7 [9].

Let us imagine that the current paper is built on earlier published work? And so it is! Let us imagine, that in said previous work a photo taken from Flickr at that time was used to illustrate “The Bridge on the Drina?” [10]. That photo is no longer accessible (to this author alone?) Naturally, one suspects that either the contributor has not renewed the Flickr subscription, or the contributor has decided to try to monetarise it, or... A general Flickr search or even a Google Search or a Wikipedia Search or, and it is worthy of historical note, a Yahoo (altavista) search [11], will provide suitable alternative images [12]. But such a change requires not only the update of publication references but also the author’s current ontology. Such updating is not automatic (yet).

Let us imagine that one is passionate about Bulgarian films, or Italian films, or Irish (Gaelic) films, of a certain time and place? Do you, the reader, have a passion for such films? If you are Italian, are you interested in Anglo-American film? In Anglo-Irish film? In Bulgarian-Italian film? If your culture is narrowed to your birth language, what do you think, and experience, of the Culture of the Other, in film? Watching a film is easy. To understand what is going on, is a little bit more difficult, culturally. Trying to ontologize a film is extremely hard. Naturally, there are available all the obvious ontological terms (in the corresponding natural languages). But for the film genre, the ontologization is much more difficult than that of, say, the still photograph.

Specifically, whereas each photograph is unique, one is obliged to select certain stills from a film that captures something of its essence. What are the criteria for the choice of stills? For example, one might choose a classic photograph from the 1950-60 period in Bulgaria [13]. There is a specific reason for the choice of this particular photograph, showing the person “Nora Nova.” All will be revealed later. For now we ask: “How shall this be ontologized?” As a photograph? Certainly? As to all the other (male) persons shown, and the location, it will take a considerably large amount of research.

In practice, to ontologize a film, one must be very familiar with it. Not only must one have watched it (perhaps several times), but more importantly, studied it carefully. The actors appear regularly, but with different makeup, dressup and scenario settings, such as swimming pool, bedroom, dinner table, dancing floor, and so on. To do this ontologization formally, one uses stills from a film (for the visual record), one records both the actor’s name and the corresponding role name, one uses a Web/Cloud database facility such as Amazon’s Internet Movie Database (IMDb) (in

English, French, German, Italian) [14]. The absence of “Cyrillic/Slavic Cultures” is noteworthy. From a personal perspective one also notes the absence of “Turkic” cultures. One might argue, that these “non anglo” cultures have their own natural equivalent support. It is, of course, true. But for very small “non anglo” cultures, such as the author’s own Irish Gaelic, what is there to do?

To capture the essence of the procedure of selecting a small number (5?) of stills to categorize (and ontologize) a film, one suggests considering a preliminary analysis of still photography, covering in particular, images of Art. Furthermore, it seems advantageous to exploit the image recognition technology proved by Google Goggles [abbreviated GG], or similar.

1.1 Gathering the Information

Consider an artefact such as a colour poster of Ahinora 1925, painter Ivan Milev (1897—1927), the original of which is located in the Art Gallery of Kazanlak, done in tempera on cardboard, 86/66. The actual dimensions of the image on said poster are 40/30 cm. The original hangs like any other painting in the Gallery, except for one peculiar feature: it is covered with transparent glass. An excellent exhibition of the painting is available on Europeana [15]. A small grey scale picture developed by the author from the original in Europeana is shown in Fig 1. It is *important* to note that the original (portrait and poster) is seen by *reflected* light. The version on Europeana “looks much better” because it is seen by *directly transmitted* light through the “Electronic Image.” Such important distinctions of the nature of “Ahinora” must be properly ontologized. Use of GG (on any of the above cited forms of the image) correctly identifies the painting in question, even that one in gray scale. However, upon checking details, one notes that GG (usually?) takes us to the Wikimedia Commons [16]. In this particular case, it is the “File: Ahinora 1922” which is displayed. But the actual image displayed is “Ahinora 1925” and this is **not** the same as the Wikimedia image of “Ahinora 1925” from Kazanlak [17] [18].



Figure 1. Ahinora, 1925 [GG +]

In this paper success of GG is denoted [GG+]. Failure is denoted [GG-]. But how is one to know whether or not GG has been successful? The author is already familiar with the original Ahinora in the Kazanlak Art Gallery, has a reasonably good poster reproduction hanging on his wall, and naturally can verify the success of GG. But one must remember that GG's success is due to, in this case, the availability of the English Wikipedia (in the first instance)? Specifically, (in this case) it is the Wikimedia Commons wherein lies the resolution of images? From the analysis above, it is clear that GG has access to other image resources other than those of Wikimedia. Perhaps the image GG returns is from Europeana? One might also consider a ternary rather than a binary GG. Specifically, if the image found is not what was expected (neither [GG+] nor [GG-] but in some sense GG-surprising or GG-interesting, then one might introduce [GG?]). This middle way (of a ternary logic) is a breakout for research, for new possibilities. In the test case, we know what Ahinora looks like. If there is failure by GG to recognize an image, then we are given a selection of 6 "lookalikes." The first instinct is to reject this result and declare [GG-]. But, what if, one of these 6 suggestions turns out to be interesting? Then we are in the state of [GG?].

One needs to document one's research, if only for personal use, the better to be able to recall the issues in the search and their meaning. Traditionally, the author has recourse to the formal ontology resource Protégé [5] in the first instance. The Core Terminology is provided by the CIDOC Conceptual Reference Model [19], and ISO standard since 2006. In particular, it is the Erlangen implementation that is used in the research [20].

1.2 Experiment: finding a good representative image of Ahinora

This specific problem of finding a good representative image of Ahinora has already been resolved and exhibited above, that particular one present in Europeana. But Ahinora is a common (female) name in Bulgaria. For example, a search will bring up many interesting results, one of which is "Nora Nova," real name "Ahinora Konstantinova Kumanova" [21], a picture of whom can be seen online in the LostBulgaria.com website [13]. (This resolves the teaser of "Nora Nova," in the introduction.) This result is equivalent to the [GG?] suggestion. In other words, although one has failed to find the sought for image, one is presented with an opportunity to explore a "forgotten world"? In this case, we find a once popular singer. Those interested in the history of Bulgaria will find the outcome of [GG?] to be extremely interesting. A search for "Ahinora" on Wikipedia will **not** lead directly to Ivan Milev's 1925 painting. Nor will a search for "Ivan Milev" on Wikipedia reveal "Ahinora 1925." A general search will, of course, find it [22, 23].

Ahinora has green eyes, as painted by Ivan Milev. But "green" ("зелено" [24]) is a universal colour name. There are many "shades of green." Which one did Milev use? In Ireland, there are said to be "forty shades of green." If memory serves right, Milev used metallic bronze in the artwork, which will oxidize to green if exposed to the air; hence, the reason for the covering of glass over the mixed-media painting? What is the colour of the "green" in the Europeana image?

1.3 Experiment: finding a good representative image of person of significance.

Let us now turn our attention to a similar problem: that of attaching images to a book in which there are none. For this task subject, the famous work “The Master and Magarita” by Mikhail Bulgatov, is chosen. For illustration, let us choose the writer himself [Fig.3], and his first wife Tatyana Lappa [Fig.2]. To ontologize these two portraits is a straightforward task (at the elementary level). Since the images are in Wikimedia, then GG recognizes them instantly. After Bulgatov divorced his first wife (1924), he married Lubov Evgenevna Belozerskaya. There does not seem to be a picture of her in Wikimedia. However, there is a small portrait of her on a Ukrainian website (Kiev) [25] and there is an article on her in the Russian Wikipedia [26]. Finally, he married a third time: Elena Sergeevna Shilovskaya [27]. GG is successful in recognizing the image, undoubtedly due to the Russian version of Wikipedia [28].



Fig 2. Tatyana Lappa, 1910 [GG +]



Fig 3. Mikhail Bulgakov, 1930-39 [GG +]

Given the location of the conference, Bulgaria (Sofia), it seems appropriate that one explore another “book,” this time connected intimately to Bulgaria: “The Inn at Antimovo” & “Legends of Stara Planina” [29, 30] by author Йордан Йовков [18, 30]. There are pictures in this book. But none of them are portraits! (an unsurprising fact). There are many “word portraits” of the wonderful variety of characters. But, naturally, given the times, the places, the circumstances, there could not be “photographic images” of same. It is also the case, that a film has been made of “The Inn at Antimovo.” [31, 32]. We watch this film. We recognize the actors in their roles. This is the best we can do. Should another re-film “The Inn at Antimovo” in 2013, the actors will be different but recognizable to their own generation. The best one can hope for, is that something of the characters of the “old times” in the original book will be recognized.

2. Ontologizing Film/Video

In modern times, our times, electronic times, nothing seems to be beyond our reach! Let us now focus on the “Personal Curation” of the “Electronic Publication” of

6 Mícheál Mac an Airchinnigh

Film/Video, as currently exhibited by major and currently freely accessible “Cloud services” such as VBOX7 [9] and YouTube [8]. [Naturally, nothing is free! To access VBOX7 and YouTube requires some sort of Internet Connection, and for Quality of Video Service, one really must pay, even if it be a wired-up Coffee Shop!]. The financial model for YouTube, “Paid for Ads,” really does make it intrinsically free for users [33]. Commercial Film/Video services are deliberately excluded for the simple reason that, in academic articles such as these, there is always concern that one might infringe copyrights, even if the fair use convention is applied. A second reason is obvious. The author is familiar with and uses both VBOX7 [9] and YouTube [8], and these are (currently?) free (subject to the normal Internet Subscription).

However, given the nature of the struggle of owners to protect their rights and the users who prefer to pay nothing, there is no certainty of access to Film/Video. For example, he has already published reflections on Soap Operas such as the Bulgarian “Забранена любов (Forbidden love)” available on VBOX7 [9]. This particular Soap Opera was available for a time on YouTube [8] and subsequently removed for “alleged copyright infringement, brought, presumably,” by the owner Nova Television. It is still accessible by direct connection to VBOX7.

2.1 Exploration and experiment with respect to Google Goggles

It is not easy to find suitable “Copyright free” images to illustrate the potential of GG with respect to Film/Video. But it is possible. For example, if one were interested in the (Italian) films in which the actress Ornella Mutti acted, then there is a “suitable” photograph, illustrated in Fig 4. [34]. The image is freely available because the photographer Rita Molná took it in Cannes, 2000, and contributed it to Wikipedia. Consequently, Google Goggles recognizes it. The reader will probably wonder at the very specific focus on this individual presumably “unknown” to the “bigger world.” But this is exactly the point of the personalization expected within a social media cloud framework in our times.



Fig 4. Ornella Mutti (2000) [GG+]

There is another image of Ornella Mutti, accessible in the IMDb [35]. Application of GG to this image fails recognition. Naturally, the next task to determine to what extent GG will recognize images in a still of a film wherein Ornella Mutti plays a part. To date, this has proved futile!

The author has already published reflections on Soap Operas, with accompanying minimalistic ontology. In this paper, the focus is on film. There are many films (in different languages) from which to choose examples. Naturally, one chooses those that one has watched, and more importantly, studied in detail. This time we will begin with a specific film: “Swimming Pool, 2003” which is listed in the IMDb [14]. Let us focus first on the (universally **not** well known) actress, Ludivine Sagnier who plays the role of Julie. The other really famous actress, of a certain maturity, can be readily identified! To spell out the detail would be counter-productive to the theme of this article. Once recognized and/or identified, the key information is then entered into a specific structure, EndNote (or similar structure), in the form of an electronic article:

- 1) Resource: IMDb (The definitive [EN, FR, DE, IT] film resource ?).
- 2) Title: “Film: Swimming Pool 2003” [36].
- 3) Person: [Charlotte Rampling](#) [Шарлот Рамплинг][BG included] [37] [36]
- 4) Person: [Ludivine Sagnier](#) [Людивин Санье][BG included] [38] [GG+]

Naturally each of these pieces of key data is also easily installed in the ontology.

3. Observation on Significance of Wikipedia

One of the modern ways to ascertain the state/status of a key technology is to determine whether or not it has a significant article presence on Wikipedia. If it does have such a presence, then one further investigates the activity of the Wikipedia editors with respect to refreshing the text. What do the readers think about the article?

For example, let us consider a painting shown below (Fig.5) which is attributed to the famous Bulgarian artist Vladimir Dimitrov – Maistora [39]. It is doubtful that this painting is recorded in any catalogue. The author was fortunate to be able to photograph it before it passed into private hands again.



Fig 5. Untitled [GG?]

Since one can not do much (ontologically) about the painting, perhaps one might consider the artist and, in particular, his presence on Wikipedia [39]. Very few ever check the veracity of the material on a Wikipedia page. In this case, a check on the obvious reference to the Kyustendil Art Gallery, associated with “The Master” will be shocked:

["Vladimir Dimitrov — The Master"](#). Kyustendil Art Gallery.

Retrieved 2008-12-08.

Clicking on the link does not lead to the Kyustendil Gallery as expected. Instead one ends up on a classic “deadend page.” In other words, the link has been hijacked. Perhaps the Gallery allowed the URL to lapse? It turns out to be the case that the corresponding Bulgarian and Slovenian Wikipedia pages have had the same link hijacked in precisely the same way. The Russian version does not use this link. There does not appear to be any web address for the Gallery. It is quite possible, that the “hijacking” is intended to prevent anyone else using the URL. In other words, it might be the Gallery itself which has taken this action. On the other hand, there is a Wikipedia page BG on the Gallery itself [40].

Finally, one needs to be aware that Google Goggles is a developing technology. It happens that a recognition result may surprise. For example, recognition of Tatyana Lappa, 1910 (Fig 2) now returns the Wikipedia page for Mikhail Bulgakov.

4. Summary

The Social Media Cloud is indeed like every cloud, not precisely detailed, but always shifting. We have used the Wikipedia as a sort of part of that Social Media Cloud. We have shown how useful it can be. We have exhibited something of the power of Google Goggles (with respect to the Wikimedia) to assist us in penetrating the Cloud. An ontology, or other well-defined terminology, can assist in bringing into focus some of the Facts that we can take for granted. But we have also demonstrated the errors, deliberate or otherwise, that exist in the Cloud.

5. References

1. Wikipedia Editors *Sofia University, A start-class article from Wikipedia, the free encyclopedia*. 2013.
2. Wikipedia Editors *Technical University of Sofia*. 2013.
3. Maria M. Nisheva-Pavlova *Digital Libraries and Cloud Computing*. 2012. 231-39.
4. Krassimira Ivanova, et al., *Access to Digital Cultural Heritage: Innovative Applications of Automated Metadata Generation*. 2012: Plovdiv University Publishing House “Paisi Hilendarski” 2012, Plovdiv, Bulgaria.
5. Stanford Center for Biomedical Informatics Research at the Stanford University School of Medicine. *Protégé version 4.2. 0 (Build 295)*. 2013 [cited 2013; Available from: <http://protege.stanford.edu/>].
6. Wikipedia Editors *Plastic Arts (A stub-class article from Wikipedia, the free encyclopedia)*. 2013.
7. Wikipedia Editors *Visual Arts, A C-class article from Wikipedia, the free encyclopedia*. 2013.
8. Wikipedia Editors *YouTube, A good article from Wikipedia, the free encyclopedia*. 2013.
9. Wikipedia Editors *VBOX7, An unassessed article from Wikipedia, the free encyclopedia*. 2013.
10. danche24_ Flickr ID. *The Bridge on the Drina*. [Photograph]; Available from: <http://www.flickr.com/photos/danche24/240388816> [last access: unknown].
11. Yahoo. *altavista*. 2012 [cited 2012 2012-11-03]; Available from: <http://uk.yhs4.search.yahoo.com/yhs/web?fr=altavista>.
12. blandm_ Flickr ID. *The Bridge on the River Drina*. [Photograph] 2006 [cited 2013 April 7]; Available from: <http://www.flickr.com/photos/blandm/287891705> [last access: 2013-04-07].
13. LostBulgaria.com “Джаз на оптимистите” с Ахинора Куманова (Нора Нова) в бар “Астория”, крайт на 50-те години на XX век. 2013.
14. IMDb, *Internet Movie Database*, in *Internet2013*, Amazon.
15. Europeana *Ahinora*. 2013.

10 **Mícheál Mac an Airchinnigh**

16. Wikimedia. *Wikimedia Commons*. Date of last access: 2013-03-29; Available from: <http://commons.wikimedia.org>.
17. Михал Орела *Ahinora 1925 (Anna Orozova model)*. 2007.
18. Wikipedia Editors BG *Person: Йордан Йовков*. 2013.
19. Wikipedia Editors *CIDOC Conceptual Reference Model*. 2013.
20. Bernhard Schiemann, M.O., Günther Görz., *Erlangen CRM / OWL (CIDOC-CRM 5.0.4)*, 2013, Friedrich-Alexander-University of Erlangen-Nuremberg, Department of Computer Science, in cooperation with the Department of Museum Informatics at the Germanisches Nationalmuseum Nuremberg and the Department of Biodiversity Informatics at the Zoologisches Forschungsmuseum Alexander Koenig Bonn.
21. Wikipedia Editors *Nora Nova, A stub-class article from Wikipedia, the free encyclopedia*. 2013.
22. Ivan Milev, *Ahinora 1925*, 1925.
23. WikiPaintings *Ahinora*. 2013.
24. Уикипедия *Зелен цвят*. 2013.
25. ООО Издательский дом «Личности». Редактор и составитель - Ю. Белецкий *Person: Lubov Evgenevna Belozerskaya*. 2013.
26. Wikipedia Editors RU *Белозёрская, Любовь Евгеньевна*. 2013.
27. Jan Vanhellemont, B.-L.-R.-M. *Person: Elena Sergeevna Shilovskaya*. 2012.
28. Wikipedia Editors RU, *Булгакова, Елена Сергеевна*, 2013.
29. Yordan Yovkov, *The Inn at Antimovo and Legends of Stara Planina* 1990, Columbus, Ohio: Slavica Publishers, Inc.
30. Йордан Йовков *Вечери в Антимовския хан*. 1927.
31. Павел Павлов, *Вечери В Антимовския Хан (1988) по Й. Йовков - Серия 1*, 1988, YouTube.
32. Павел Павлов, *Вечери В Антимовския Хан (1988) по Й. Йовков - Серия 2*, 1988, YouTube.
33. Alex Farber *YouTube remains long-term play*. 2013.
34. Wikipedia Editors *Person: Ornella Muti, A start-class article from Wikipedia, the free encyclopedia*. 2013.
35. IMDb [Photo by Jeff Vespa – © WireImage.com – Image courtesy WireImage.com] *Person: Ornella Muti* 2009.
36. Wikipedia Editors *Person: Charlotte Rampling, A start-class article from Wikipedia, the free encyclopedia*. 2013.
37. Cinefish *Шарлот Рамплинг*. 2013.
38. Wikipedia Editors *Person: Ludivine Sagnier, A start-class article from Wikipedia, the free encyclopedia*. 2013.
39. Wikipedia Editors *Vladimir Dimitrov, A stub-class article from Wikipedia, the free encyclopedia*. 2013.
40. Wikipedia Editors BG *Художествена галерия „Владимир Димитров-Майстора“*. 2013.