

SETHIVE: CREATING A PEER-TO-PEER ONLINE COMMUNITY FOR STUDENT
FILMMAKERS

A CREATIVE PROJECT
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE
MASTER OF ARTS

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JULY 2019

Abstract

CREATIVE PROJECT: SetHive: Creating A Peer-to-Peer Online Community For Student Filmmakers

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DEGREE: Master of Arts

COLLEGE: College of Communication, Information and Media

DATE: July 2019

PAGES: 61

Location is extremely important in filmmaking. Securing a location for filming projects plays a critical role in early production of the project. Although a number of companies developed online platforms that aim to help filmmakers to find filming locations, none offer a platform directly targeted to aid low-budget student filmmakers' needs and expectations. The digital platform outlined is intended to provide an online community for student filmmakers where they can share and browse cost effective, available, and convenient locations within their campus area. This platform may also foster engagement and mutual support. I analyzed the current state of the art in online location scouting platforms to understand the problem space. Furthermore, I discovered and identified the specific location scouting needs and expectations of student filmmakers, and explored their existing level of trust toward peer-to-peer (P2P) digital platforms. The online and mobile platform resulting from this research allows student filmmakers to connect directly with local student and resident location owners to access cost effective, available, and convenient locations in their area.

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Chapter One: Introduction

Location is extremely important in filmmaking. High-budget productions in the U.S. have little struggle securing a location. However, low-budget student filmmakers do not have the same opportunities. Searching for the site that matches a story is a time-consuming and difficult process. This often delays production and limits opportunities to meet school deadlines and compete in film festivals, such as Ball State University's own Frog Baby Film Festival. For low-budget student filmmakers this process presents problems with time, cost, accessibility, availability, and the convenience of the location.

The traditional location scouting process for student filmmakers starts with a scripted story. After completion of the script, the preproduction phase continues with the writer, producer or crewmembers — usually a group of friends — start their search for potential filming locations. Since there are no digital tools available specifically for student filmmakers in college towns, location scouts have no choice but to pursue their search on foot looking for sites. This can include knocking on doors or asking family and friends. It can also consist of energetically reaching out to people for locations within their area on social media. It is common for student and indie filmmakers to change their original script multiple times due to the difficulty of finding the right location. Cost, accessibility, availability, and possible untrustworthiness of the location host can make this a painful process.

Most student and independent filmmakers have limited financial and logistical resources. Furthermore, their available time competes with class assignment deadlines, submission deadlines for competition film festivals, or crew and equipment availability. They need a way to access diverse, quick, accessible, friendly, and cost-effective locations within their area.

There are no online digital platforms directly targeted to assist student filmmakers' needs. However, there are a number of online platforms attempting to increase the efficiency of the location scouting process for commercial film and video producers. The most prominent online platforms in the U.S. are Wrapal, LocationHub, Film Indiana, and Airbnb. Although these platforms exist, they aren't built in the best interest of student filmmakers throughout the U.S. For example, Wrapal only provides services in the high-cost cities of Los Angeles and New York City where rental costs are high. Location Hub provides services beyond these cities, however, it requires a paid subscription plan for listing locations. It mainly targets professional production companies. Film Indiana is a website that showcases the "Indiana state's assets, resources, and locations to local and out-of-state production companies and individuals seeking information and assistance with film, television, and commercial production" (Film Indiana, 2019, para. 1). Companies like Airbnb primarily serve as an online marketplace and hospitality service for people to lease or rent short-term lodging. It is not a filmmaker-specific tool. An effective platform for student filmmakers should allow user interaction, and solve their user-specific location scouting needs.

My goal was to design a research-based peer-to-peer (P2P) digital platform to help student filmmakers facilitate their search for cost effective and trustworthy locations. The SetHive Community, the platform resulting from this research, allows its members to connect and communicate directly, to exchange or share information, distribute tasks, or execute transactions. The platform targets college towns where it enables student filmmakers to connect directly with their local community. Targeting college towns also allows local location owners and students (those who are legally allowed to offer their space) to take advantage of vacant property, earn extra income, and experience the filmmaking process first-hand. The platform

presented in this project covers Muncie, Indiana, and serves primarily Ball State University students. This project provides an analysis of the current state of the art of online location scouting platforms, seeks to discover and identify specific location scouting needs and expectations of student filmmakers, and explores their existing level of trust toward P2P digital platforms.

This creative project followed the iterative process of design thinking to meet its goal: empathize, define, ideate, prototype and validate. Design thinking is an effective method for creating user-centered solutions to specific problems. Successful companies such as Uber and Airbnb, which are digital P2P platforms, use design thinking to scale their businesses globally to meet the needs of their customers (Design Thinking at UBER, 2017; Schmiedgen, 2015). This project starts with empathy research to discover and understand the target user's specific needs and expectations. Ball State University telecommunications students, members of the Indiana Filmmaker's Network and potential local residents in Muncie, Indiana, were surveyed and informally interviewed. The collected data were analyzed using affinity mapping to determine the appropriate solution for this project.

Chapter Two: Literature review

This creative project draws from literature in three key areas: The power of web-based P2P networked digital communities and culture, the current state of the art of similar location sharing services, and defining the design thinking method that was used in the creation of this project. I will contextualize online P2P location sharing and examine the three popular state of art platforms that are relevant to this project: Wrapal, LocationHub, and Film Indiana. I will then examine the five pillars of design thinking and how they overlap. This review provided insight for the project development by displaying the paths these companies have taken in designing location scouting platforms which lead to better understanding of where they fall short on meeting student filmmakers needs and expectations.

Impact of P2P Community and the Web

The public sphere, as described by Habermas (1991), has evolved from inhabiting physical spaces to being dominated by networked digital community and culture. As digital networks increasingly connect individuals who share the same interests through mobile connected devices and wifi infrastructure, people now have opportunities for always-on networked connectivity and a presence in various online places. According to Mizuko Ito, the networked digital community has empowered distributed collective intelligence through the large-scale aggregation of knowledge and culture (Ito, 2008, p. 12). Ito notes that “now publics are communicating more and more through complex networks that are bottom-up, top-down, as well as side-to-side. Publics can be reactors, (re)makers and (re)distributors, engaging in shared culture and knowledge through discourse and social exchange as well as through acts of media reception (p. 3). The increasing presence of mobile devices in everyday life enables people to snap photos, craft text, and share them simultaneously with the world (p.6). People who

share the same interests have the freedom to create a shared virtual space, connect and share information with each other from distances.

Varnelis and Friedberg (2008, p. 21) note that “It is crucial to understand that humans organize space in such a way that it is a medium of its own.” In this regard, World of Warcraft (WoW) is a massively multiplayer online role-playing game platform, the engagement with which peaked in 2010 at 12 million dedicated players (Wow Player Count 2015-2023, 2016). The users create avatars for their earthly selves that they can design by choosing an appropriate name, clothing, gender, and style, and immerse themselves in a massive open virtual space where they can interact with other players. Although WoW is a game platform, the players use its virtual space for finding new friends, performing group rituals for real-world events with their avatars, and execute transactions by selling virtual items for real money (Varnelis & Friedberg, 2008, p. 26). The players organized the virtual networked space in such a way that it became a medium of its own.

Yochai Benkler describes “commons-based peer production” as, “radically decentralized, collaborative, and nonproprietary; based on sharing resources and outputs among widely distributed, loosely connected individuals who cooperate with each other without relying on either market signals or managerial commands” (2006, p. 60). Michael Bauwens suggests that decentralized peer-to-peer networks are the “premise of the next civilizational stage ... It is a form of human network-based organization which rests upon the free participation of equipment partners, engaged in the production of common resources, without recourse to monetary compensation as key motivating factor, and not organized according to hierarchical methods of command and control” (Bauwens, 2005). In this regard, P2P networks enable people to become co-creators of value and potential entrepreneurs by allowing them to deal with their own assets and manage their own value chain in the digitally networked space (Oskam & Boswijk, 2016, p. 24)

Growing accessibility to Internet-connected digital tools and networks created new means and practices for distributing media and digital content. According to Ito:

Social networking tools such as MySpace, LiveJournal, and Facebook radically expand opportunities for individuals to share media and information directly with others in a social context. With sites such as eBay and Amazon, tangible object flows through P2P networks, spurring new forms of microenterprises built on secondary market exchange. All of these sites also function as a content aggregators that enable niche creators and specialized audiences to find one another (2008, p. 8).

Airbnb, a P2P network accommodation system is a great example to review in regards to how the above-mentioned means and practices were used to seize the early advantages of the networked public sphere that have monumentally disrupted old economies and practices by creating a commons-based content aggregator P2P network community. Oskam and Boswijk (2016, p. 23) describe Airbnb as the market leader, surpassing the major hotel chains in a number of beds offered and in market valuation. Through the wide adoption of the Internet, where nearly everyone can communicate with anyone else, the founders of Airbnb recognized the opportunity for a digital network space and created a commission-based web platform in 2007 for room-sharers and travelers to find lodging for a conference in expensive San Francisco (Guttentag, 2015). Airbnb users grant each other temporary access to underutilized housing or rooming in exchange for money. According to Stern (2010), what set apart Airbnb was “the sharing philosophy and the image of a warm and authentic community — as transmitted mainly in video testimonials — has been essential to persuade hosts and guests to join the network.” They used the power of the P2P network to increase scale through user engagement and community. The authenticity of P2P contact and an engaging digital platform enabled economic benefits for hosts

and their guests (Oskam & Boswijk, 2016, p. 26-27). Through the use of the power of networks, Airbnb disrupted the accommodation industry and is expected to drive down the hotel rates and revenues as they continue to increase their housing supply by 2020 (Oskam & Boswijk, 2016, p. 30). Although the power of the networks played a significant role in Airbnb's success, it wouldn't be possible without their devotion to delivering a user-centered platform for offering the best suiting user experience. Companies such as Airbnb and Uber regularly use design thinking in order to design with the user at the center of product development.

Defining Design Thinking Method

Design thinking is a human-centered approach to creative problem solving that leads to innovation. Its principals are not limited to just physical products, but also to consumer experiences, production and interaction processes, and improvements that make existing products more appealing or functional (Brown, 2009, p. 19). Design thinking can be used in all disciplines and markets. It blends an end-user focus with multidisciplinary team collaboration and iterative improvement to produce innovative products, systems, and services (Plattner, Meinel, & Leifer, 2011).

According to Coe Letta Stafford, managing director of IDEO, an award-winning international design and consulting firm, design thinking starts with people. She explained that it is about putting human need at the center of the design by looking at a problem through empathy and collaboration ("What is Design Thinking?", 2018). Brown (2009 p. 18) illustrates human-centered design through a Japanese bicycle company. Shimano wanted to find out why only 10 percent of American adults rode bicycles, even though 90 percent of them had ridden as kids. To research the discrepancy, they cooperated with IDEO to analyze consumers' favorable biking experiences as children, their unfavorable associations as adults, and what was needed to align

the two perceptions. New bicycle designs — Coasting Cruiser Bikes — emerged from this “human-centric exploration” for making biking joyful and fun for adults. The Coasting Cruiser Bike design won the Gold Idea Award for Design Excellence awarded by the Industrial Designers Society of America and BusinessWeek in 2008 (“Coasting Experience for Shimano,” 2012). The Coasting bike concept is the product of observation and interaction, rather than technological breakthroughs.

The products created by the end result of the design thinking process are research inspired, analytical, creative, and expressive. This is due to its iterative nature and five core pillars of innovation that are crucial for development of this project.

Stages of Design Thinking

Design thinking process has been characterized as an iterative, exploratory, and sometimes-chaotic process (Braha & Reich, 2003). It is commonly visualized as a repeating series of five major stages: understanding the user and design space, defining the problem, ideating, prototyping, and validating the solution (Plattner et al., 2011).

Understanding the user (Empathy).

According to Brown (2009, p. 68), designers invariably get better results in creating solutions when client is onboard with the design process and actively participating. Gathering insight into how people use things is the major part of defining a problem in design thinking. Observational research techniques spot the intuitive and unconscious reactions of people when they interact with a product or a space. These techniques help design thinkers to develop empathy with their clients’ needs. Empathizing with clients allows design thinkers to overcome

seeing them as subjects or consumers. It also helps them experience the same emotion as their clients (Brown, 2009, p. 61).

Defining the problem.

An essential part of the design thinking process is the definition of a meaningful and actionable problem statement synthesized from the empathy research which the design thinker will focus on solving (Dam & Siang, 2018). A good understanding of the problem space and a good definition of the core problem are significant steps toward the ideation process.

Ideate the solution.

The ideation process is when the design thinker generates ideas to solve the problem. He or she employs the data collected from previous steps of empathy and defining the problem, then analyzes and aggregates the collected data to understand the pain points suffered by the product or service's users (Brown, 2009, p. 111). The ideation process can present many ideas in different forms, such as written or sketched notes, ad-hoc digital or physical prototypes, or quick improvisational reenactments. The design thinker evaluates all ideas and decides on one or several to further develop (Thoring & Müller, 2011).

Prototyping.

A prototype is a tangible, and often functional, illustration of ideas. Prototypes don't have to be expensive or time-consuming. They can be something very basic, just enough to see if something is applicable. Putting little time and effort into prototypes can still generate useful feedback from the user and move an idea forward (Brown, 2009, p. 111). According to Brown (2009), "Prototyping is always inspirational — not in the sense of a perfected artwork, but just

the opposite; because it inspires new ideas” and ways to tackle the problem (p.111). Prototypes can be made in various forms and structures, from a digital or physical sketch, a model, a role-playing concept, or any creative form that helps the design thinker represent an idea or concept.

Validating the solution.

Validating the solution helps design thinkers to refine ideas by generating feedback from the user. In this step, the design thinker tests the usability and interactivity of the prototype with potential users and stakeholders, then analyzes the user feedback to validate or to create new ideas for the project (Thoring & Müller, 2011). Although the five major pillars of design thinking might seem to be a linear process, it is an iterative process that often repeats phases or steps in pursuit of the solution (Plattner et al., 2011).

Examples from Current State of the Art

Wrapal.

Wrapal is a startup company developing an online marketplace to aid filmmakers in finding locations. It also allows property owners, both residential and commercial, to make their properties available for film and video projects based in Los Angeles, CA and New York, NY. Wrapal is co-founded by Brian L. Tan, who is a former film student in University of California Los Angeles (UCLA). He recognized the problem of location scouting for independent filmmakers and said in an interview, “Every time I worked on a production, whether it was big or small, one of the biggest problems we always faced was finding a location” (“That’s a Wrapal,” n.d.). Wrapal functions as a three-step process: Filmmakers search the database for a location, contact the owner and negotiate, and book the location upon agreement with the owner.

According to Wrapal, the database offers nearly two thousand locations solely based in Los Angeles and New York. For locations owners, users start a free account within the platform, list their property by adding all the details, and publish to the platform. Wrapal offers an optional insurance policy for both user types to cover any possible damage. The website explains that their primary customer demographic is people who are making independent films, low-budget features, music videos or commercials in Los Angeles and New York with an average listing price that starts at \$500 (“Wrapal,” 2019).

Although Wrapal tackles the problem space of location scouting for low-budget filmmakers, its listings are limited to two major cities: New York City and Los Angeles. The average cost of the locations is expensive for many student filmmakers. Wrapal offers a sense of community through the customer reviewing system. However, it does not let users interact with each other freely to share ideas and locations. My project aims to create college-town filming communities by focusing on cities with free or exceptionally low-priced locations, and fostering user-to-user engagement.

Locations Hub.

Locations Hub is an online location-scouting platform where location owners create listings of their location(s) to lease to filmmakers. It is also a marketplace for stage props, antique cars and planes, and other unique and hard-to-find items for filmmakers and videographers. Location Hub has two primary target users: location owners who are willing to lease their locations and professional location scouts. Although searching for the location is free, listing properties requires a subscription payment. The platform offers three different subscription-based membership plans that vary from \$50 to \$690 annually (“LocationsHub,” n.d.). Although Locations Hub offers a wide range of filming locations around the world, low-

budget student filmmakers are not in the primary target user. The locations listed in small cities, such as Muncie, Ind., are usually simple listings of public areas. The platform does not foster user-to-user engagement.

Film Indiana.

Film Indiana is a website that showcases “the Indiana state’s assets, resources, and locations to local and out-of-state production companies and individuals seeking information and assistance with film, television, and commercial production” (About Film Indiana, 2018, para.1). The website provides a location database based on compelling and unique sites in the state of Indiana and presents information about permits and tax incentives. However, it depends on the third party database, Locations Hub, to showcase their locations. The users do not have direct contact with the location owner. There is no space for user-to-user engagement. Upon selecting a location, users need to submit a form within the website and expect a response to move forward. Film Indiana also provides information about local film festivals, accomplishments of Indiana filmmakers, and casting/crew calls for prospecting local productions. The website’s goal is to foster filmmaking in Indiana. It doesn’t serve as a platform for everyday filmmaking.

Location scouting has challenges. The relevant state of the art for this project demonstrates different approaches to make location scouting more efficient for filmmakers. They recognize the problem space but target different audiences. Similarly, this project recognizes the problem but specifically targets low-budget student filmmakers. The project platform offers student filmmakers an online community so that users can get access to convenient, cost-effective, and accessible locations in their area. Additionally, it allows them to support and engage each other through social aggregation, film content and location rating, and a discussion forum.

Chapter Three: Project Design

Step 1: Empathy Research

The SetHive Community was developed following the design thinking method. The first step, which is empathy research, included an online survey and conversational informal interviews. These explored what methods student filmmakers use to find fitting locations for their film and video projects while revealing their needs, expectations, and bottlenecks during the location scouting process. The primary research audience for this project was Ball State University junior and senior telecommunication majors and members of Indiana Filmmakers Network, who were adults 18 or older. This research also provided insight on existing level of trust toward Peer-to-Peer (P2P) digital platforms of student filmmakers. The second step was defining the problem after analyzing the data gathered from the empathy research. This step provided a better understanding of the problem space, and a good comprehension of the core problem and user pain points. The third step is ideation. This is where the SetHive Community started to form. Persona storyboards and mind maps were created during ideation that provided insight to ideate specific solutions to meet pain points of potential users. The fourth step is prototyping, which included the process of concretizing the experience to make the solution tangible and interactive on an online website platform.

Participants.

Participants included adult junior and senior telecommunications majors at Ball State University (BSU) and the members of the Indiana Filmmakers Network. BSU contains a large population of filmmaking students who take their craft seriously. They have their own student-led film festival (the Frog Baby Film Festival), a student film project won an Academy Award,

and students have won sixty-six regional Emmy Awards. Filmmaking students also have access to cutting-edge facilities on campus. The Indiana Filmmakers Network is a nonprofit organization. Its mission is to connect and empower creatives of all kinds across the State of Indiana.

Forty-one adults participated in the twenty-four-question online Qualtrics survey intended to elicit information about their location scouting challenges and trust of P2P systems (see Appendix B). Survey participants were recruited through the Ball State University emailing system and through the social media Facebook group of Indiana Filmmakers Network (Appendix A).

Step 2: Defining the Problem Space

During the defining step the data were analyzed through two key methods: an online Qualtrics survey report (Appendix B) and an affinity diagram from the written responses (Appendix C).

Key findings from these methods helped determine the fundamental themes, must-haves and common issues that influenced the development of this project in the ideation step while defining the problem space.

Problem Space: student filmmakers lack the resources and budget to secure a location for their film and video projects. The process of searching for the right site that matches their story often becomes time-consuming and difficult resulting in delaying production and limiting opportunity due to cost, accessibility, availability and trustworthiness of the location host.

Some key findings regarding to locations and P2P trust are listed below:

1. Locations are big part of the production, as survey responses show:

- a. “The location is normally the most difficult thing to secure. If I don't take into account the time and effort in pre production the whole process could be delayed or stopped.”
 - b. “These are essential to a film production as a location is a non-changing character that must be constant and treated as an actor.”
 - c. “A shot list is worthless if you make it first and then find out about limitations on location later. So those limitations of the location and its availability must be figured out before any other steps can be completed. Otherwise you're going to have to repeat the entire process and waste time.”
 - d. “With being in college and all, you can't always shoot what you want because you are refined to campus or nearby places.”
 - e. “For various reasons, like cost, availability, accessibility, pre-visuals, safety, etc. it's also good to have multiple possible backups.”
 - f. “Knowing the locations you're working in and the limitations and affordances provided by those locations is pivotal to producing film work efficiently.”
 - g. “It is easier to write or produce towards an existing location without the budget to create the location or modify a location to your script.”
2. A location should relate to the story but also be easy to access.
 - a. “I try to look locations that is easy to access & get permissions”
 - b. “I ask the people I know when I'm looking for the location sites.”

3. Location-related problems can occur during production. Having plan-b locations are crucial.
 - a. “I don't want to run into problems during my production.”
 - b. “I don't want to find myself unable to film in my desired location.”
 - c. “...also we need to see if gear/equipment would work.”
 - d. “A location suddenly revoked our access so we had to last-minute secure another one and simply took what we could get in order to keep the production on schedule.”
 - e. “It happens consistently in the independent and professional worlds. Budget is typically in a never ending battle with story and things change as this relationship progresses through the entire filmmaking process.”
 - f. “Budget didn't allow for original scripted concept, so we rewrote scenes off the the cuff, improvised and filmed elsewhere.”
4. Not enough information is provided about the location site.
 - a. “On multiple occasions, the story has had to be changed in minuscule increments based on something at the location being different than expected.
 - b. “Wanted to have a bigger office building with plain walls but location ended up having a green wall for one area of it.”
5. The location is problematically distant.
 - a. “Actors not showing up or not being able to shoot somewhere causes you to shoot somewhere easier for their schedule sake.

- b. “Every time. Mostly, actors don't show up, or show up late, or do show up on time but have to leave early. This causes issues with the location in terms of daylight, time before the business opens again, and other things that need to be somehow managed.”
 - c. “Every time. Mostly, actors don't show up, or show up late, or do show up on time but have to leave early. This causes issues with the location in terms of daylight, time before the business opens again, and other things that need to be somehow managed.”
- 6. P2P platforms are liked because of their community development and direct interaction.
 - a. “I have only had good experiences on these sites so far.”
- 7. A P2P platform must have user reviews.
 - a. “I trust if the platforms has good reputation, and reviews are important to me”
- 8. Some people are hesitant to connect with a stranger through P2P platforms.
 - a. “You really have no idea what you will get when using these services. Someone may describe a product or location a certain way but there's no way to know if they are impartial and truthful until you see for yourself.”
 - b. “It is the element of meeting up with complete strangers that makes me hesitant at first, and extremely hesitant without a friend joining me.”
- 9. Most participants were open to the idea of sharing their own space for other student filmmakers.

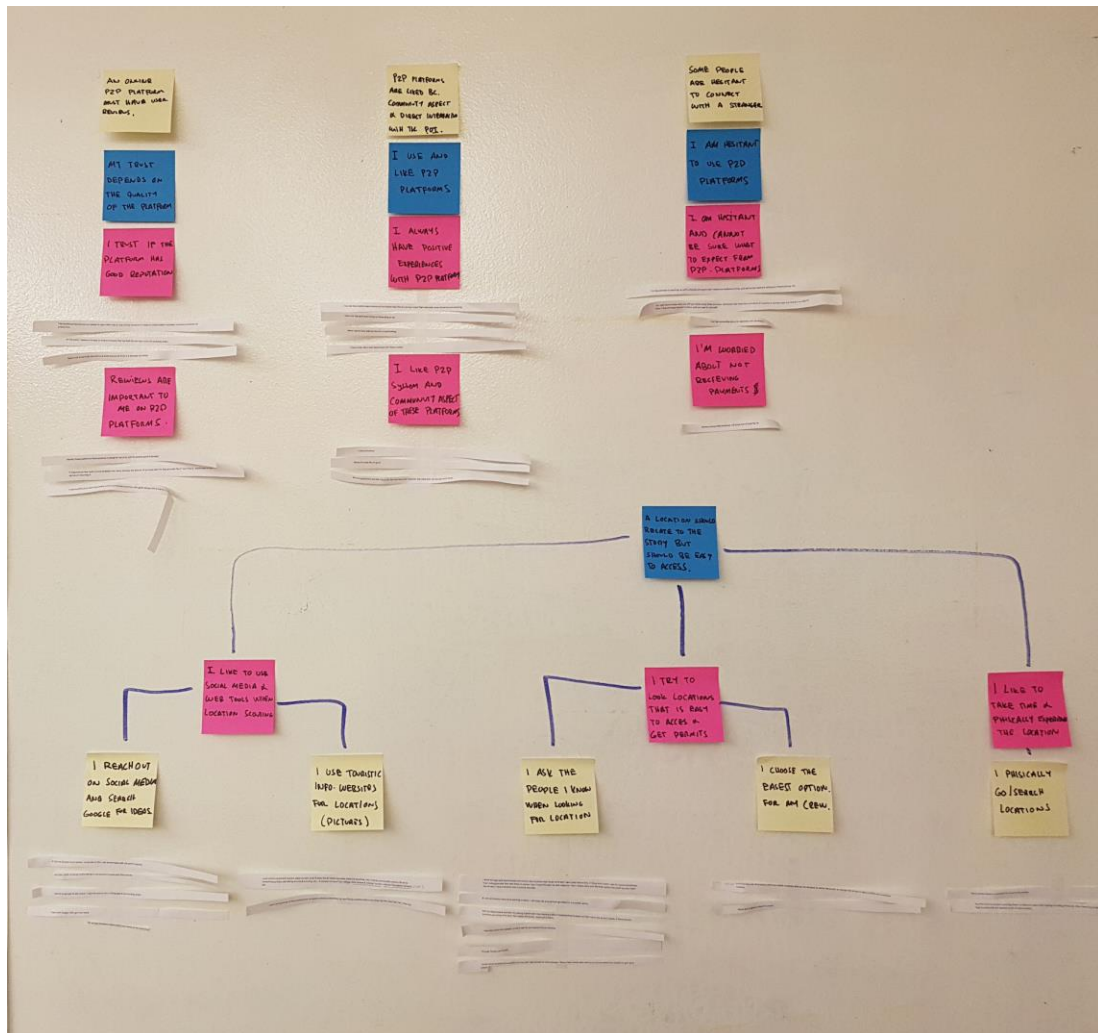


Figure 3.1. The initial affinity diagram illustrating the grouping process of the written responses from the Qualtrics survey. Each group was later named with common themes gathered from the participant responses. See Appendix C for a color-coded table.

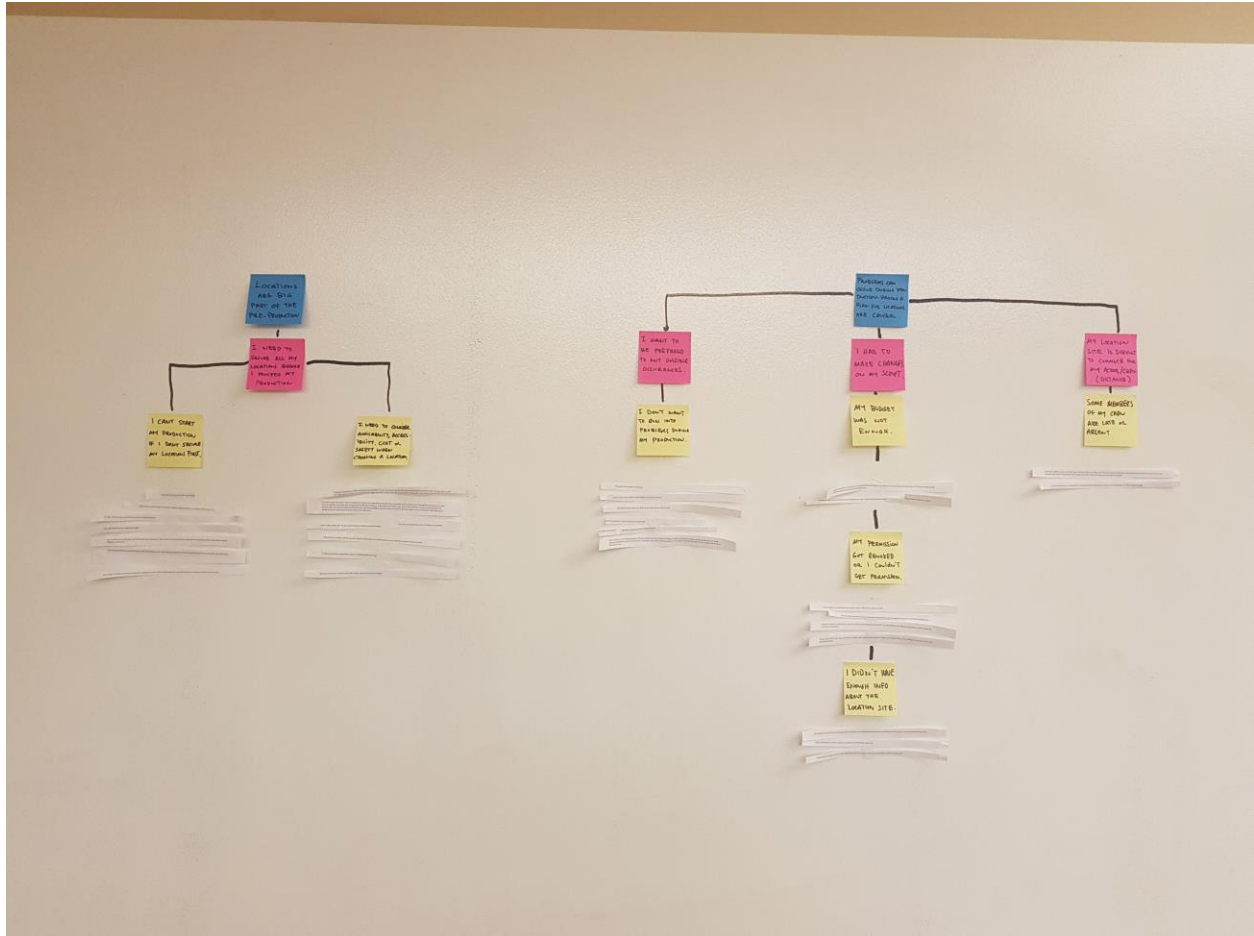


Figure 3.2. The initial affinity diagram illustrating the grouping process of the written responses from the Qualtrics survey. Each group was later named with PARTICIPANTS VOICE, as if the participant was speaking. See Appendix C for a color-coded table.

Step 3: Ideate the Solution

During the ideation step the core concept of the SetHive Community started to form. I initially conceptualized the SetHive platform by generating and structuring ideas using persona

storyboards (Appendix D) and mind mapping methods. These methods helped me to envision potential user scenarios, the general scope of the project and key aspects of the design. This project aims to make location scouting a fun experience by fostering engagement between student filmmakers and local and campus residents.

Persona storyboards.

Based on the key findings from the affinity diagram that pinpointed common themes and issues, four major user types and scenarios were created to determine the project scope (Appendix D):

1. A Ball State University student filmmaker who just finished his script and is looking for a location in his area to start his production.
2. A local Muncie, Ind., property owner who wants to take advantage of his vacant property located at Ball State campus.
3. A female Ball State University nursing student who works at a minimum wage part-time job and is looking to earn extra income to pay her bills by offering her living room area to Ball State student filmmakers.
4. A Ball State filmmaker who just completed filming at a unique public location in Muncie, Ind., and would like to share his experiences with fellow filmmakers at Ball State University. He thinks they can benefit from his knowledge.

These user scenarios represent the anticipated users of the SetHive platform.

Community mind map.

One of the key findings from empathy research revealed that student filmmakers look for locations that are easy to access and obtain permission from the host, 88% of participants

changed a script or storyboards due to problems or limitations on a location. Furthermore, they tend to pick locations that are a short distance from campus for their crew members' convenience and mobility. According to the empathy data, a 50% of participants who responded to question 14 in the online survey (Appendix B) stated that they ask people they know, such as family and friends, to find and access these locations while other 50% mentioned they do online or in-person scouting. Additionally, it is important to mention that the majority of participants — 91% for whole residence, 6% for private bedroom, 95% for common areas in their residence, 73% for vehicles, and 87% for other areas at their residence — indicated that they are somewhat to extremely likely to provide their own living space to a fellow student filmmaker for low-cost and earn extra income (Appendix B). These findings influenced the design of this project to consider the importance of community building on the platform (Figure 3.3). Unlike traditional P2P marketplace platforms where users are only able to list or book services and post reviews, the SetHive Community offers a fully responsive socially aggregated interface. This allows users to have the freedom to engage directly with other registered members on the online platform.

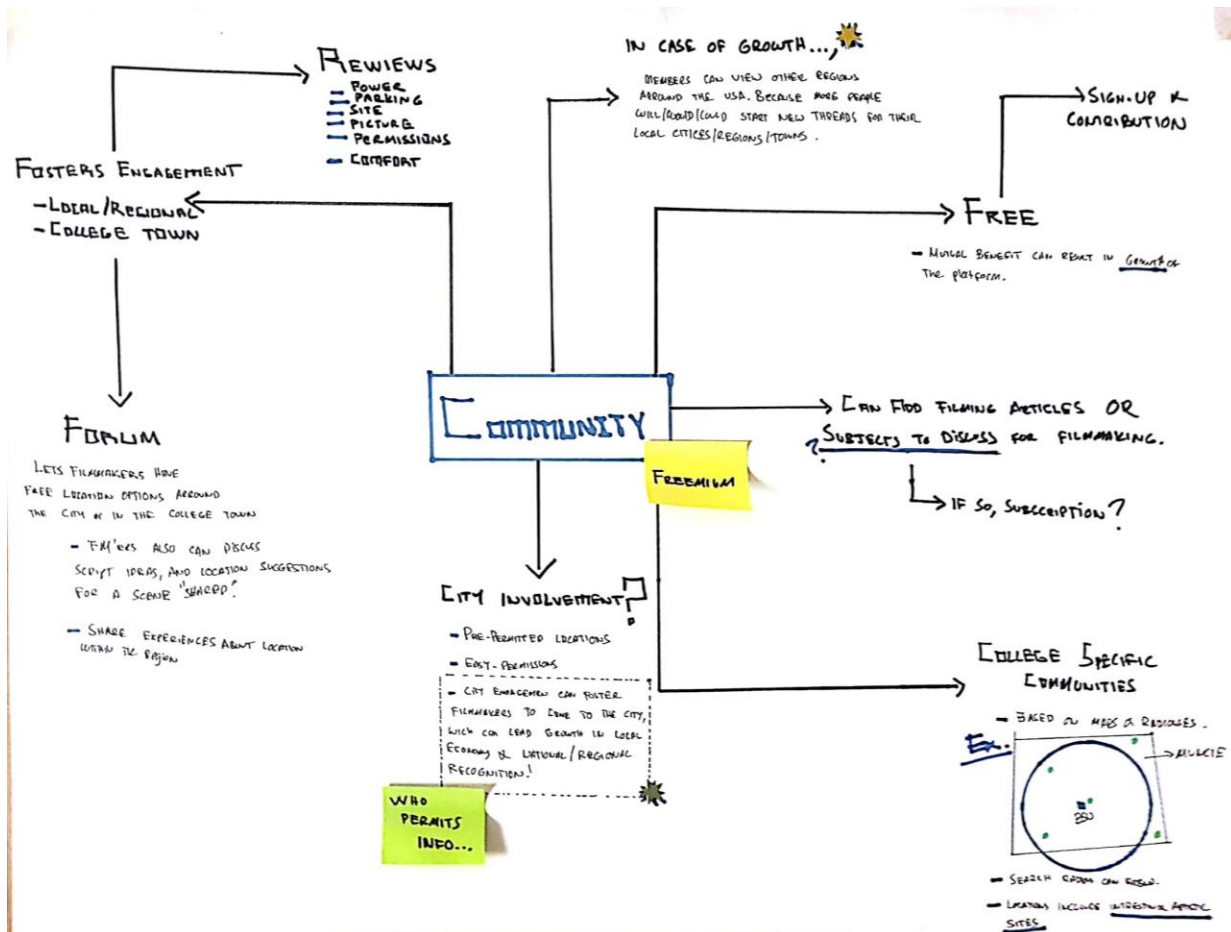


Figure 3.3. Community Mind Map. Initial ideation of the community aspect of the SetHive Community platform.

Ideating the name of the platform: SetHive.

SetHive, the name of the project platform, was derived using an informal voting method.

Four potential names were ideated:

1. Sety
2. SetHive
3. Locate
4. CozySet

Participants included students from Ball State University's Emerging Media Design & Development program and a sample of adults 18 and older. They were given a brief background of the project scope and then asked to vote on a set of provided names. SetHive gathered the most votes and was chosen as the brand name of the project platform. It was important to determine a brand name that suited the project scope and its purpose. *Set*, represents the location or place where film or video project is produced by a film crew. *Hive*, represents the collective community effort facilitated by the platform.

Recruiting members to the platform.

The SetHive platform is based initially at Ball State University and surrounding areas. In efforts to encourage potential members to join the platform, some marketing strategy will be necessary to first attract Ball State student filmmakers as well as local Muncie, Ind., residents.

1. Social Media Marketing. Considering the wide use of connected mobile devices among students, social media platforms such as Facebook, Instagram, Twitter and Snapchat could provide a suitable base for recruitment. Graphics, banners, and short videos can play a significant role in communicating SetHive's uses to its target audience. Other marketing tools such as Google Ads with its geo-targeting features could help distribute the digital marketing messages to location-specific audiences.
2. Campus and Local Media Channels. Paid and earned media in Ball State student publications would also be an important venue for content designed to attract new SetHive users. The Ball State Daily News is an on-campus student news organization that distributes local news to an audience of students, Muncie residents and Ball State alumni. Ball State's Byte is a media channel that regularly produce news, reviews, features, graphics, podcasts, and videos dedicated to provide the best in entertainment and pop

culture related content in efforts to help students improve their skills. Ball Bearings is a student run magazine and Star Press Muncie is a local news organization that delivers local news to the public. All above mentioned media channels are mainly targeted to the local Muncie, Ind. and Ball State community as their primary audience.

3. Live Promotion. Ball State University regularly holds events to engage students of the College of Communication, Information, and Media (CCIM). CCIM Super Party is a showcase for student-oriented organizations, and through a partnership with a TCOM filmmaker's organization, information about SetHive could be distributed there. Cardinal Filmworks is an organization for student filmmakers and enthusiasts. This organization could be a strong partner in regards to promoting the SetHive platform. Additionally, the annual Frog Baby Film Festival, where chosen student film productions are showcased and awarded could provide opportunity to engage potential members from among both filmmakers and local film buffs who may want to join as location providers. Asking permission from instructors for class visits to Telecommunication classes could also be an option. Similar to campus events take place at Ball State, public events in downtown Muncie, Ind., such as Soup Crawl, Arts Walk, Muncie Gras, and events hosted by Muncie Civic Theatre could be useful venues to promote the SetHive platform to local property owners.

Step 4: Prototyping

During the prototyping step, the ideas generated from ideation began to concretize within the digital space in the form of a mobile-friendly website. This allowed the design solution to be visible, tangible, and interactive, enabling potential users to test and provide feedback for iteration and validation. Understanding the target users' location scouting habits and past

experiences through a beginner's eyes helped to determine the general scope of this project. It led to identifying the key aspects of the design solution for prototyping.

The SetHive Community is housed on a website (<http://sethivecommunity.com/>) that consist of five major parts:

1. A responsive interface, allowing users to register and set-up an account in order to search, create, or share content, and to communicate with one another through comment or direct message.
 - a. A user profile for users to customize their own account while enabling them to follow or view other users within the platform.
 - b. A “Hive” page that allows platform members to view all other platform members within their college area, in list form, and enable them to view profiles.
2. A socially-aggregated feed that provides users frequently-updated member content at the landing page.
3. Categories and tagging which allows users to post or search specific locations tailored to their needs while suggesting related locations to their search.
4. Reviewing system that enables platform users to share their experience, leave testimonials, and write opinions about a location or location host. Although the reviewing system is currently limited only to a location listing, future iterations would allow users to review each other, send points, and reward good interactions with kudos badges.
5. Gamification system. While location reviews provide testimonials for the rating of the location and its host, the gamification system enables platform users —

location providers, location sharers, commentators, and location reviewers — to earn points, earn status badges, and rank up through the leaderboards in efforts to foster continuous engagement with the platform. It is important to point out that the aim of SetHive is not just to be a platform for scouting locations, but to create a engaging community amongst student filmmakers where they can also share other content such as, film reels, script ideas, and film related graphic designs.

The following sections provide illustrations of the SetHive Community website design along with the purpose of each page on the site.

Components of SetHive community website.

The SetHive Community website consists of three main pages accessible through the website's navigation system. After entering the website's initial, "Landing" page, users can explore and view the available locations, starting from most recent posts within their campus area (Ball State University, Muncie, Ind.). Users can perform a location search or navigate to other pages: "Hive", "Categories," and "Badges."

Landing Page.

When users first enter the <http://sethivecommunity.com/> website, they are greeted by the landing page (Figure 3.4). Anyone can enter the website and view its content. However, in order to post content and engage with other users, they need to register to create an account and login within the SetHive platform (Figure 3.5). This page operates as the backbone of the platform, which enables users to perform the following tasks:

1. Discover locations by page scrolling, search, or categories, within their campus area offered by local or student residents (Figure 3.4).

2. Login or register to the SetHive platform in order to become a contributing active member (Figure 3.5).
3. Navigate through different pages (Figure 3.6): *Hive*, *Categories*, and *Badges*.
4. Post descriptive image(s), video, or text. The user must be a registered account holder in order to post content to the website (Figure 3.7 & 3.8).
5. View leaderboards and *recent*, *trending*, *featured* or *hot* locations.
 - a. *Leaderboards*, located in the bottom footer, displays the top five members of the SetHive platform who earned the most points by creating a post, commenting on other members' posts, or gaining followers (See Appendix E for pointing guideline)(Figure 3.9).
 - b. *Recent* locations represent the most recent location entry by date and time. Recent locations are displayed at the landing page and also can be viewed at the bottom footer (Figure 3.10).
 - c. *Trending* locations consist of locations that received the most comments, reactions (icons), and click views by other members of the SetHive platform. The website tracks these data and aggregates the locations under trending locations. Trending posts represented by a pink lightning icon and displayed at the sidebar located at the top of the landing page (Figure 3.11).
 - d. *Hot* locations, displayed at the bottom footer, consist of locations that received the most comments, reactions (icons), click views by other members of the SetHive platform, and additionally it contains featured locations. The website tracks these data and aggregates the locations under hot locations (Figure 3.12).

- e. *Featured* locations are the locations that are chosen by the website administrator.

Featured locations are represented by a purple rocket icon (Figure 3.12).

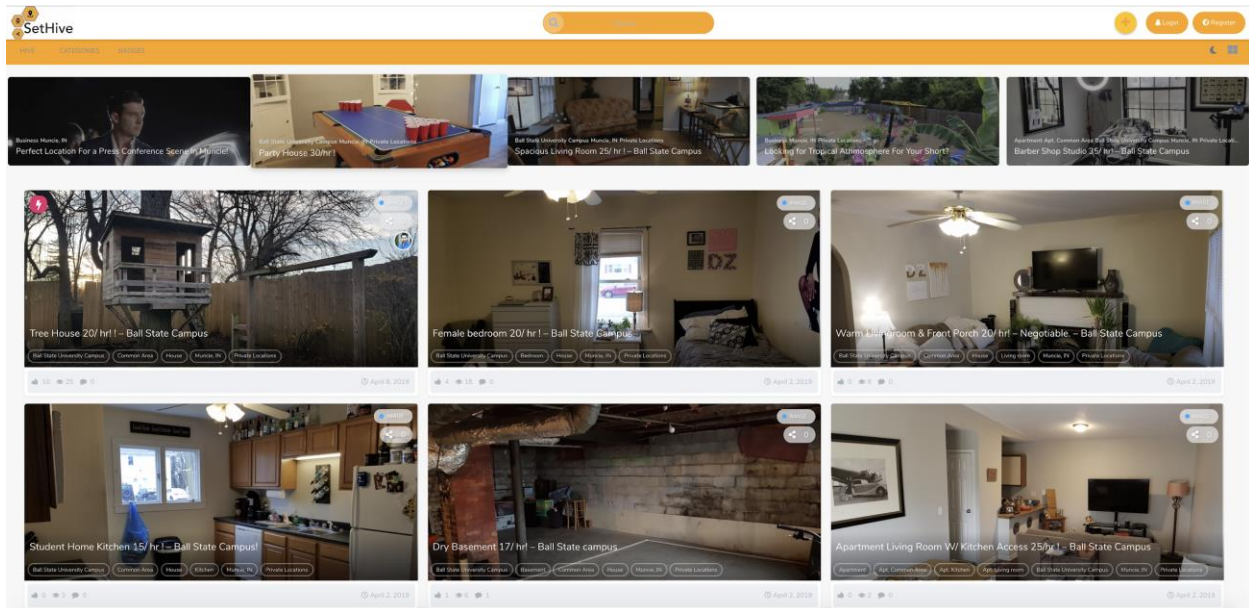


Figure 3.4. Landing page where users discover locations within their campus area by page scrolling, search, or categories.

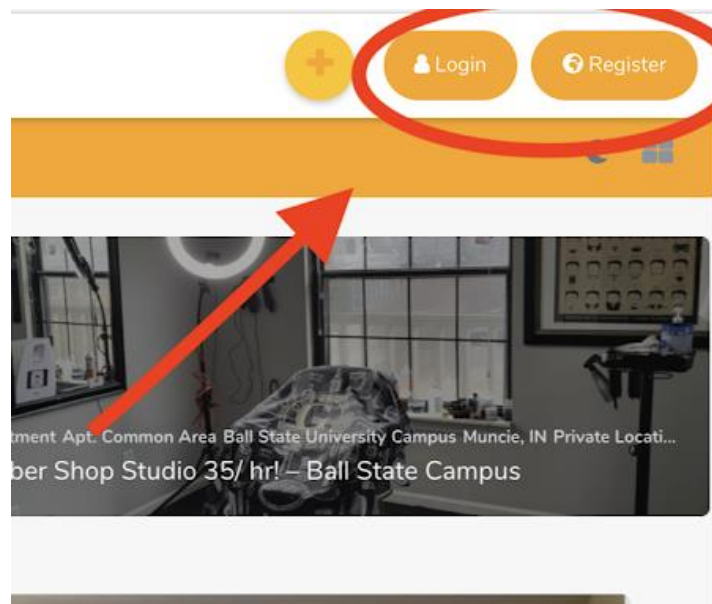


Figure 3.5. Landing page: User Registration or Login.

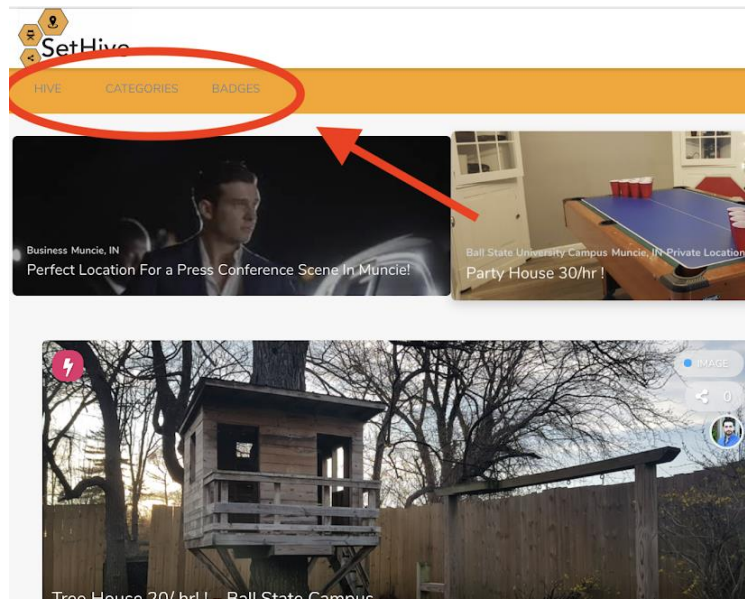


Figure 3.6. Landing page: Site navigation to view other pages: Hive, Categories, and Badges.

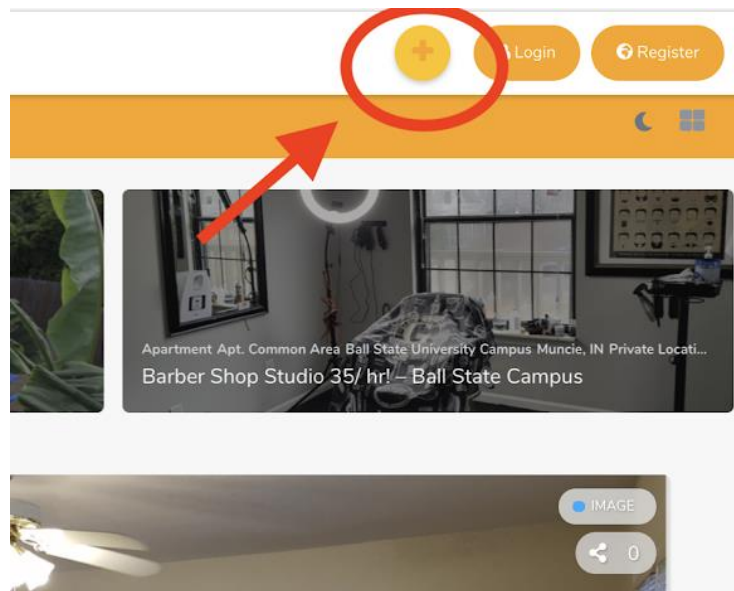


Figure 3.7. Landing page: The plus icon enables the account holder to post content.

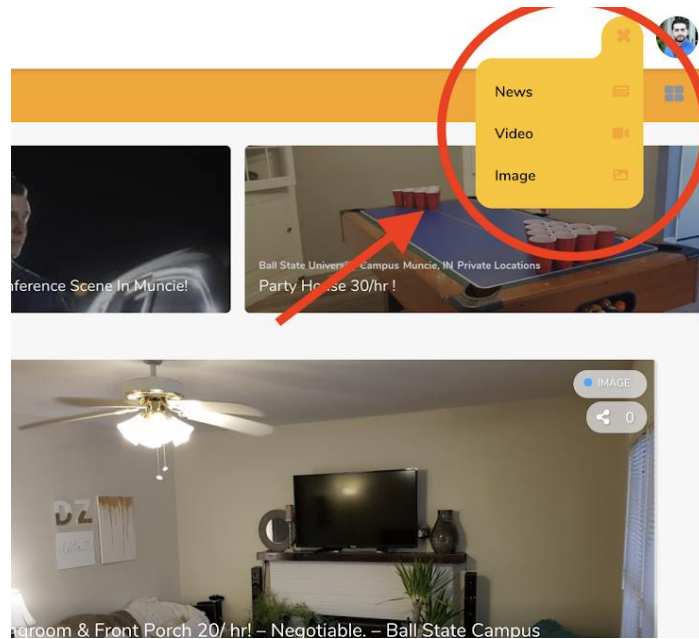


Figure 3.8. Landing page: Dropdown menu enables the account holder to initiate one of the following posts; News, Video, or image(s) related to locations.

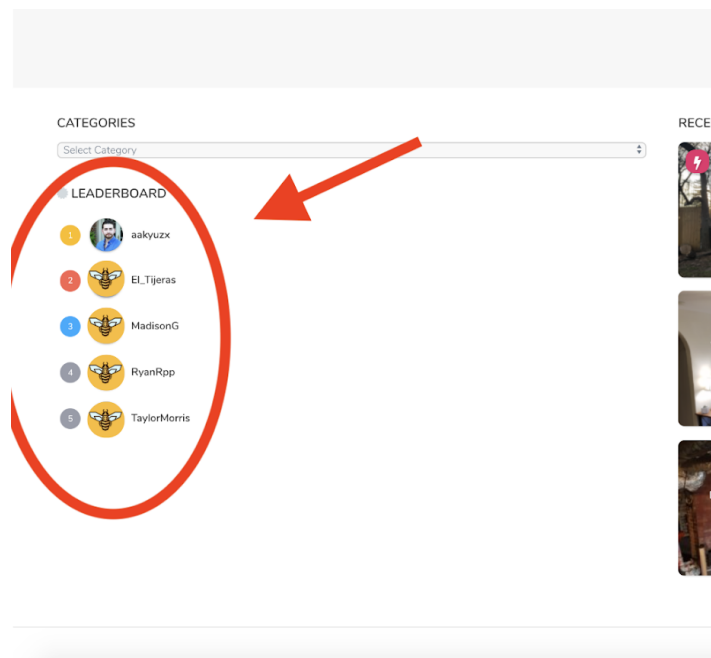


Figure 3.9. Landing page: Leaderboards, located at the bottom footer, displays the top five members of the SetHive platform who earned the most points by creating a post, commenting on other members' posts, or receiving followers (See Appendix 5).

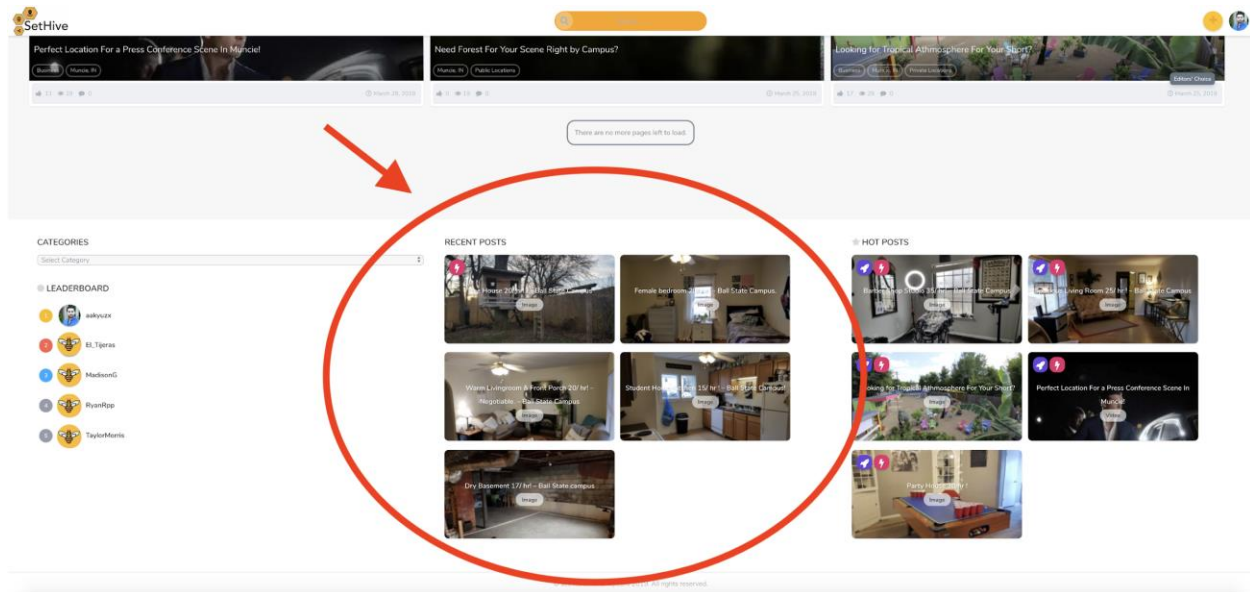


Figure 3.10. Landing page: Recent locations, located at the bottom footer, represents the 5 most recent location entry by date and time.

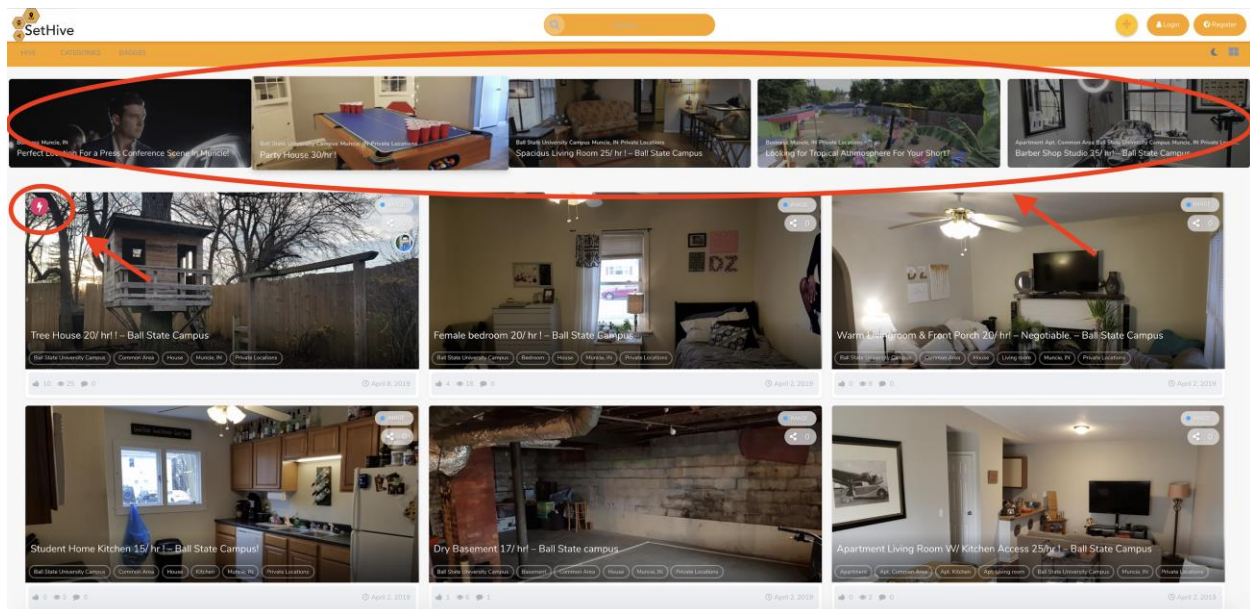


Figure 3.11. Landing page: Trending locations sidebar and the trending icon.

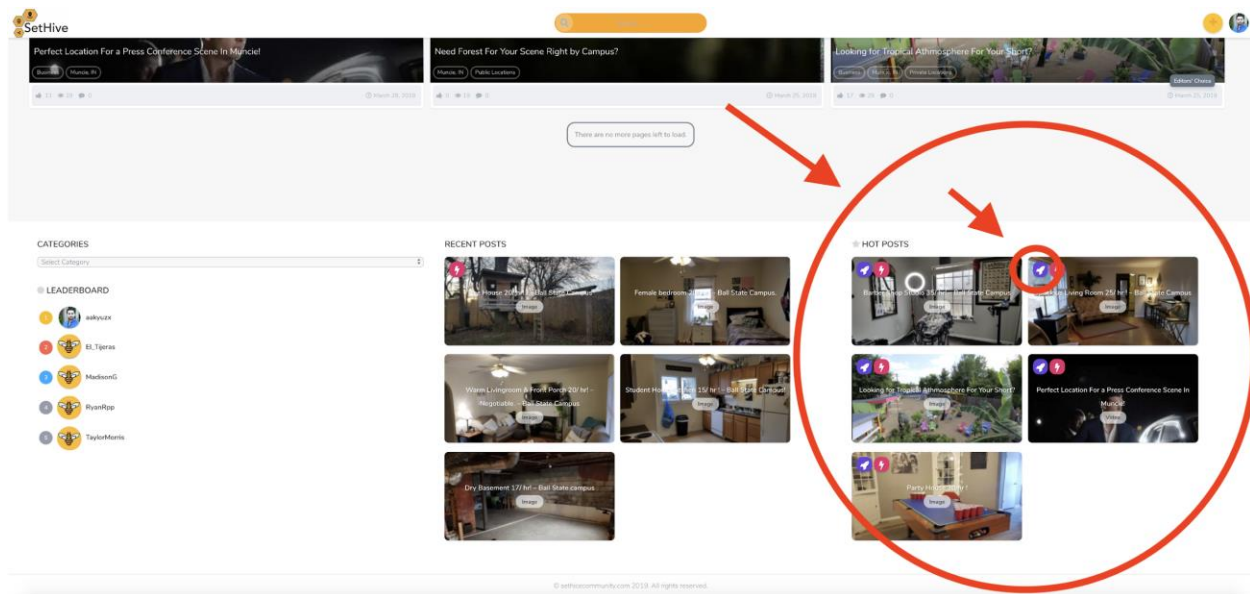


Figure 3.12. Landing Page: Hot locations, displayed at the bottom footer, consist of five locations that received the most comments, reactions (icons), click views by other members of the SetHive platform. It contains featured locations marked by the platform administrator. Featured locations are represented by a purple rocket icon.

Login/Register.

Once users have decided to become a member, they can register to the SetHive platform through their Google, Facebook, or personal email account (Figure 3.13). Registering to the platform enables users to become an active member. Once registered, users can log in to their private account (Figure 3.14).

Active members can manage and customize their account profile, search or post locations, reach out and engage with other users through comments or direct message, and earn interaction points to earn reward badges and rank-up their user status within the leaderboard. Active members can also share locations displayed in the SetHive platform with other users or outside non-member peers or friends.

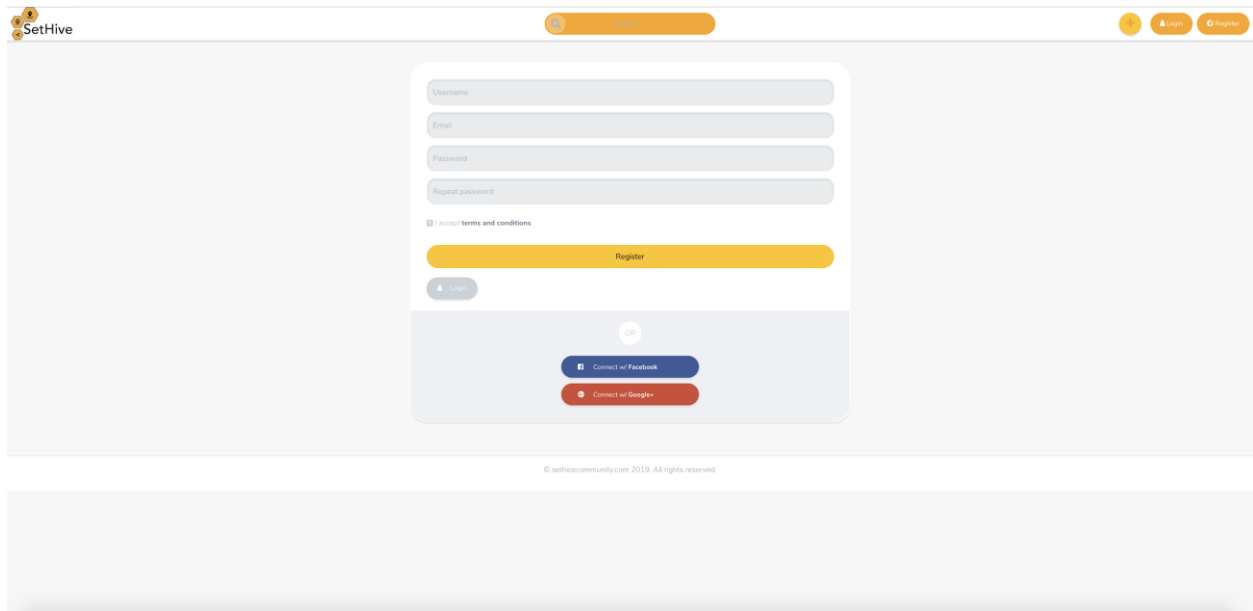
The image shows the registration page of the SetHive platform. At the top, there is a navigation bar with the SetHive logo on the left and links for 'Home', 'Login', and 'Register' on the right. The main content area features a registration form with the following elements: four input fields for 'Username', 'Email', 'Password', and 'Repeat password'; a checkbox labeled 'I accept terms and conditions'; a prominent yellow 'Register' button; and a smaller grey 'Login' button. Below the form, there is a section with the text 'OR' and two buttons: 'Connect w/ Facebook' and 'Connect w/ Google+'. At the bottom of the page, a copyright notice reads '© sethivcommunity.com 2019. All rights reserved.'

Figure 3.13. Registration page: New users can register to the SetHive platform through their Google, Facebook, or personal email account.

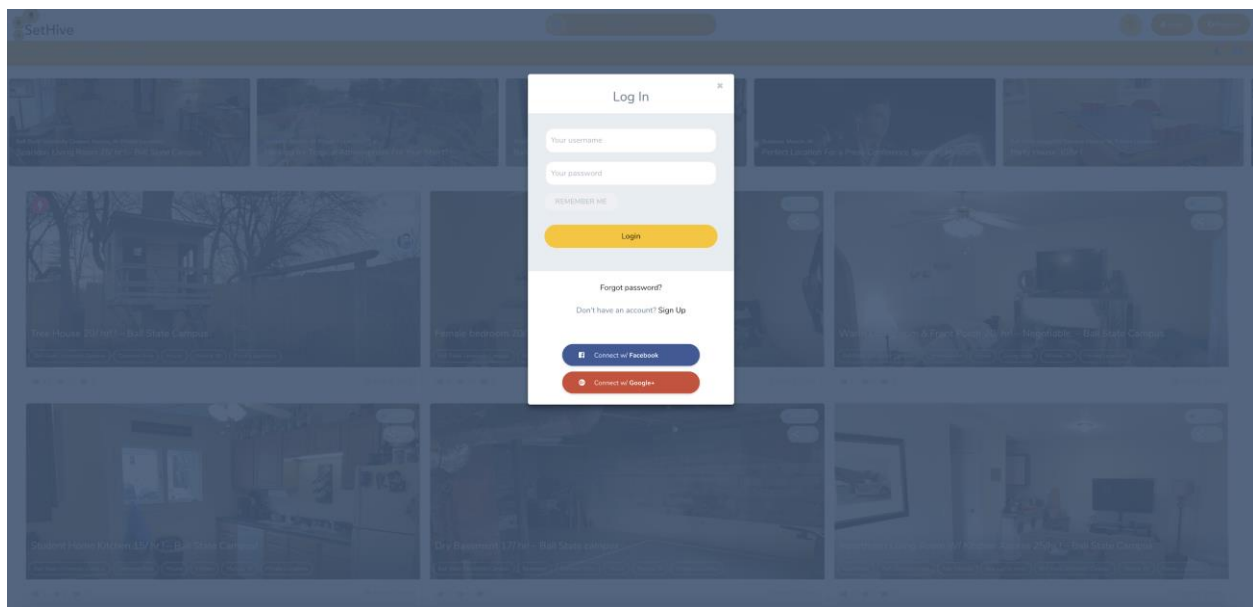
The image shows the login page of the SetHive platform. A modal window titled 'Log In' is centered on the screen. This modal contains input fields for 'Your username' and 'Your password', a 'REMEMBER ME' checkbox, and a yellow 'Login' button. Below the login button, there is a link for 'Forgot password?' and another link for 'Don't have an account? Sign Up'. At the bottom of the modal, there are two buttons: 'Connect w/ Facebook' and 'Connect w/ Google+'. The background of the page is a grid of property listings, each with a photo and some text, but they are dimmed to focus on the login modal.

Figure 3.14. Login page: Registered users can login to the SetHive platform through their username and password.

Account management and customization.

A registered user can access their account management through the landing page where they can view their account points, account settings, message inbox, dashboard, and logout options (Figure 3.15).

The account management and customization page enables users to personalize their profile (Figure 3.16). Furthermore, it displays the following information about the account holder to other members of the platform:

- 1) Status points.
- 2) Location posts.
- 3) Client reviews for locations and location hosts.
- 4) Earned reward badges.
- 5) My followers and following users.
- 6) Account holder's liked locations.
- 7) Direct message contact icon for the account holder.

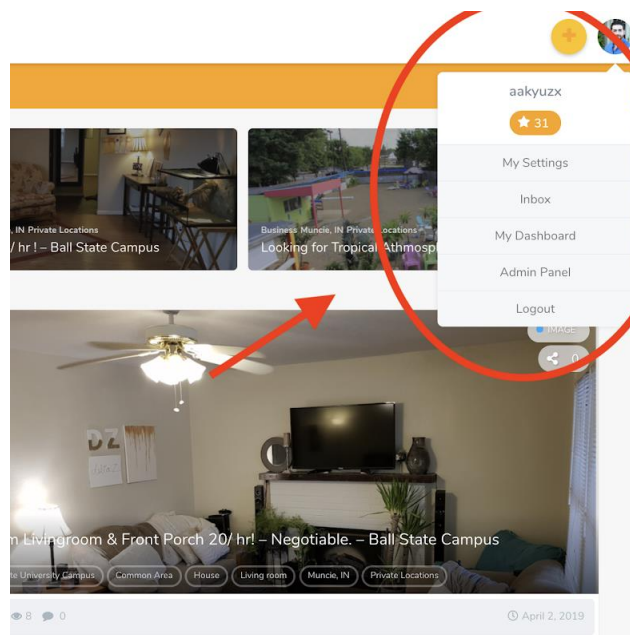


Figure 3.15 The user account management drop-down menu allows users to view their account points, account settings, message inbox, follower dashboard, and logout options.

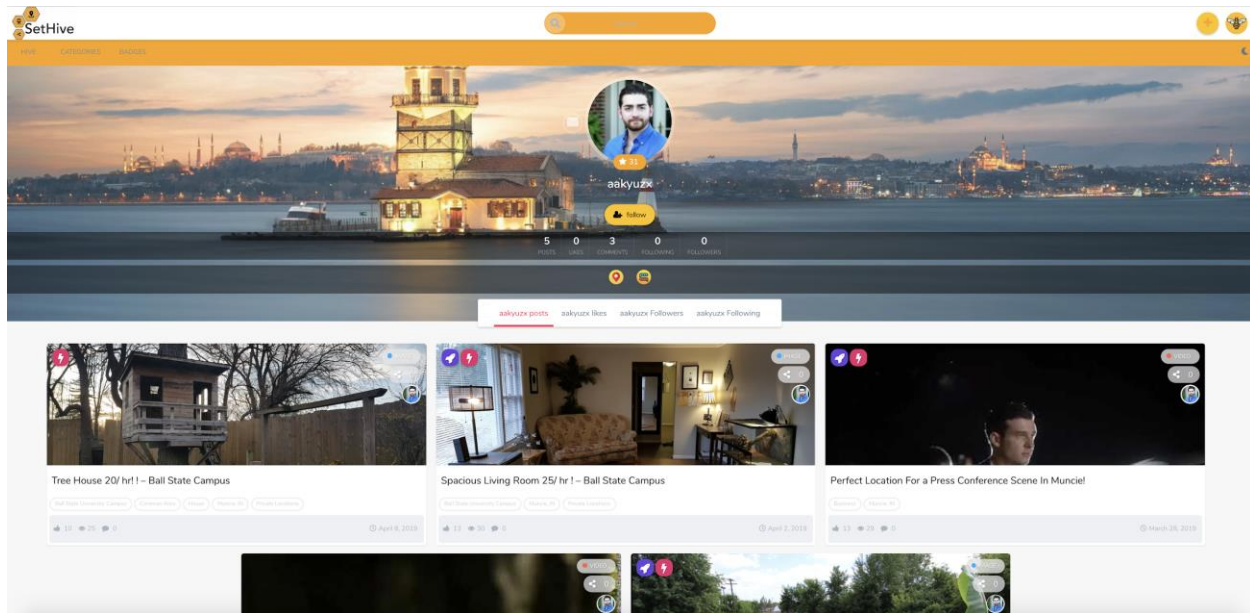


Figure 3.16. Account management and customization page allow users to personalize their account.

Browsing locations.

Registered and guest users can explore and view the available locations at the landing page starting from most recent location posts. Each location is displayed within a rectangular box where users can view the title, cover image of the location, related tags, number of likes, number of comments, number of views, date of the post, the profile of the location host, number of shares, and the type of post, such as Image (Figure 3.17), video (Figure 3.18), or text. This initial information displayed in the box allows the user to notice specific information about the location while browsing the platform.

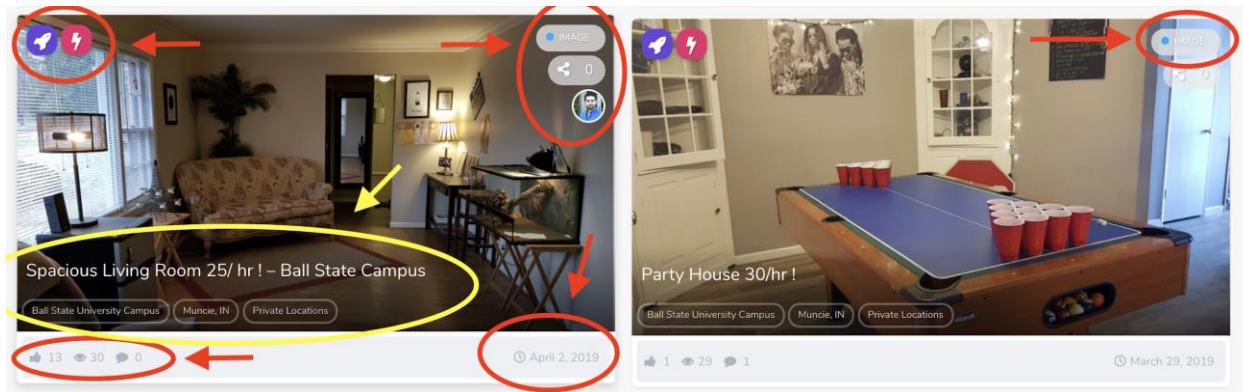


Figure 3.17. “Image box where users can view the title, cover image of the location, related tags, number of likes, number of comments, number of views, date of the post, the profile of the location host, and number of shares.

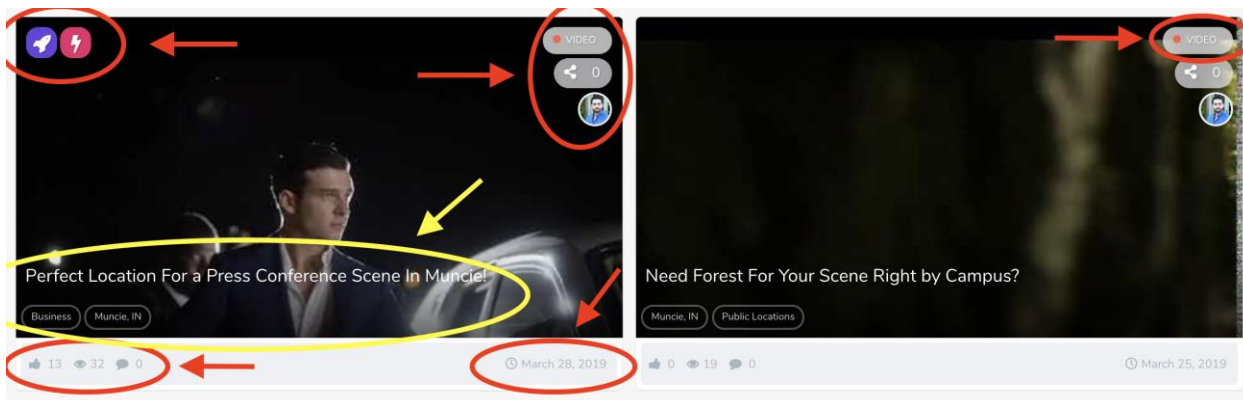


Figure 3.18. Video box where users can view the title, cover image of the location, related tags, number of likes, number of comments, number of views, date of the post, the profile of the location host, and number of shares.

Viewing locations.

Upon clicking on a desired location box, the users will find themselves in a follow-up page where more detailed information is revealed about the location. In this page users can browse through the available images of the location taken from different angles by the location host (Figure 3.19). In addition, users can read about distance to the university campus, amenities

and features, availability and the profile information on the location host (Figure 3.20). Furthermore, they can read or leave comments (Figure 3.21 & 3.22) and reach out to the location host through private message to ask questions or set up an appointment for filming. This page also lets active members to share the location post with their friends or peers outside the platform in efforts to help their fellow student filmmakers' location search (Figure 3.23).

When users scroll to the bottom of this page, suggested locations will appear (Figure 3.24). The website uses tags and categories from the viewed location and aggregates other location posts that contain the same tag or category to suggest related locations for the users. The aim of suggested locations is to provide users with more options and decrease the time spent for searching for the best filming location.

In order to send a private message, registered users must click on the host profile (Figure 3.25), then click on the message *icon* (Figure 3.26) to reveal a private message box (Figure 3.27).

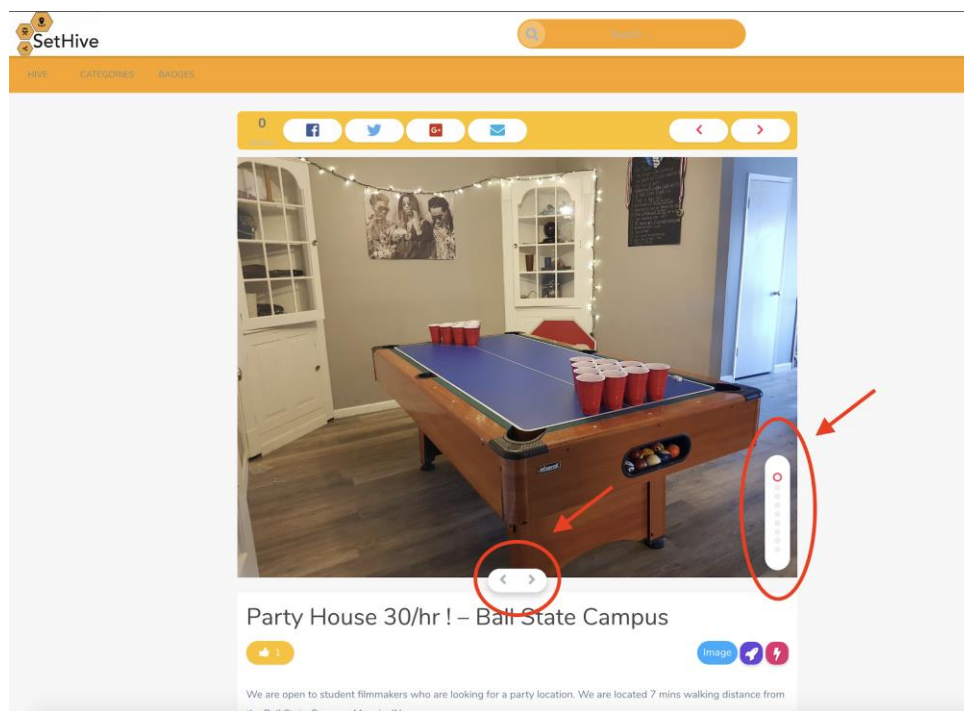


Figure 3.19. Example location where users can browse through the available images of the location taken from different angles by the location host.

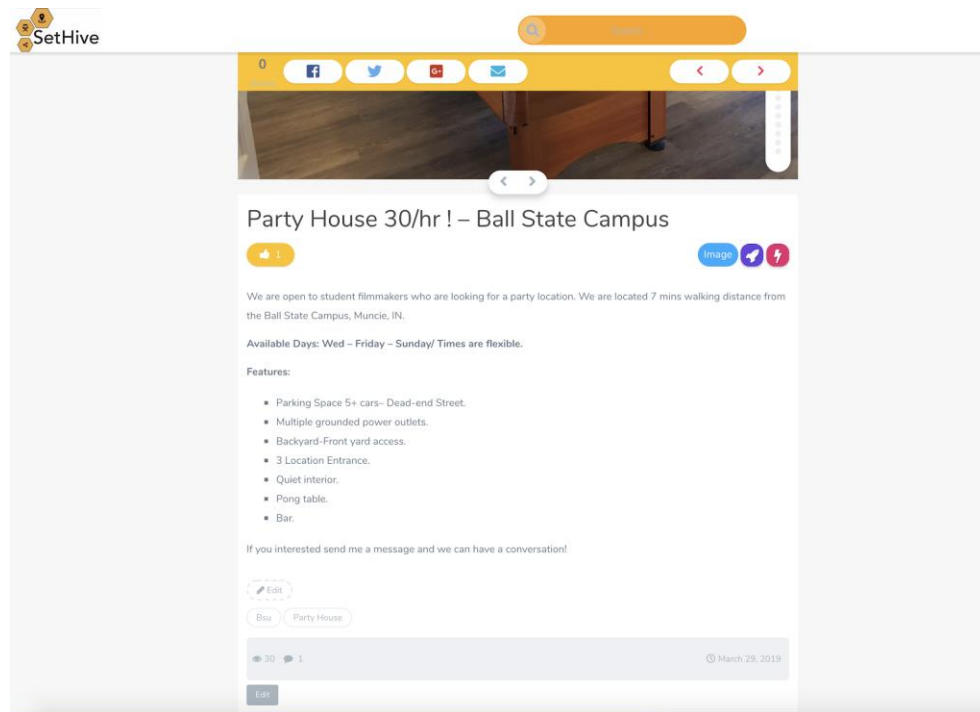


Figure 3.20. Location example: Scrolling down the web page allows users to read about the provided information for location, such as distance to the university campus, amenities and features, availability and the profile of the location host.

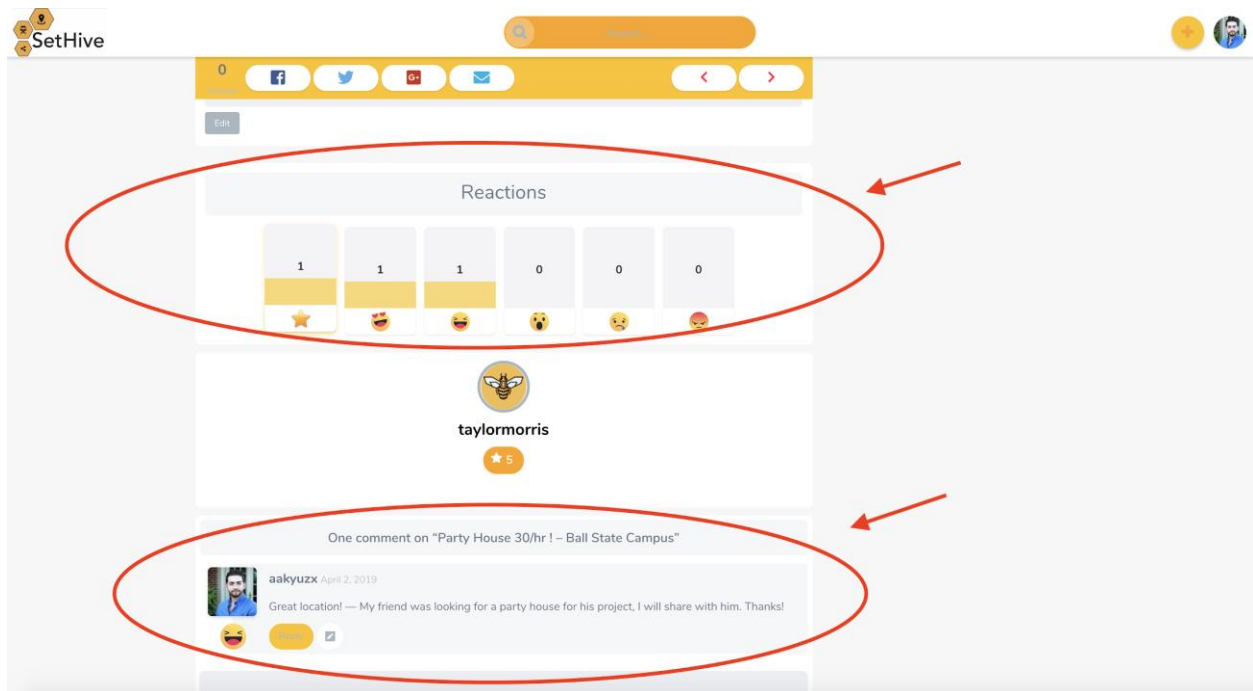


Figure 3.21. Location example: Scrolling further down the web page allows users to view comments/reviews and reactions and reveal the profile of the location host.

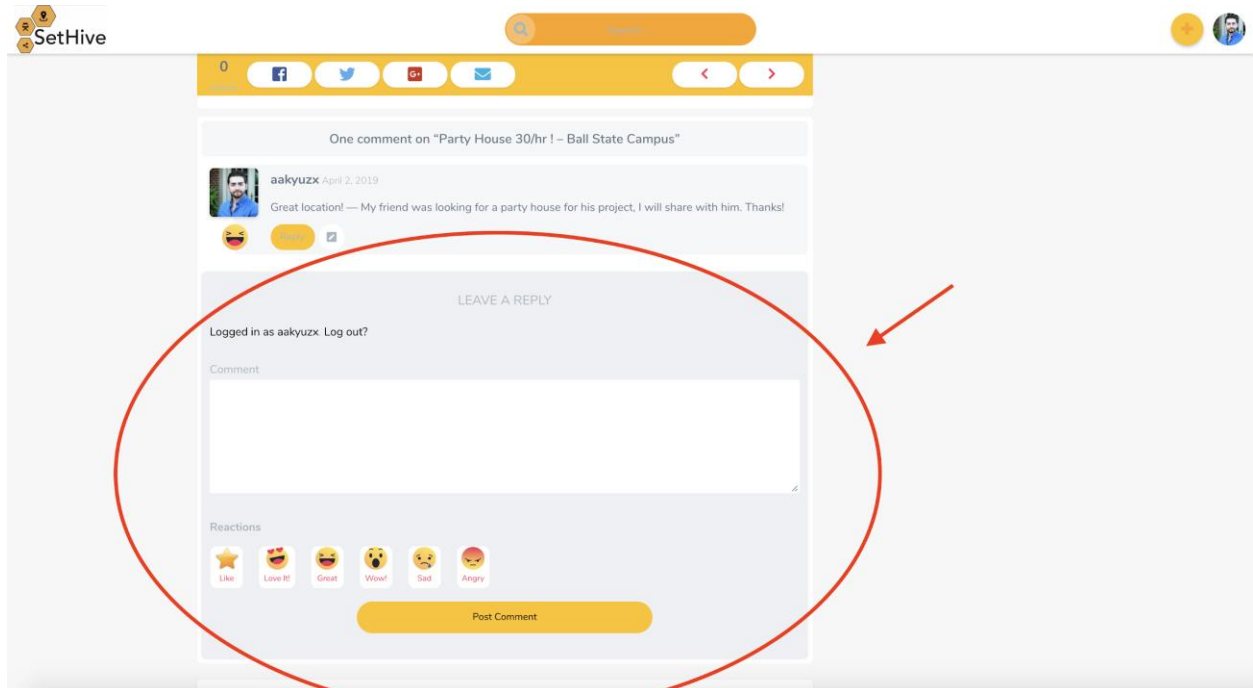


Figure 3.22. Location example: Scrolling further down the web page allows users to post comments or reactions.

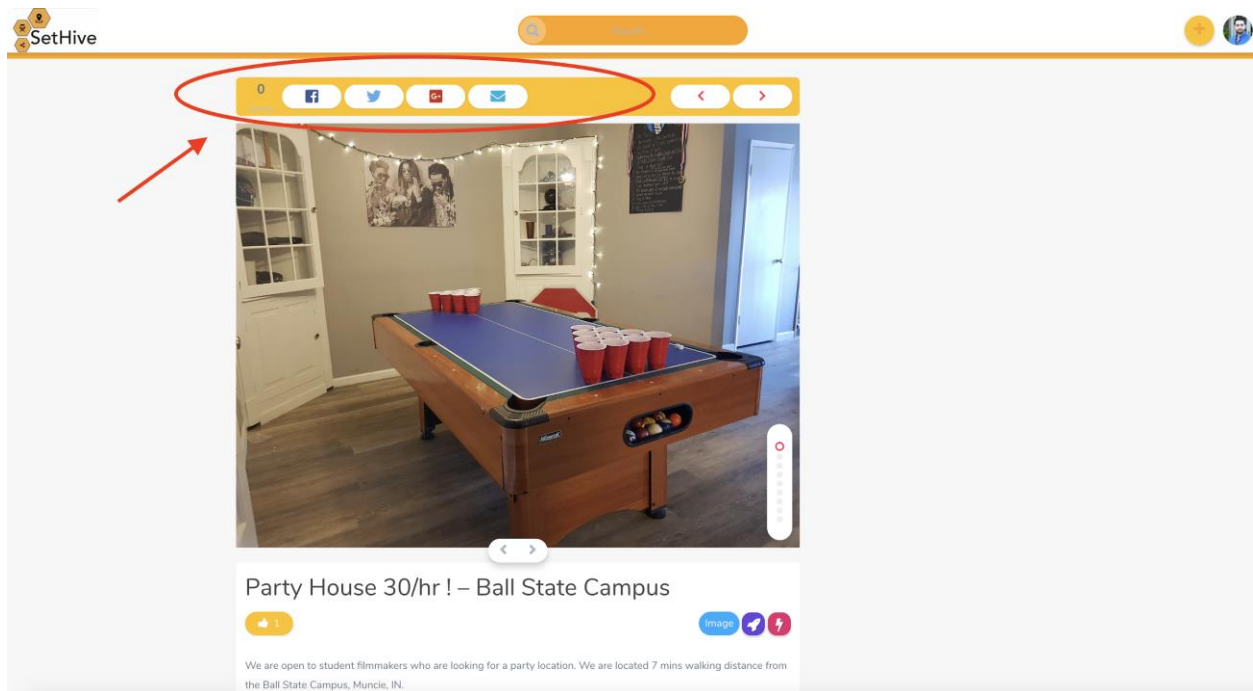


Figure 3.23. Location example: Active members can share the location post with their friends or peers outside the platform.

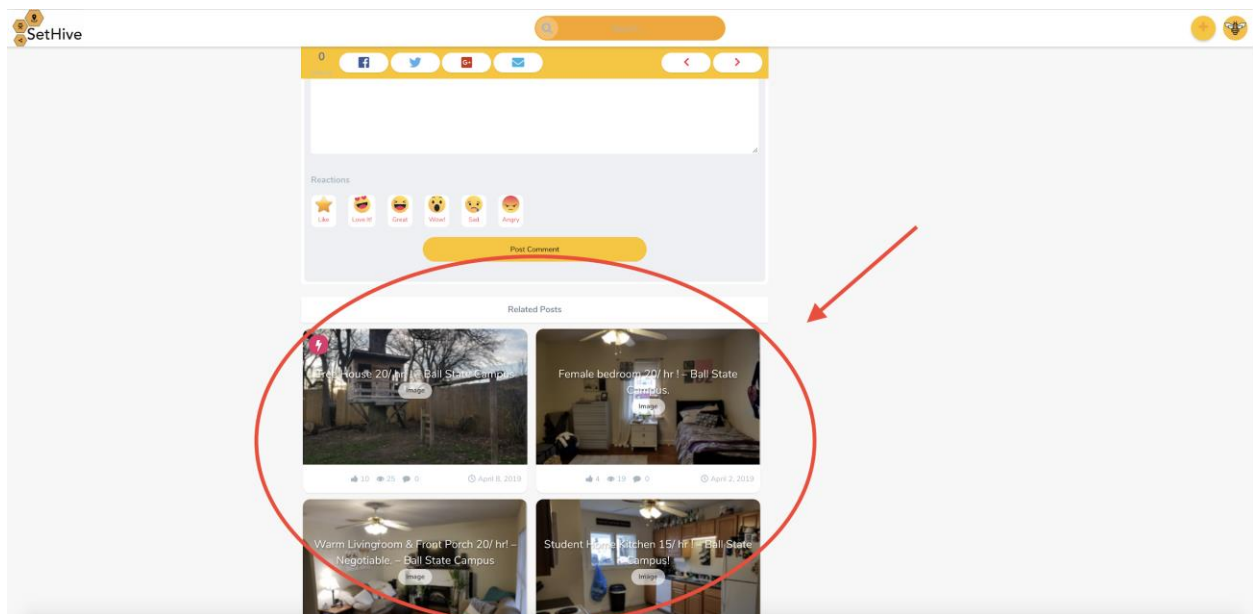


Figure 3.24. Location example: Scrolling further down the web page allows users to view suggested locations.

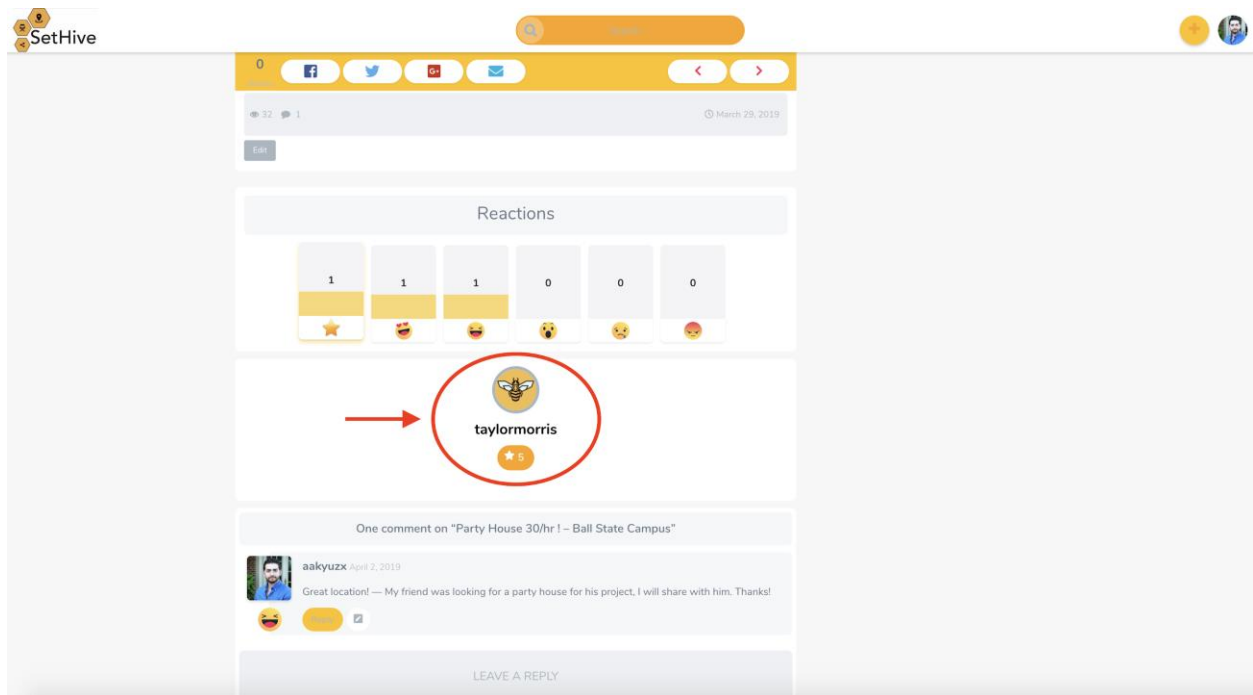


Figure 3.25. Location example: In order to send a private message, registered users must click to the host profile.

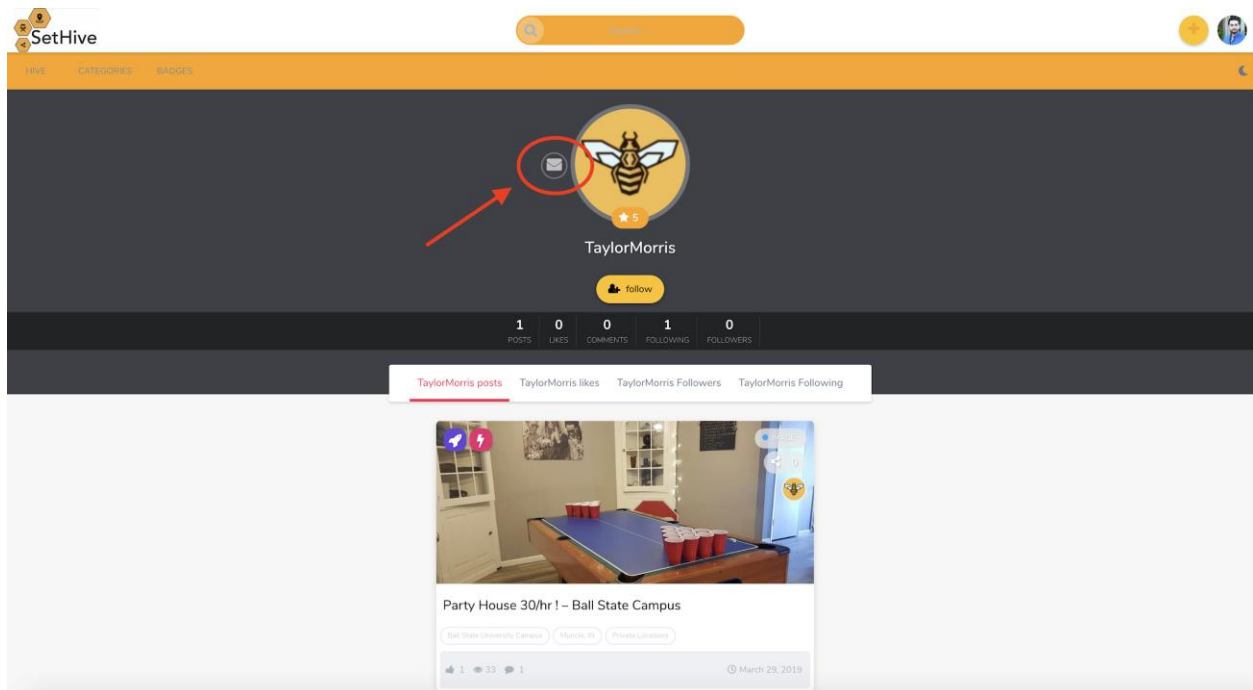


Figure 3.26. Example of an account holder's profile: A message icon enables private messaging (Figure 3.27).

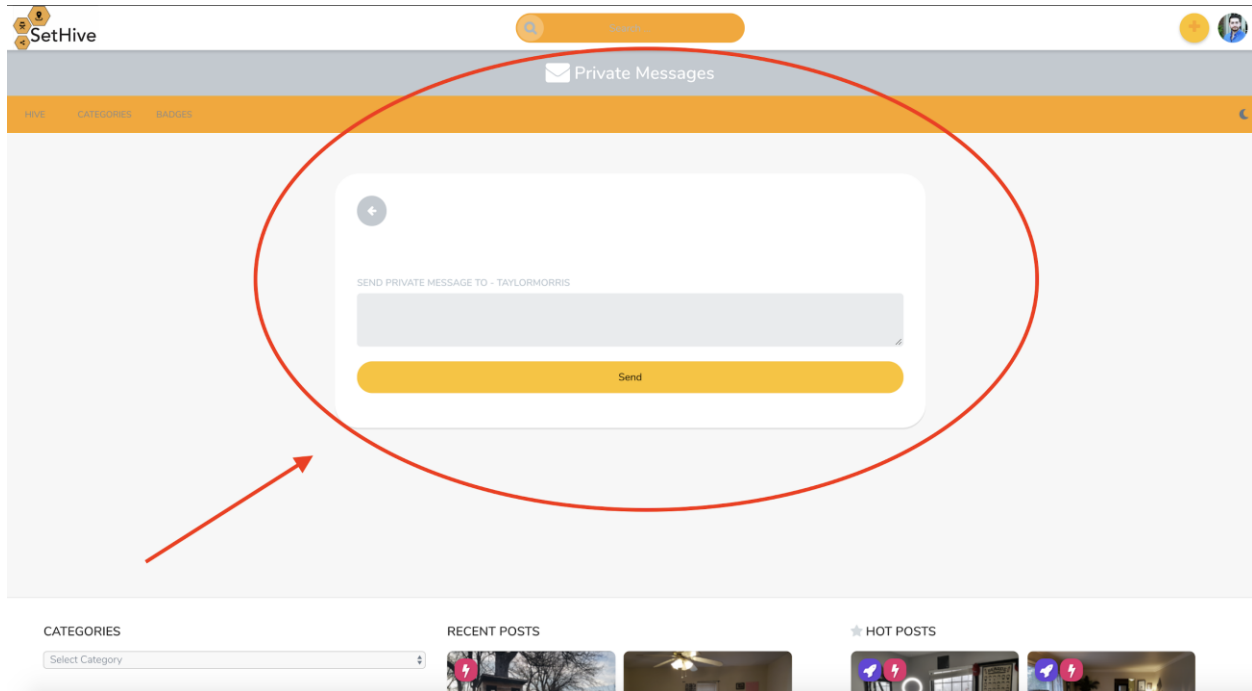


Figure 3.27. Example of the private message box where registered users can send private messages to other members of the SetHive platform.

Hive page.

The Hive page (Figure 3.28) provides registered users a list view of the other registered users in the SetHive platform within their college area (Ball State University, Muncie, Ind.). This page allows users to view other contributing members in their community, view their account profile, follow their content, and view their locations. In this page, the website lists registered users by the number of their location post and popularity. For example, a user who shared the most locations and has the most followers will be revealed at the top of the list whereas a user who shared the least number of locations and has the least followers will be revealed at the bottom. It is important to recognize that a user might not be the host of the locations that he or

she shares in the platform. This user can act as a freelance location scout and share multiple posted or publicly-accessible locations. He or she can contribute to the SetHive community to aid student filmmakers while creating an opportunity to earn extra income.

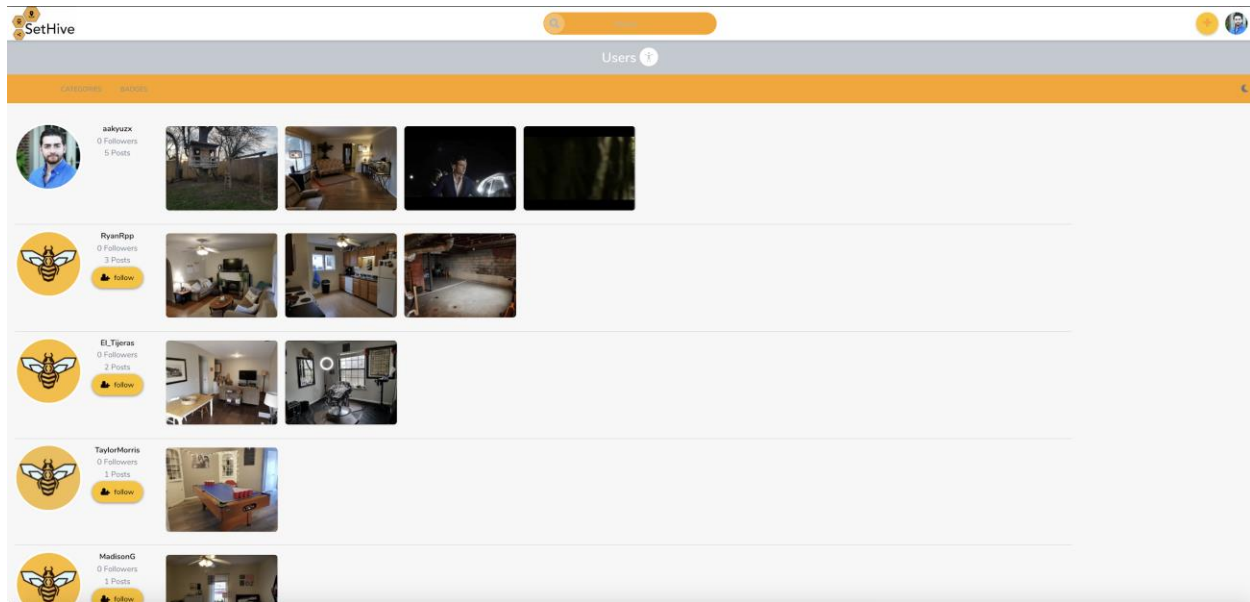


Figure 3.28. The “Hive” page provides registered users a list view of the other registered users within their college area who are on the SetHive platform.

Categories page.

The Categories page (Figure 3.29) is a fullscreen display of listings, sorted by category. The function of categories differ for the two different user types: location host and location scout. A user who creates a location post can pick one or multiple categories through which to showcase his or her location. A user who is scouting for locations can select multiple categories in order to view locations that fall under those groups. In addition, scouting users can also initiate a search to access locations in a certain category such as “house,” “living room,” “bedroom,”

“common areas,” or “public areas”. The aim of categories is to enable users to efficiently share or search for specific locations.

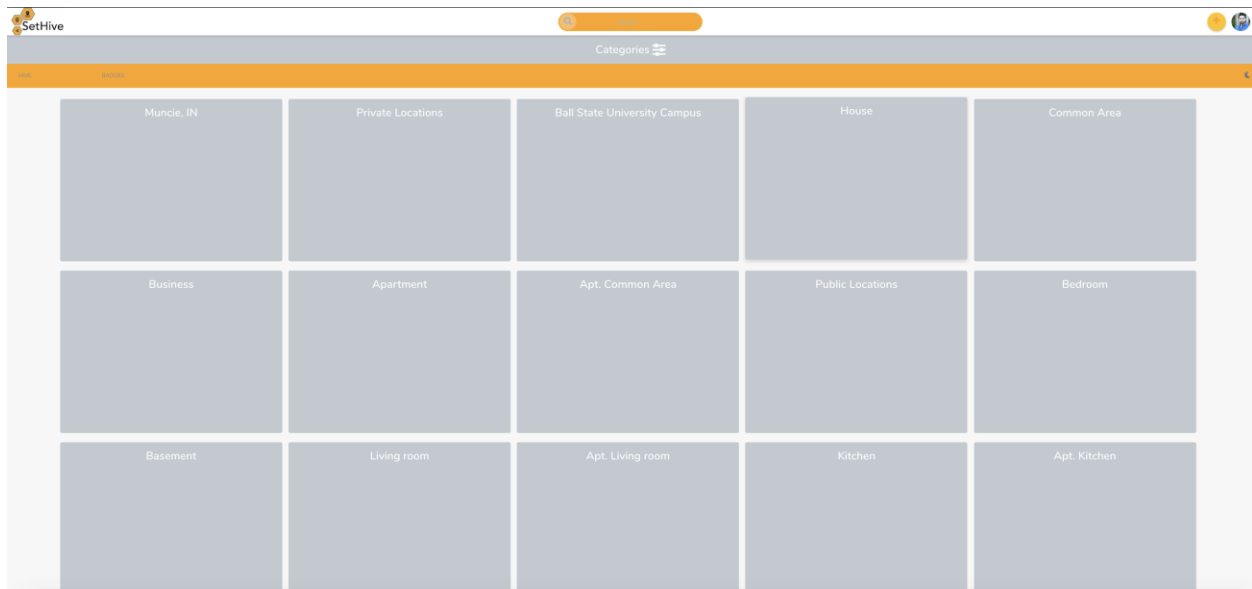


Figure 3.29. The “Categories” page is a fullscreen model of the categories showcasing the name of each category for the users.

“Badges” page.

The “Badges” page (Figure 3.30) provides users with a brief overview of the SetHive community reward badging system, as well as the status badge icons and information related to each reward badge. The purpose of the reward badging system is to create a sense of gamification, as well as the pointing system (See Appendix 5), in efforts to foster continuous engagement with the platform.

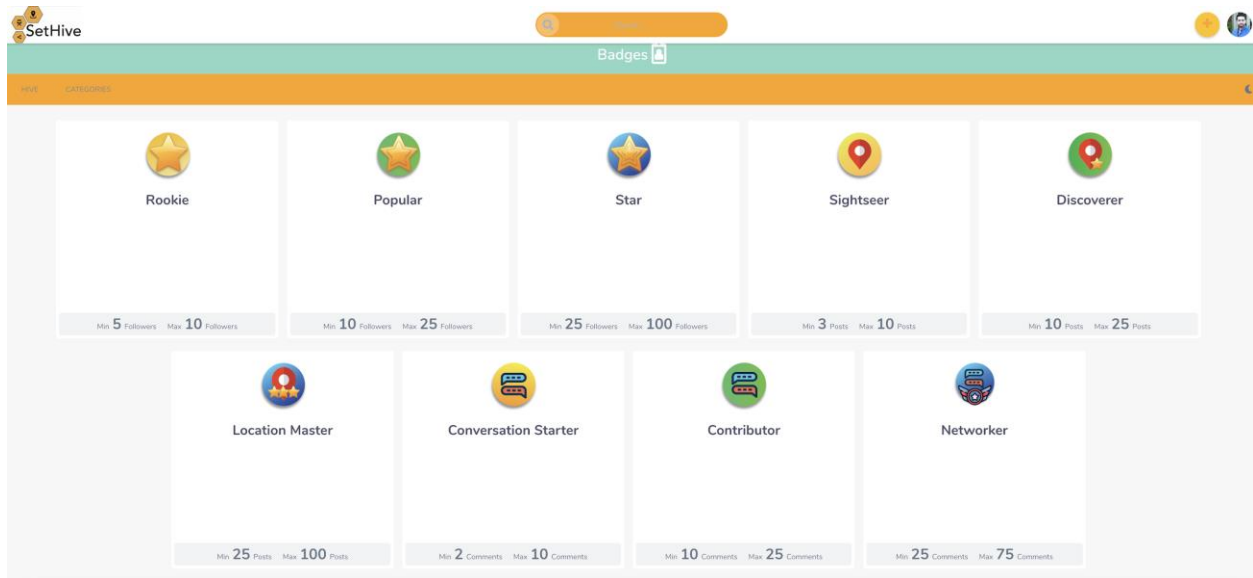


Figure 3.30. The “Badges” page provides users with a brief overview of the SetHive community reward badging system, as well as the status badge icons and information related to each reward badge.



Figure 3.31 The SetHive Logo.

Chapter Four: Discussion

SetHive (<http://sethivecommunity.com/>) is an online peer-to-peer platform that enables student filmmakers to search for cost-effective, accessible, available, and trustworthy locations in their college campus area, and share them with their peers. Local residents can support this artistic process and earn extra cash by offering their spaces as filming locations. This platform aims to increase the trust between the platform users by completely eliminating a third-party presence. It allows registered users to communicate through reviewing, commenting or direct messaging in efforts to establish a trusted shared community. According to findings from the online survey, 55% of participants stated that they trust P2P systems whereas 45% stated that they only somewhat trust P2P platforms or are skeptical using them. Affinity mapping revealed that “an online platform must have user reviews.” A survey participant noted: “It seems difficult or even impossible to be a consistent scammer with good ratings and a long line of sales/services.” A P2P reviewing system develops trust in open online platforms. Seventy-three percent of participants stated that they used services of P2P digital platforms such as Airbnb, Uber, Letgo, and Craigslist. Although these large-scale platforms offer different services, they have two things in common: a mutual review system of hosts and clients, and direct messaging systems.

In the SetHive platform, registered members can exchange or share information, distribute tasks, or execute transactions directly with one another. For student filmmakers, Its responsive structure highlights the available locations and categorizes them in efforts to let users efficiently share or search for specific locations. The website interface makes it easy and efficient for location providers to share a post, add pictures or video, and categorize them under certain headings and name tags in order to showcase their location. With the intention of

fostering continuous user engagement, the rewards badging system gamifies the user experience, allowing users to earn interaction points and reward badges in order to increase their rank in user status on the leaderboards.

There are multiple ways a contributing registered user can create or engage with location posts within the SetHive platform:

1. A location host can offer their own space for student filmmakers.
2. If two or more people are living in the same location, each person can offer their private areas within their residence, or common areas upon agreement with their roommates.

Location hosts are not required to offer their entire space. They can offer any part of their living area as allowed by law or ownership.

3. Users determine their own price for their space. However, they are encouraged to keep the prices low and reasonable.
4. A film student can share his or her experience by posting information with images or video of a public or private area that they used.
5. A film student can leave testimonials, reviews, or comments under the location post upon completing a filming shoot.
6. By using the direct messaging system, registered users can contact, set-up appointments, and exchange information with one-another.

Although sufficient user testing is needed for validation, the SetHive: Community for Student Filmmakers! website creates a unique solution to the project problem space. The platform emerged from target user research and analysis of the state of the art. This research endeavored to understand by what methods student filmmakers use to find fitting locations for

their film and video projects, and revealed their needs, expectations, and bottlenecks during the location scouting process.

The Creative Spark

The pilot area for this project was Ball State University (BSU) campus and its surrounding areas near Muncie, Ind. According to BSU, the university enrolls about 22,000 students, with more than 17,000 attending on campus and offers about 190 undergraduate majors in eight academic colleges (Ball State University, 2019). Most students would like to earn extra income in their free time in order to save money, pay rent or bills, buy groceries, school supplies, or to increase disposable income. In 2018 BSU's Frog Baby Film Festival nominated 16 student film and video projects (Frog Baby Film Festival, 2018) demonstrating how active the video and film community is. BSU students and those from other filmmaking campuses can offer a large variety of different locations. The platform may ignite the creative spark of location hosts and enable film students to access more options with exceptionally low or no cost for their projects. Competition might fuel creativity as hosts could use unique decorations to attract students filmmakers to their locations. Some students may become freelance student location scouts in their free time and share locations collected from their friends to showcase them in their personal SetHive accounts. This could benefit them in two ways: by earning commission while helping their friends, and by earning status points within the Sethive platform. SetHive's interface and flexibility gives users the freedom of creativity, deciding how to engage with the platform and shape its use by aggregating the wisdom of the crowd. As Varnelis and Freidberg (2008, p. 21) note: "It is crucial to understand that humans organize space in such a way that it is a medium of its own." The SetHive platform aims to create a virtual sense of place where open models of P2P communication and participation occurs. Unlike being a simple website, the goal of the platform

is to let the student filmmakers shape content, create a medium of their own, and experience a sense of belonging.

Suggestions for Future Iterations

Content filtering & moderating.

Mizuko Ito (2008, p. 9) argues that people find value in filtering, regulating, and prioritizing the flow of content in P2P environments because issues can arise due to the openness of the platform and free flow of the information. Kraut & Resnick (2012, p.135) describes that in open digital communities, internet trolls, who make controversial comments or seek to disrupt and sow contention among the members of the online community, are able to cause distrust. They negatively affect the community by eliciting emotional reactions from members and can create strife within a community. In efforts to avoid Internet trolls and unrelated angry responses, messages, posts, or severe disagreements amongst the community members, implementation of content filtering and content moderating systems to the free flow of information would be beneficial for the SetHive platform. I believe content filtering and moderating systems would foster reliance and safety for the members and increase trustworthiness of the platform.

Testing & iteration.

Even though the SetHive platform demonstrated functionality and interest from users by engaging in informal conversations and showcasing, testing for validation and iteration must be completed with more potential users. The importance of validation and user feedback should not be underestimated. The users can provide valuable feedback on usability, overall design,

reflections on the current performance, and suggestions for future iterations. Testing will expand the capabilities and reach of the platform, making it a truly user-centered design solution.

P2P transactions for location renting.

The current SetHive transaction system is inspired by platforms such as Facebook Marketplace and Letgo, where users communicate with each other and execute transactions, via cash, check, or digital money transfer, upon in-person meeting in exchange of goods or services. Although this system seems to successfully work for these platforms, I am not sure if this is the best transaction system for SetHive users. As Oskam & Boswijk (2016, p. 28) describes, “trust is an important concern for Internet transactions in general, and more so if the transaction entails admitting strangers to one’s private environment.” Airbnb avoids a direct negotiation and establishes trust by offering credit card payment and pricing tools within their platform (Oskam & Boswijk, 2016, p. 26-27). In order to understand which system would work better for the SetHive platform, further empathy research focused on transaction system is needed.

Liabilities and agreements.

Important considerations regarding legal complexities that need to be addressed before the launch of SetHive:

1. A landlord permission agreement for users wishing to post a space they rent as a location. This may also include a possible agreement for profit sharing between landlord and tenant for locations not offered free of charge.
2. A finalized end user agreement that not only sets forth limits and expectations on user behavior on the platform, but also that leaves SetHive, its owners and developers as immune from liability for any problems that arise from the use of the platform. These

may include events that happen during filming, such as damage, theft, crime, injury, loss of filming time due to an unresponsive or problematic location host, fines or eviction for posting a location without the property owner's written permission, and other possibilities.

Most students are renters of their residence. In order to legally post their living space as a location on an online platform, they are required to get permission from the landlord. To ease this issue, SetHive could provide legally vetted draft permission and profit-sharing agreements for user convenience. As with any similar service, SetHive will require acceptance of a detailed end user agreement that would not only set out expected behaviors and limits on users, but also protect SetHive and its owners and developers from liability in the event of criminal or costly behavior stemming from the platform's use. These situations may include damage, theft, and violent crime, loss of filming time due to an uncooperative or unresponsive location host, fine or eviction due to posting a location without owner permission, copyright and identity appropriation, and other inappropriate actions by both filmmakers and hosts.

New categories & features.

The interactive features, look, feel, and overall experience can be improved with more time, a designated budget, and a team of skilled designers and software engineers. My skill set lacked advanced software coding skills, thus I had to leave out the following features for future iterations:

1. Enhanced review system: SetHive's reviewing system is currently limited only to a location listing. The users are able to review locations and location hosts by posting their experience within the listing. However, a more advanced and secured review system would allow users to review, send points and reward kudos badges to each other upon a

transaction or agreement. This enhanced system would use an algorithm to aggregate the cumulative ratings and will automatically rate the trustworthiness of the location host or the student filmmaker. Successful P2P service companies such as Uber, Ebay and Airbnb uses mutual review systems of hosts and clients in order to build trust among users.

2. Adding new categories: Crew and Cast. Although SetHive's goal is to enhance student filmmakers' location scouting processes and create a community for filmmakers, the platform can also help them find crew and cast members for their project. For example, Ball State Telecommunication (TCOM) students can offer their help for production within the SetHive platform and Ball State Theatre school students can offer their help for casting. These categories could benefit student filmmakers to easily scout for actors.
3. Adding a location cart. Many empathy research participants mentioned that they list potential locations in the process of initial location scouting. In addition, these participants noted that they try to secure a plan B location in case of problems with their initial location to avoid a production delay. Adding a location cart feature could help student filmmakers select and list the potential locations in which they are interested within the platform. Then they can view their cart to review location for the second time and eliminate the ones that are not relevant to their project.
4. College-specific communities. Currently SetHive is based at Ball State University and its surrounding area. However, the SetHive platform will continue to grow and develop in hopes of becoming a digital tool to aid student filmmakers and student communities nationwide. The introduction of the SetHive platform to other colleges has the potential to evolve the location scouting process for thousands of student filmmakers, making the experience fun, cost-effective, accessible, available, and trustworthy. The nationwide

growth of this platform could result in increased numbers of student films in the low-budget independent film industry. Furthermore, it could provide a source of extra income for thousands of students while increasing opportunity for student filmmakers, digital production students (crew), student writers, and theatre students (cast) to gain experience and expand their portfolio in student production before they move into the job market.

By expanding the capabilities and applications of the SetHive platform, this project has the potential to become not only a tool for filling the need of convenient location scouting, but to transform the whole student filming medium into an open source community where students help each other grow and strive together to progress forward in filmmaking.

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Appendix A

Participant Recruitment Email Script:

My name is Atilla Akyuz, I am a graduate student in Emerging Media Design and Development program. I am conducting a research study about location scouting challenges of digital content producers and trust on peer-to-peer systems. I am sending this survey to ask if you would like to take approximately 10-15 minutes to complete this survey.

If you take part in any digital production work (such as film, videography, photography, script writing) please click the following link to complete the survey:

https://bsu.qualtrics.com/jfe/form/SV_2g9fU1hz0oVoxEN

Participation is voluntary, and all responses are anonymous (no information will be collected that can identify you). The survey will take approximately 10-15 minutes to complete. At the end of the survey, it will ask for your email in the event I may conduct follow-up interviews or focus groups. Thank you for your help.

Sincerely,

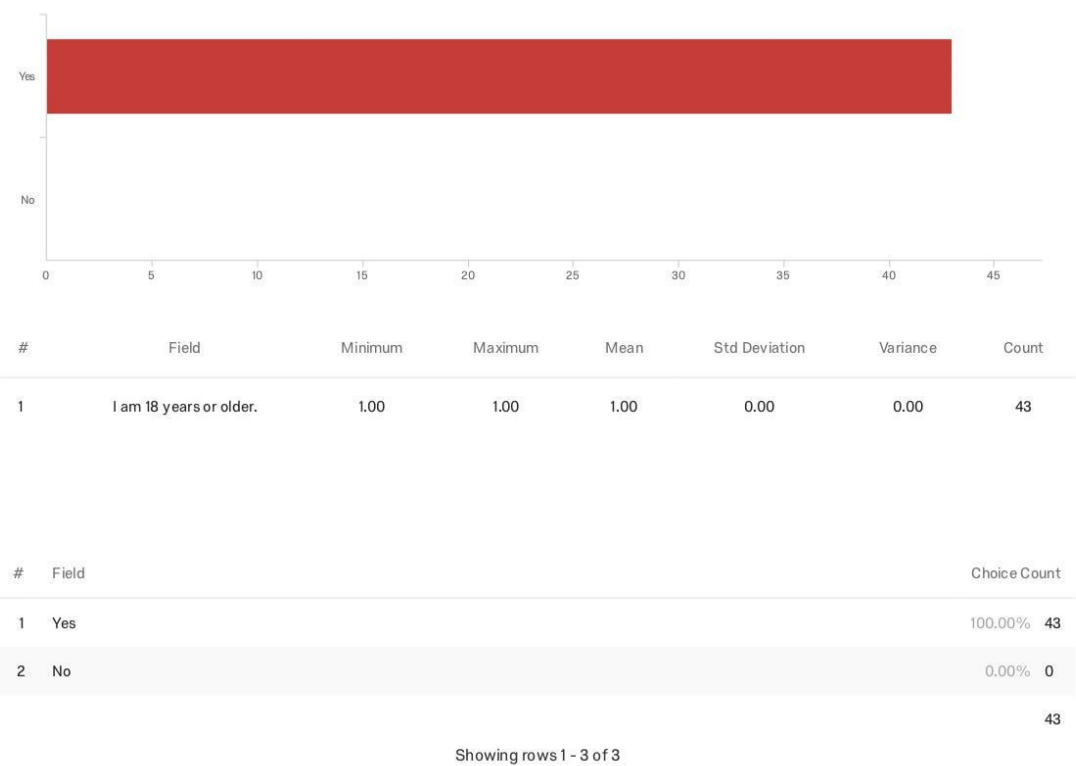
Atilla Akyuz

Appendix B

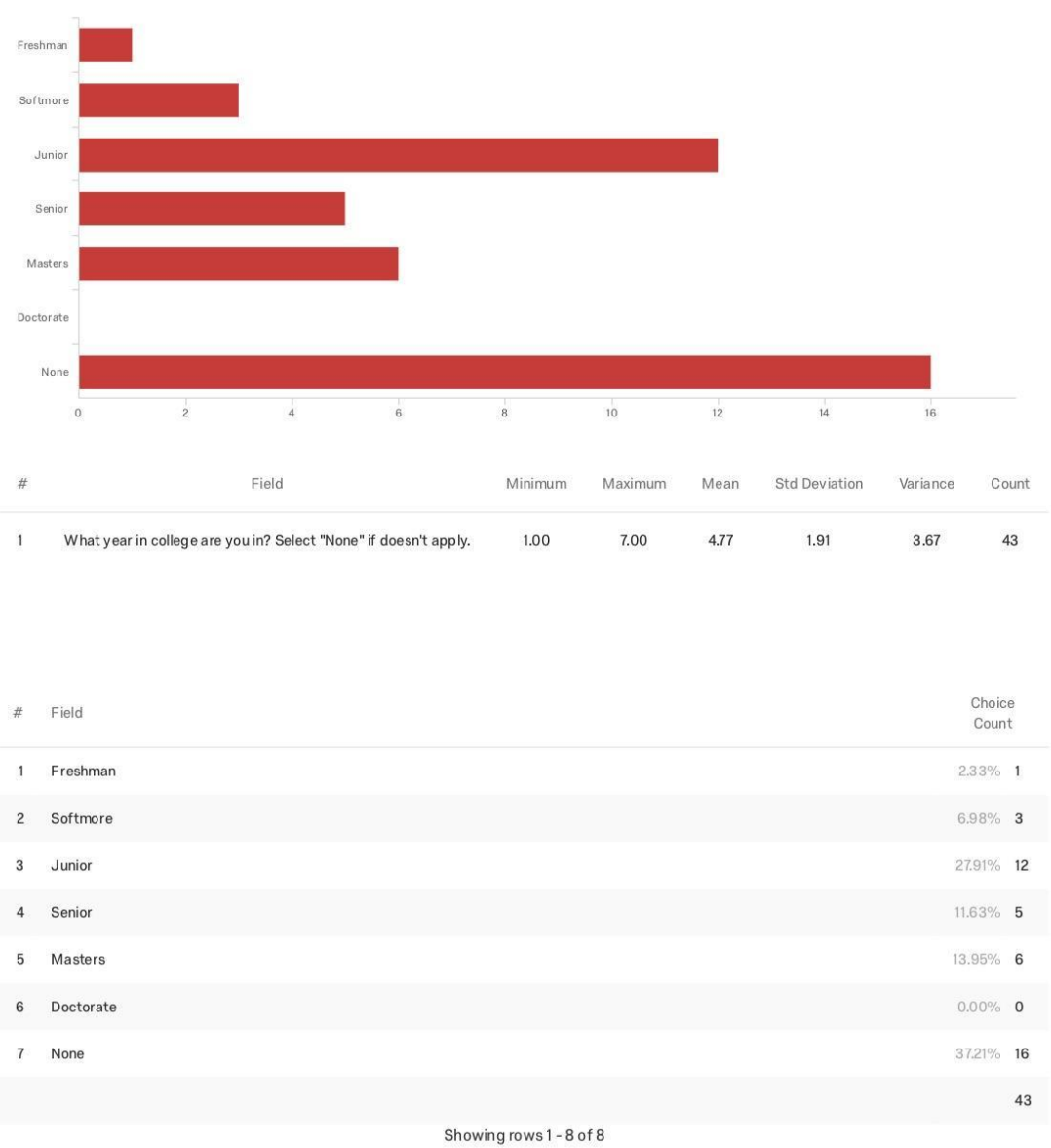
Default Report

Location Scouting Challenges and Peer-2-Peer Systems
May 21, 2019 3:31 PM MDT

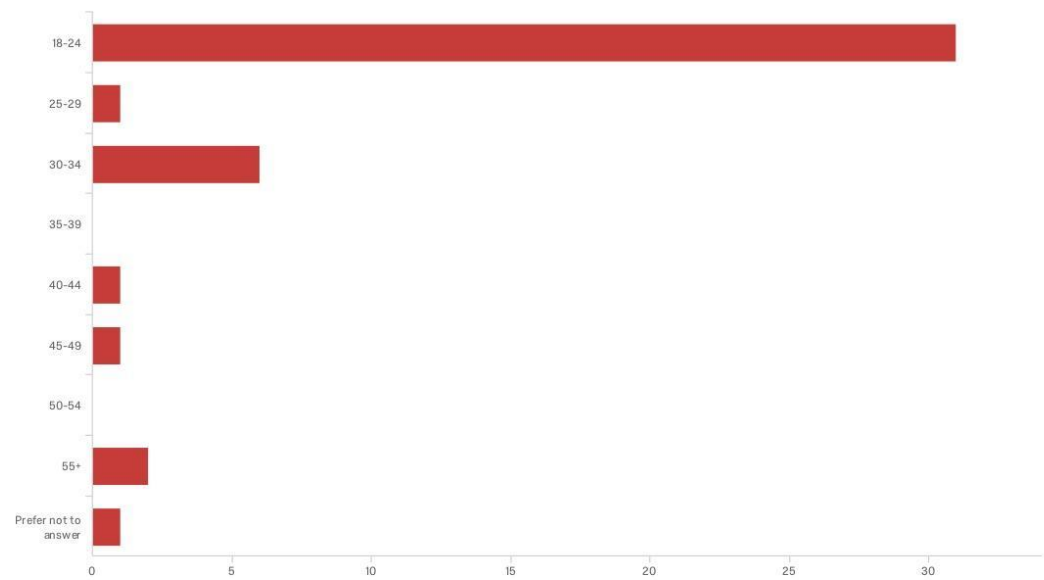
Q1 - I am 18 years or older.



Q2 - What year in college are you in? Select "None" if doesn't apply.



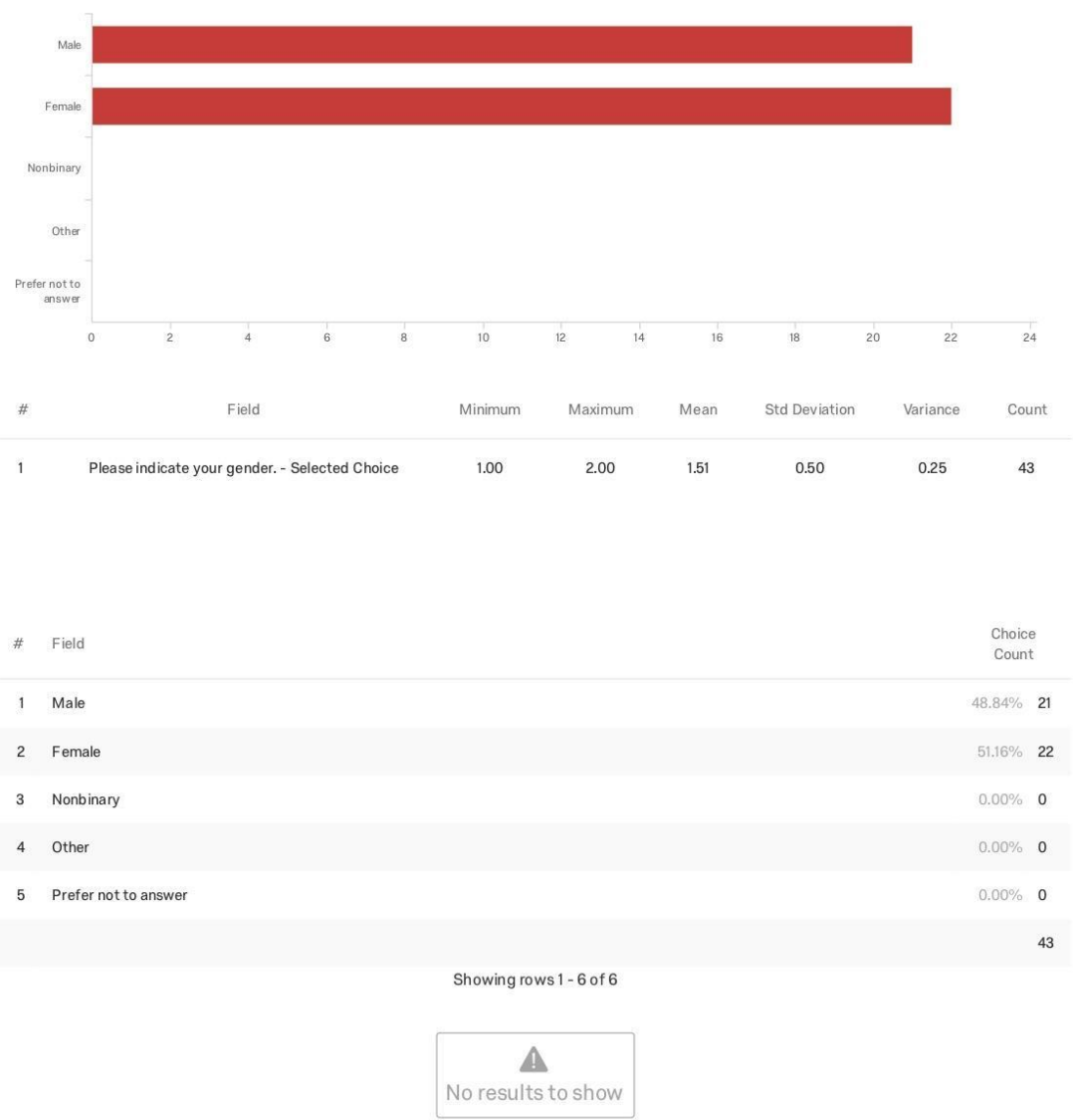
Q2 - Please select your age group.



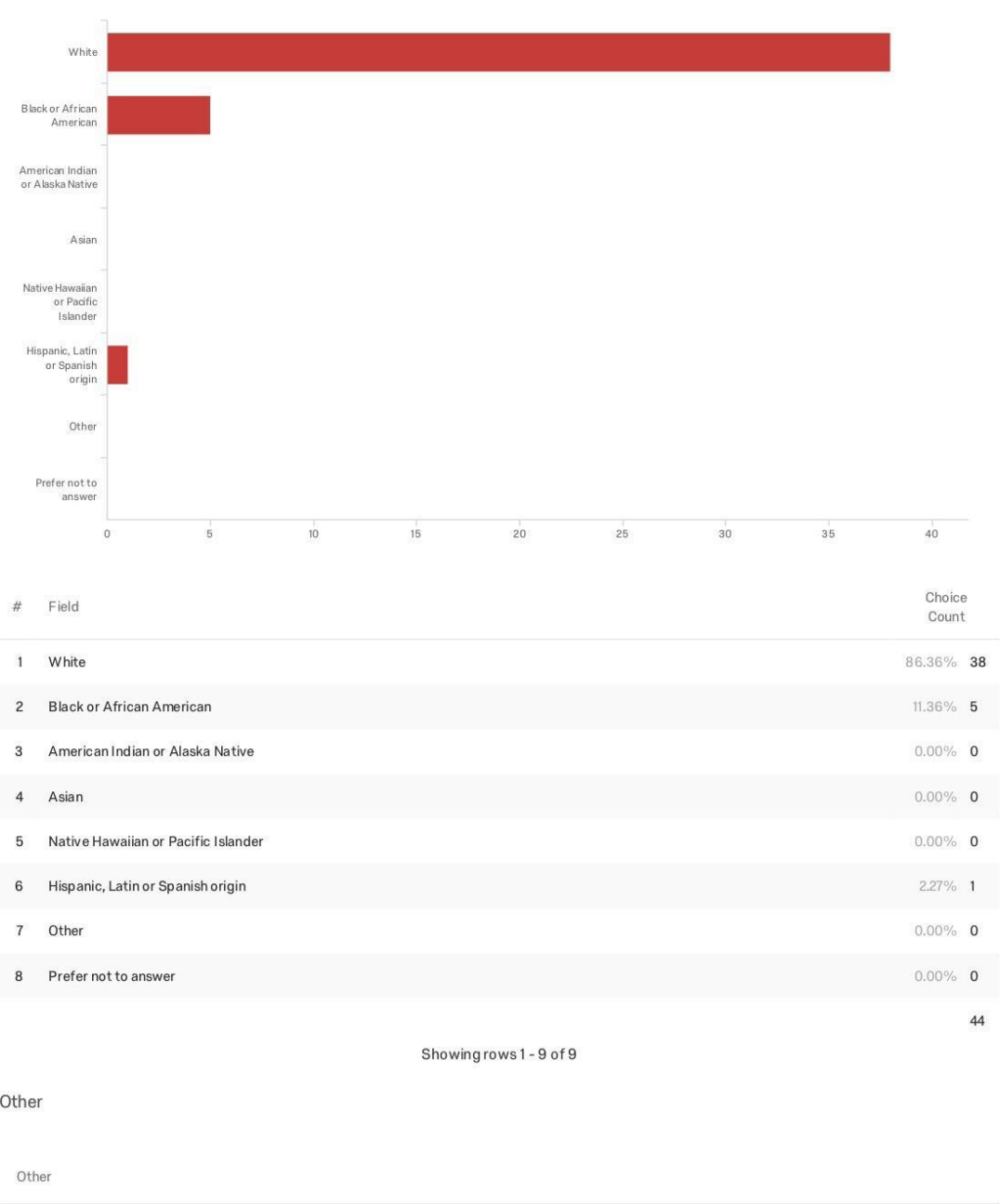
#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Please select your age group.	1.00	9.00	2.02	2.06	4.26	43

#	Field	Choice Count
1	18-24	72.09% 31
2	25-29	2.33% 1
3	30-34	13.95% 6
4	35-39	0.00% 0
5	40-44	2.33% 1
6	45-49	2.33% 1
7	50-54	0.00% 0
8	55+	4.65% 2
9	Prefer not to answer	2.33% 1

Q3 - Please indicate your gender.



Q4 - Please indicate which race/ethnic origin best describes you. Choose up to 2.



Q5 - Do you use digital media in a language other than English?



Showing rows 1 - 3 of 3

Other

WIDGET_ERROR.ERROR

Q5 - What Language?

What Language?

French and Serbian

tr

Q6 - Please type your city/town of residence.

Please type your city/town of residence.

k

H

Red Bud

Marion, Illinois

Vienna

Indianapolis, IN

Lafayette

Muncie

Avon

LaPorte

Muncie and Carmel

Muncie, Indiana

Chicago

Indianapolis

Valparaiso

Muncie

Muncie

Muncie, Indiana

Muncie

Muncie

Muncie IN

Muncie

Please type your city/town of residence.

Carmel

fdggdgs

Union City

Upland, IN

Muncie

Boca Raton

Muncie

Muncie

Chicago

Muncie

Muncie, IN

Spurgeon, Indiana

Carmel, IN

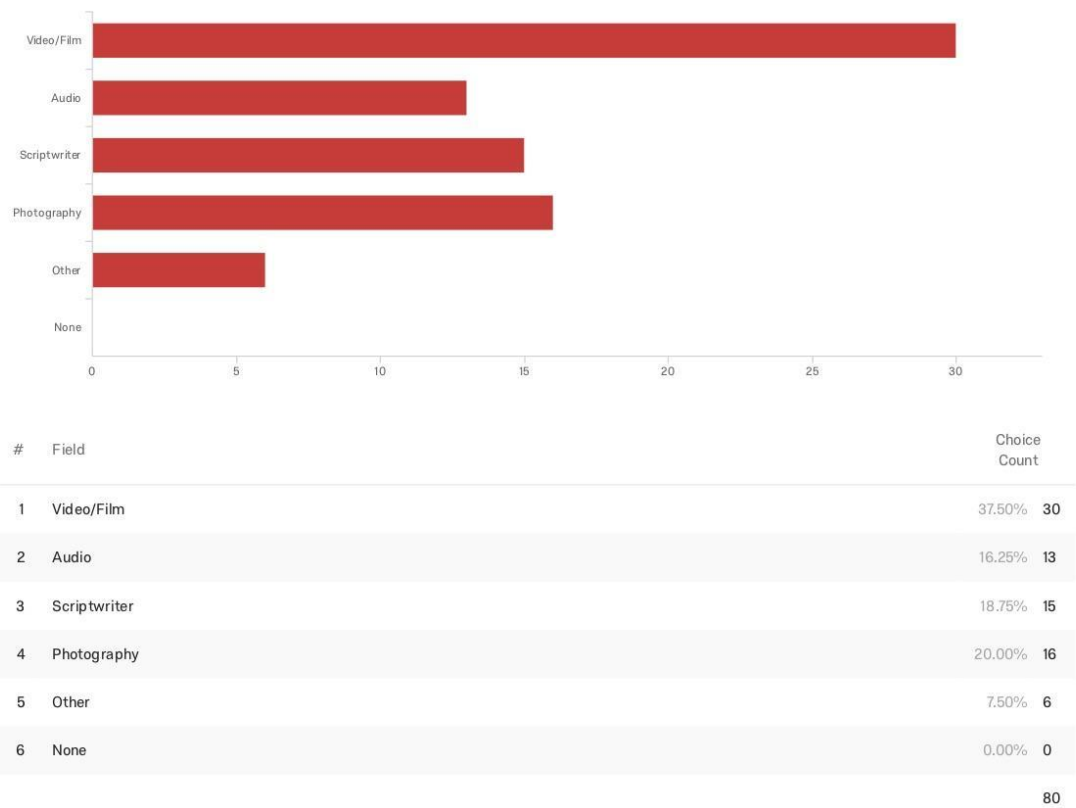
Indianapolis

Muncie

West Chester, OH

Indianapolis

Q7 - What type of production do you do?



Showing rows 1 - 7 of 7

Other

Other
Oil/acrylic painting, building sets, machining custom parts for cameras/cars/sets, etc
Art, Acting, Teaching
Animation
NA

Q9 - Have you ever worked on a location set?



Q10 - List three things you do before you start your production process.

List three things you do before you start your production process.

Location & Tech scouting Script Breakdown Casting & Crew hires

1. Meet with everyone first and last 2. Take photos of the location and discuss 3. Sometimes make storyboards

Write & lock script, breakdown & budget, pre-pro & lock crew, etc...

Scout the location Think about how I want things to play out Keep in mind about equipment and space

Check gear, get talent ready, coordinate with crew

Find actors, set up location, storyboard

I usually read the script if it's a film or craft interview questions if its a documentary.

Get actors and shoot where I want to shoot

fff

- Look For Locations - Check Legal issues like shoot length, rights/royalties, etc. - send out script for revision

Scout and budget locations Pick crew and budget for props and gear Cast actors

Finalize script Assemble crew/cast Meet with AD, DP, Producer

Making sure the location is still good for filming, set up, make sure everyone is ready to go, make sure all the equipment is with you.

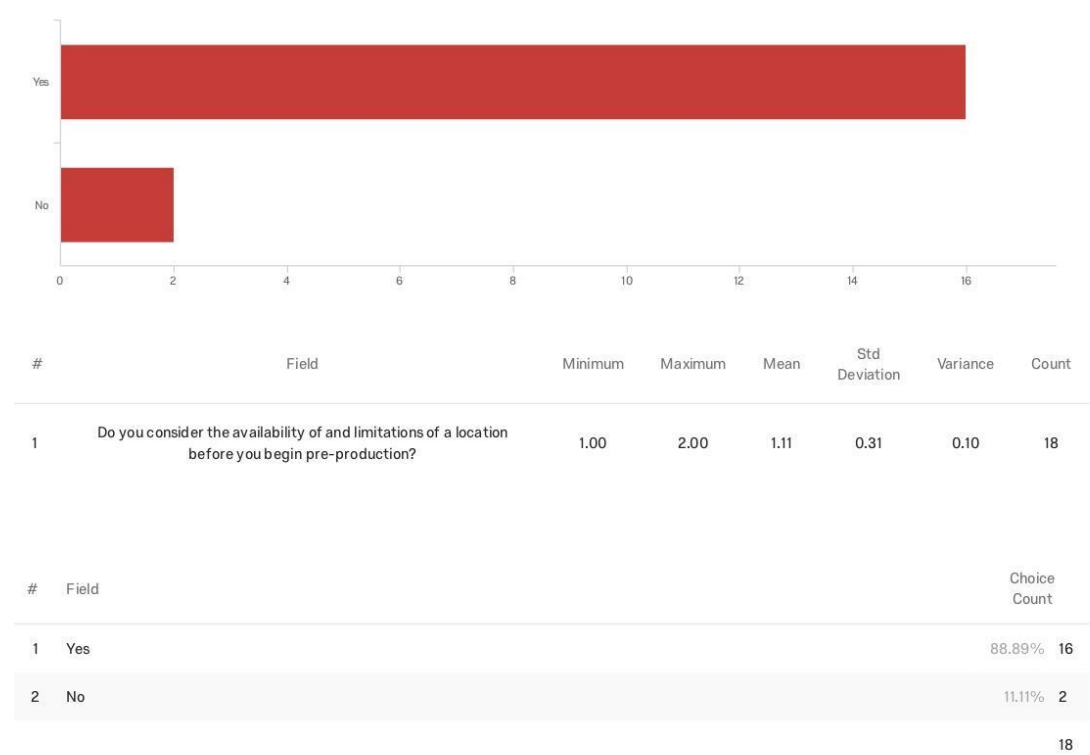
Getting to the set early and setting up all equipment relevant to the first shot, as well as briefing the actors on the shots that are to come.

Organizing a list of all necessary equipment, materials, locations, and talent.

Organizing everything I will need, then planning for production.

Ascertaining all necessary locations, characters, and setups needed to effectively render the scripted story in question.

Q11 - Do you consider the availability of and limitations of a location before you begin pre-production?



Showing rows 1 - 3 of 3

Q11 - Please explain why?

Please explain why?

It is easier to write or produce towards an existing location without the budget to create the location or modify a location to your script.

If not, I can't do pre-production to any successful degree.

Depending on the location, it's ideal to walk through and confirm a location well into pre-pro... for various reasons, like cost, availability, accessibility, pre-visuals, safety, etc. it's also good to have multiple possible backups.

A location is a big part of the production. Also we need to see if gear/equipment would work

To account for possible occurrences

I don't want to find myself unable to film in my desired location

With being in college and all, you can't always shoot what you want because you are refined to campus or nearby places.

You have to plan for weather and if it's a public area how crowded it will be

ccc

It help keeps time management spent on finding viable locations

In order to plan every item that is needed on location, you need to have the shot list completed, and in order to have the shot list completed you need to know exactly how those shot are going to be filmed on location. A shot list is worthless if you make it first and then find out about limitations on location later. So those limitations of the location and its availability must be figured out before any other steps can be completed. Otherwise you're going to have to repeat the entire process and waste time.

This will definitely the required budget

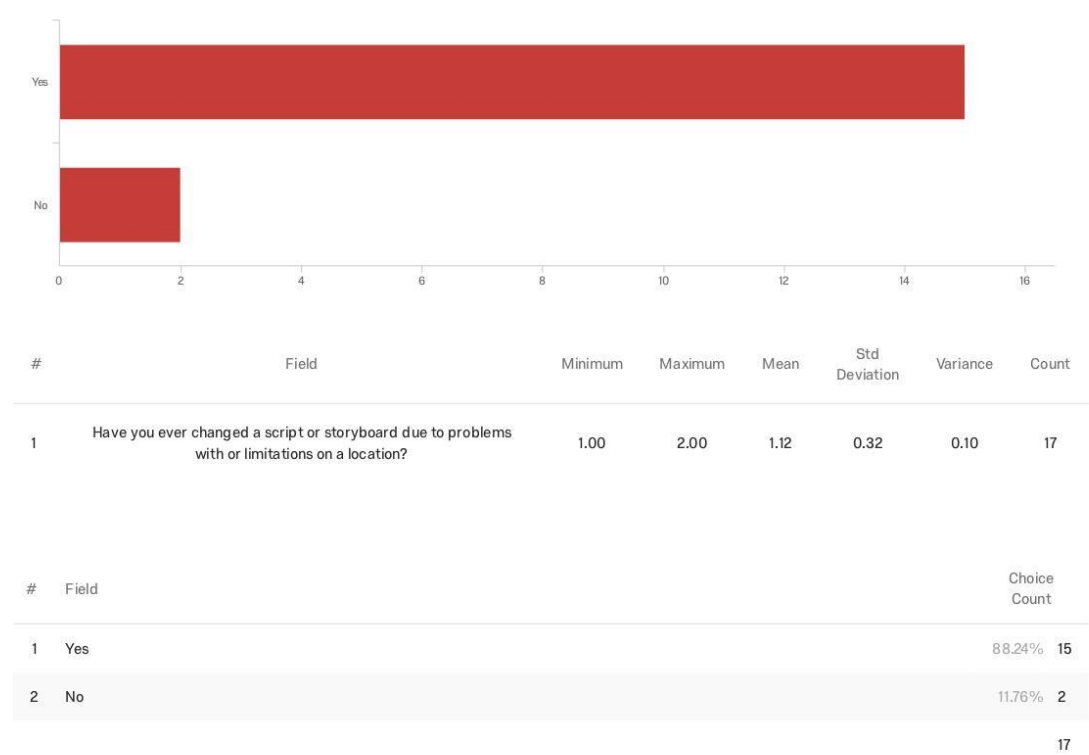
I like to have a plan and try to think of any obstacles we may run into

These are essential to a film production as a location is a non-changing character that must be constant and treated as an actor. It's important to learn the rules and limitations of locations so as to gain the trust of those who may allow you to film in these areas in the futures, as well as understand liabilities if anything were to happen on set.

The location is normally the most difficult thing to secure. If I don't take in to account the time and effort in preproduction the whole process could be delayed or stopped.

Knowing the locations you're working in and the limitations and affordances provided by those locations is pivotal to producing film work efficiently.

Q12 - Have you ever changed a script or storyboard due to problems with or limitations on a location?



Showing rows 1 - 3 of 3

Q12 - Please briefly explain what happened.

Please briefly explain what happened.

It happens consistently in the independent and professional worlds. Budget is typically in a never ending battle with story and things change as this relationship progresses through the entire filmmaking process.

Every time. Mostly, actors don't show up, or show up late, or do show up on time but have to leave early. This causes issues with the location in terms of daylight, time before the business opens again, and other things that need to be somehow managed.

Lost permission the day before a scheduled shoot, location had changed from the time we initially booked it, etc. Budget didn't allow for original scripted concept, so we rewrote scenes off the cuff, improvised and filmed elsewhere.

Had to find a better location, location was harder to shoot at than expected

I had to adjust my script due to me being unable to film at my desired location

Actors not showing up or not being able to shoot somewhere causes you to shoot somewhere easier for their schedule sake

cccb

Wanted to have a bigger office building with plain walls but location ended up having a green wall for one area of it

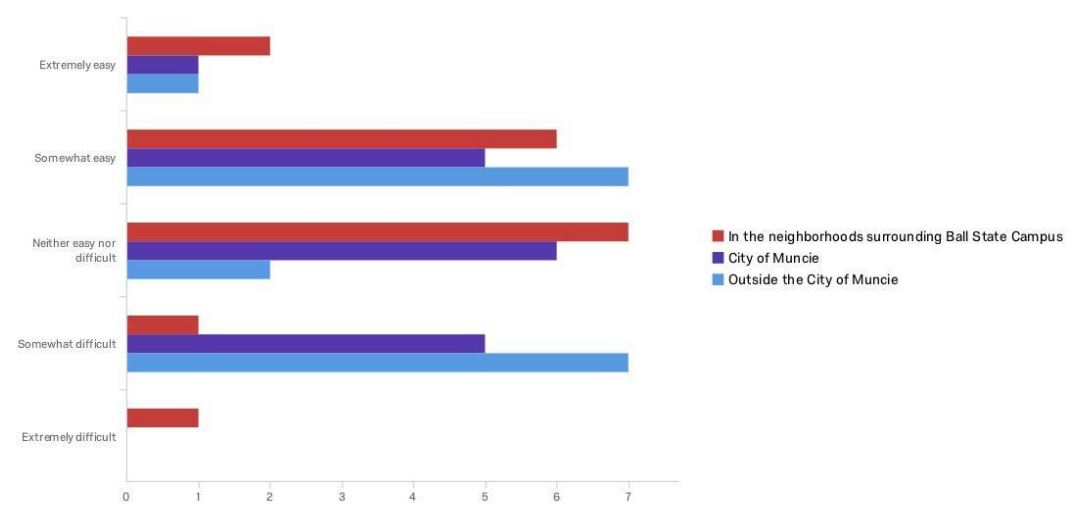
Often on location we are fighting daylight and the availability of the location, so things must be cut from the script as we go along. However, these changes are all planned out before production; we'll keep a list of all parts of the script or coverage in the shot list which can be removed on the fly in the interest of time.

A scene was written with a gun shootout on a street. We couldn't get the police to okay any streets to film on, so we filmed in an approved small parking lot instead.

A location suddenly revoked our access so we had to last-minute secure another one and simply took what we could get in order to keep the production on schedule.

On multiple occasions, the story has had to be changed in minuscule increments based on something at the location being different than expected.

Q13 - How difficult is it to find filming locations?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	In the neighborhoods surrounding Ball State Campus	1.00	5.00	2.59	0.97	0.95	17
2	City of Muncie	1.00	4.00	2.88	0.90	0.81	17
3	Outside the City of Muncie	1.00	4.00	2.88	1.02	1.04	17

#	Field	Extremely easy	Somewhat easy	Neither easy nor difficult	Somewhat difficult	Extremely difficult	Total
1	In the neighborhoods surrounding Ball State Campus	11.76% 2	35.29% 6	41.18% 7	5.88% 1	5.88% 1	17
2	City of Muncie	5.88% 1	29.41% 5	35.29% 6	29.41% 5	0.00% 0	17
3	Outside the City of Muncie	5.88% 1	41.18% 7	11.76% 2	41.18% 7	0.00% 0	17

Showing rows 1 - 3 of 3

Q14 - Please briefly explain how you find your locations? Where do you start?

Please briefly explain how you find your locations? Where do you start?

through family and friends

fad f

You find them by location scouting based on ideas you have while reading or writing the script, then checking to see the limitations, permissions and legal troubles that are needed to film at each location.

Where ever is easiest to shoot for actors

Scout areas based on storyboards, drive to the location

Not my department, but start by asking friends and crew members about locations they're aware of that match the script's needs. If there are any locations you know of in town that match the script, reach out to them. Then google locations which match your needs in the local area. The last option is to find any and all locations which are readily available that can be dressed to match the script, or change the script to allow a different available location.

Local visitors centers & tourism, state tourism, local & state film & media agencies, historical societies, city councils, community centers, libraries, networking groups, just asking around & scouting, etc... in Indiana we have Film Indiana, Visit Indiana & Indiana Tourism, Indiana Filmmakers Network, etc.

I'm not usually the one to find it but I try to find a spot that relates to the story I'm telling so it varies

If I do not already know where i would like to film I ask social media and use search engines.

If I do not already know of an existing location, I will likely ask around/look up online for a possible option.

I work with pictures of the locations and compare multiple possibilities for one filming location before scouting only the ones that rise to the top.

I typically reach out to people I know or ask for permission if its on campus

I think through past experiences and contact any locations that would work and I have used before first. If those don't work I ask for recommendations from colleagues and then add these to places I have found through my own research. Then I simply start with the best option and work my way down the list until I have a location and a backup secured.

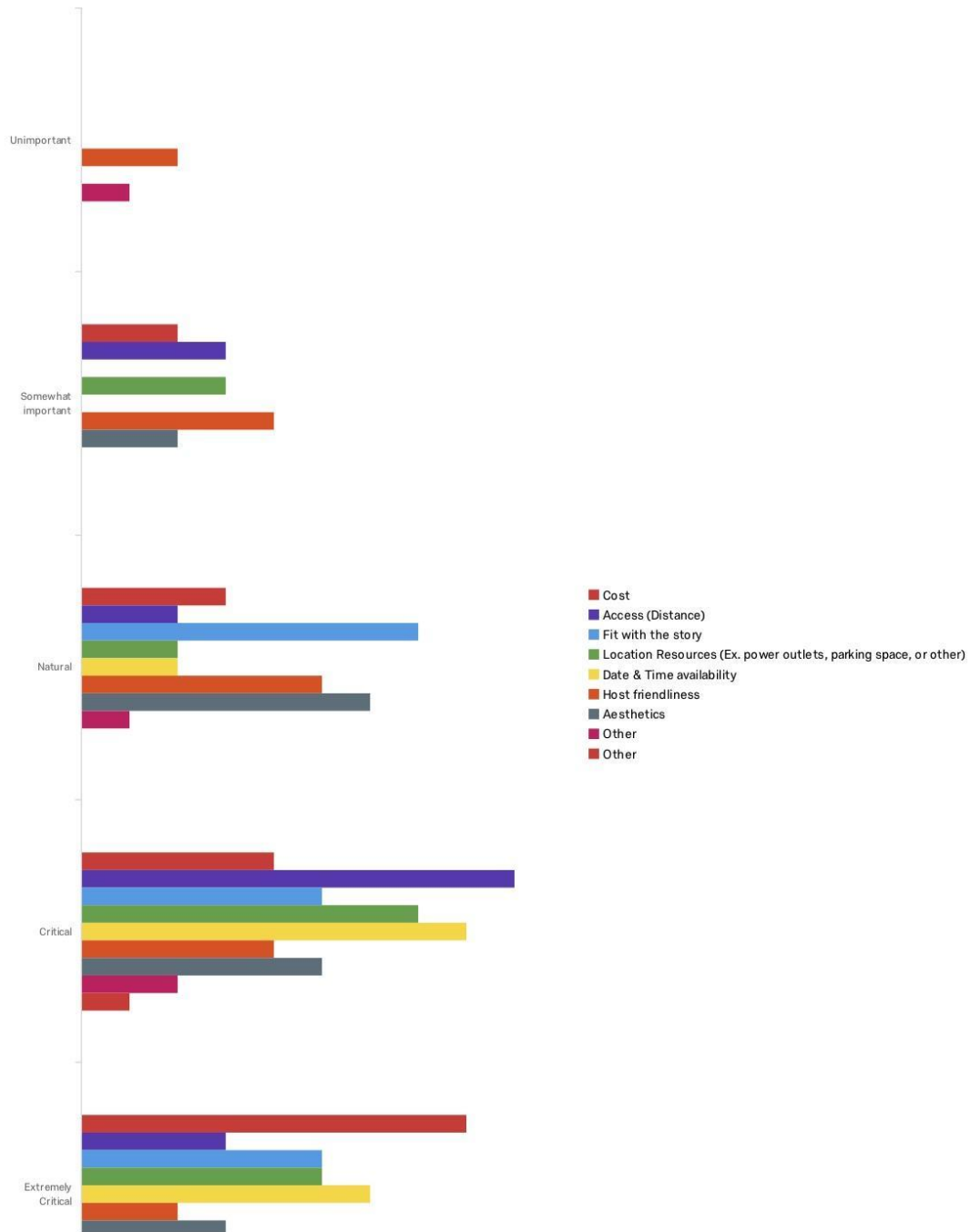
I start with Google, then go from there

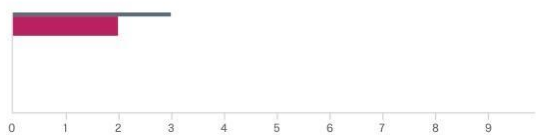
I search on google to see where I might be able to film. I'll first search surrounding areas

I know which locations are available to me, and I ask around for more places. I have a few friends who work as producers and know people to get me in places, and also I post on social media asking to use people's houses and other places.

Brainstorming for the scene we have in mind

Q15 - What do you look for when finding a location for your production?



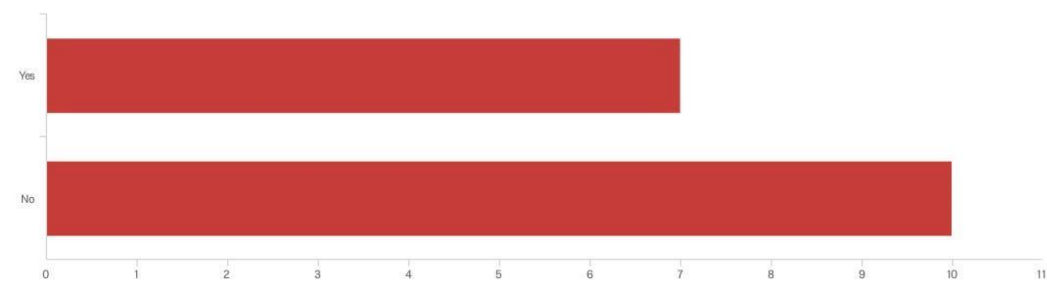


#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Cost	2.00	5.00	4.06	1.06	1.11	17

#	Field	Unimportant		Somewhat important		Natural		Critical		Extremely Critical		Total
1	Cost	0.00%	0	11.76%	2	17.65%	3	23.53%	4	47.06%	8	17
2	Access (Distance)	0.00%	0	17.65%	3	11.76%	2	52.94%	9	17.65%	3	17
3	Fit with the story	0.00%	0	0.00%	0	41.18%	7	29.41%	5	29.41%	5	17
4	Location Resources (Ex. power outlets, parking space, or other)	0.00%	0	17.65%	3	11.76%	2	41.18%	7	29.41%	5	17
5	Date & Time availability	0.00%	0	0.00%	0	12.50%	2	50.00%	8	37.50%	6	16
6	Host friendliness	11.76%	2	23.53%	4	29.41%	5	23.53%	4	11.76%	2	17
7	Aesthetics	0.00%	0	12.50%	2	37.50%	6	31.25%	5	18.75%	3	16
8	Other	16.67%	1	0.00%	0	16.67%	1	33.33%	2	33.33%	2	6
9	Other	0.00%	0	0.00%	0	0.00%	0	100.00%	1	0.00%	0	1

Showing rows 1 - 9 of 9

Q16 - Did you ever pay for access to a location for your production?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Did you ever pay for access to a location for your production?	1.00	2.00	1.59	0.49	0.24	17

#	Field	Choice Count
1	Yes	41.18% 7
2	No	58.82% 10
		17

Showing rows 1 - 3 of 3

Q16 - How much did you pay?



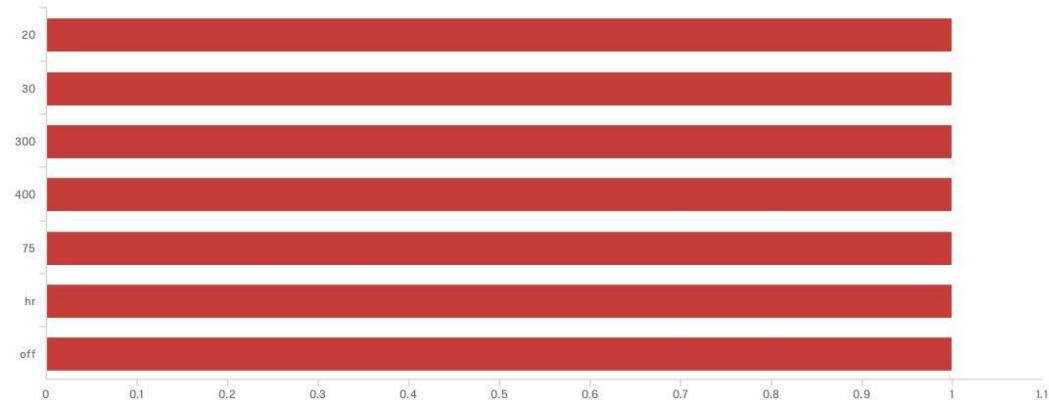
\$ Prefer not to answer


#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How much did you pay? - Selected Choice	1.00	2.00	1.29	0.45	0.20	7

#	Field	Choice Count
1	\$	71.43% 5
2	Prefer not to answer	28.57% 2

7

Showing rows 1 - 3 of 3



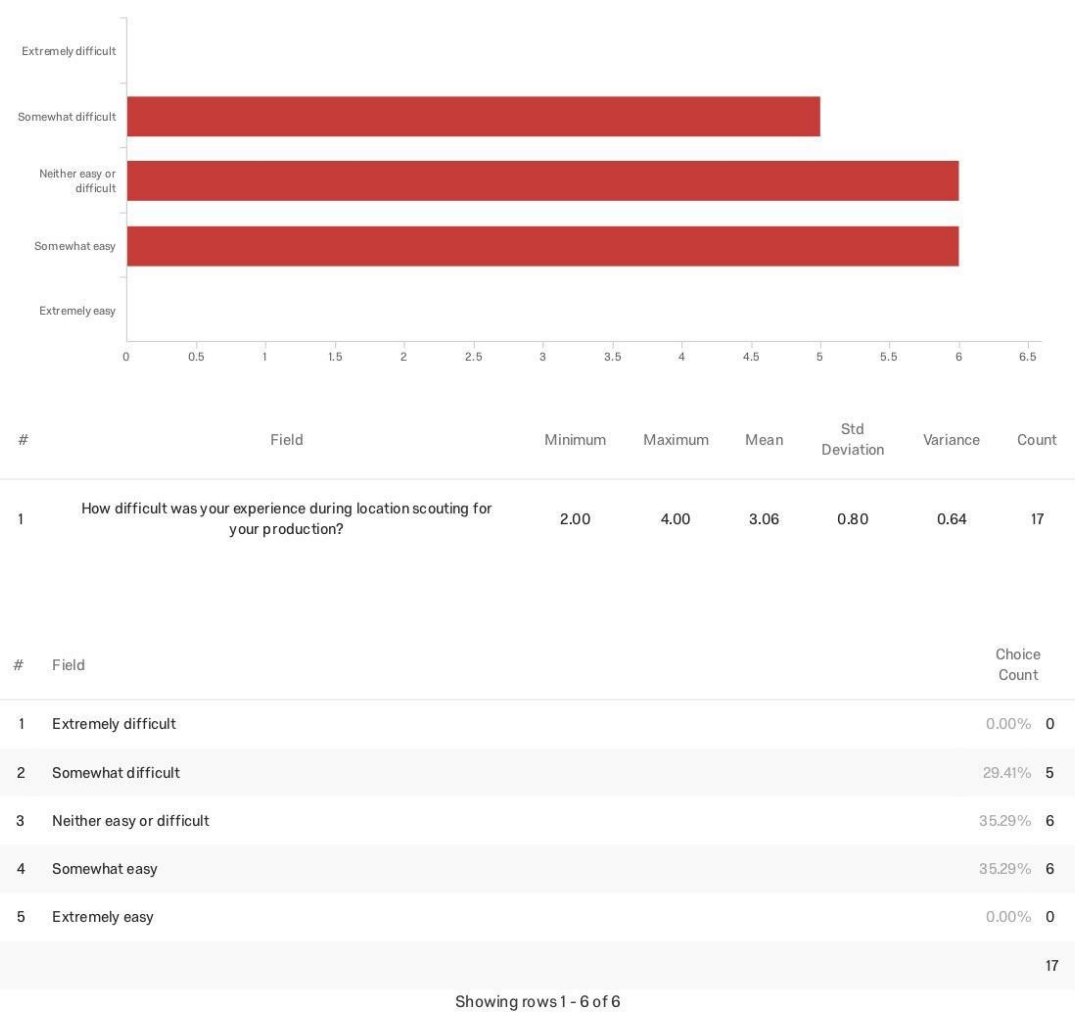


Data source misconfigured for this visualization.

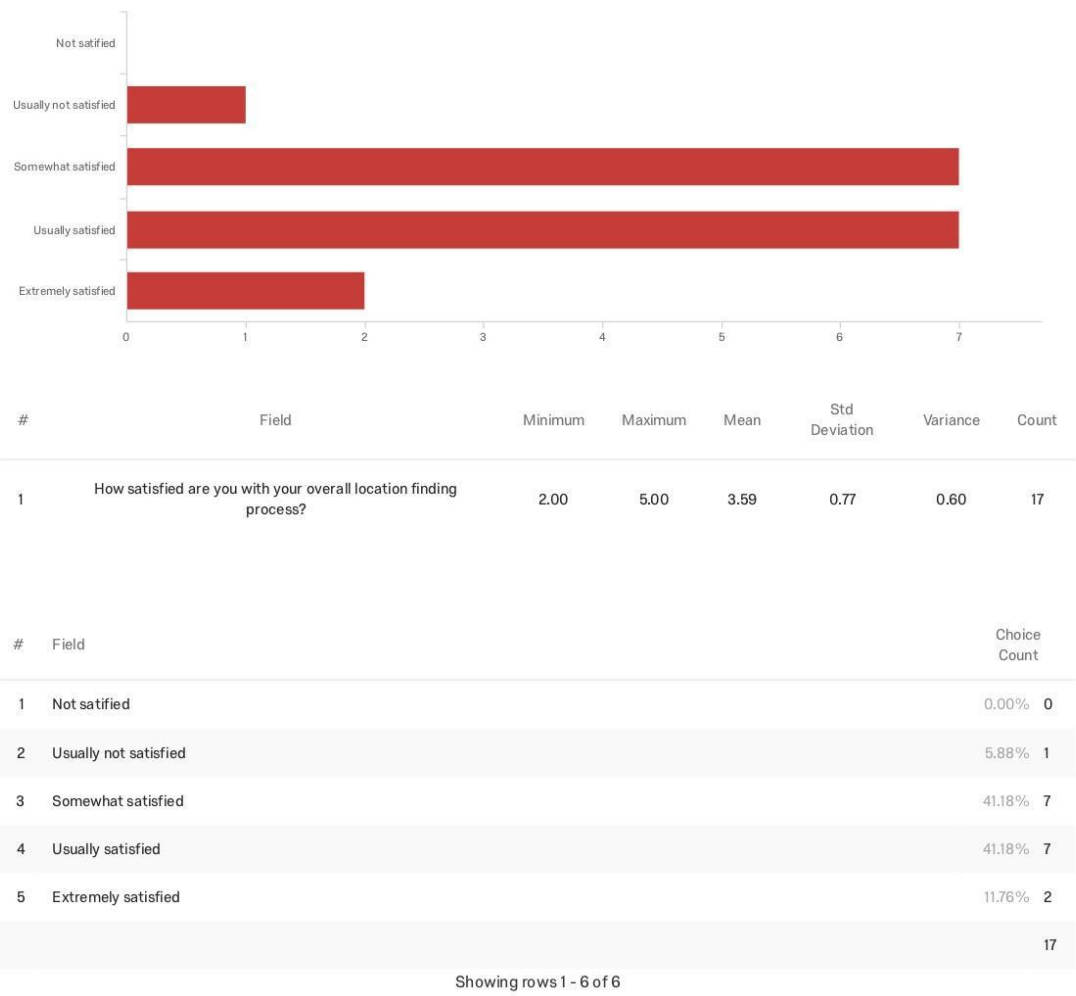
#	Field	Choice Count
1	20	14.29% 1
2	30	14.29% 1
3	300	14.29% 1
4	400	14.29% 1
5	75	14.29% 1
6	hr	14.29% 1
7	off	14.29% 1
		7

Showing rows 1 - 8 of 8

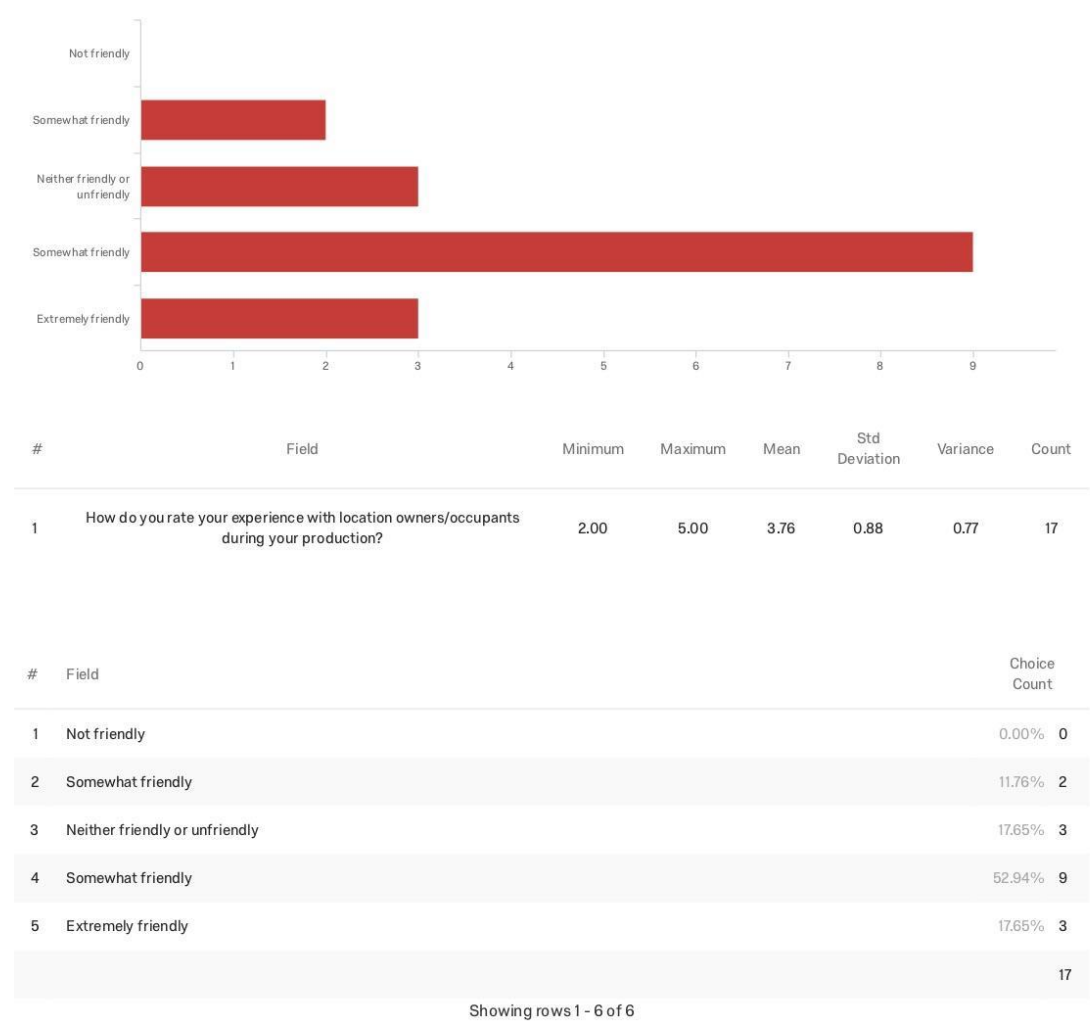
Q17 - How difficult was your experience during location scouting for your production?



Q17 - How satisfied are you with your overall location finding process?



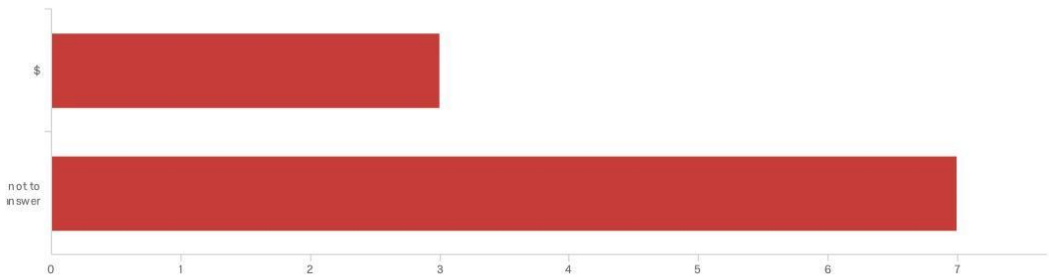
Q18 - How do you rate your experience with location owners/occupants during your production?



Q19 - Do you create a certain budget for your production?



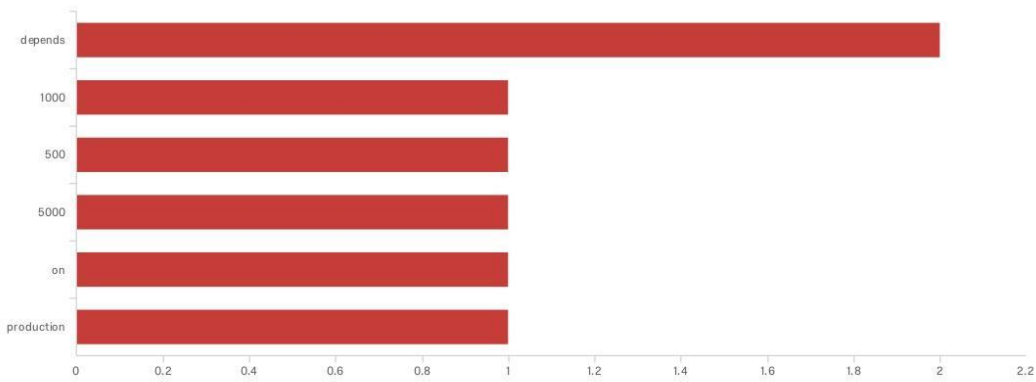
Q19 - How much do you save for you production budget?




#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How much do you save for you production budget? - Selected Choice	1.00	2.00	1.70	0.46	0.21	10

#	Field	Choice Count
1	\$	30.00% 3
2	Prefer not to answer	70.00% 7
		10

Showing rows 1 - 3 of 3





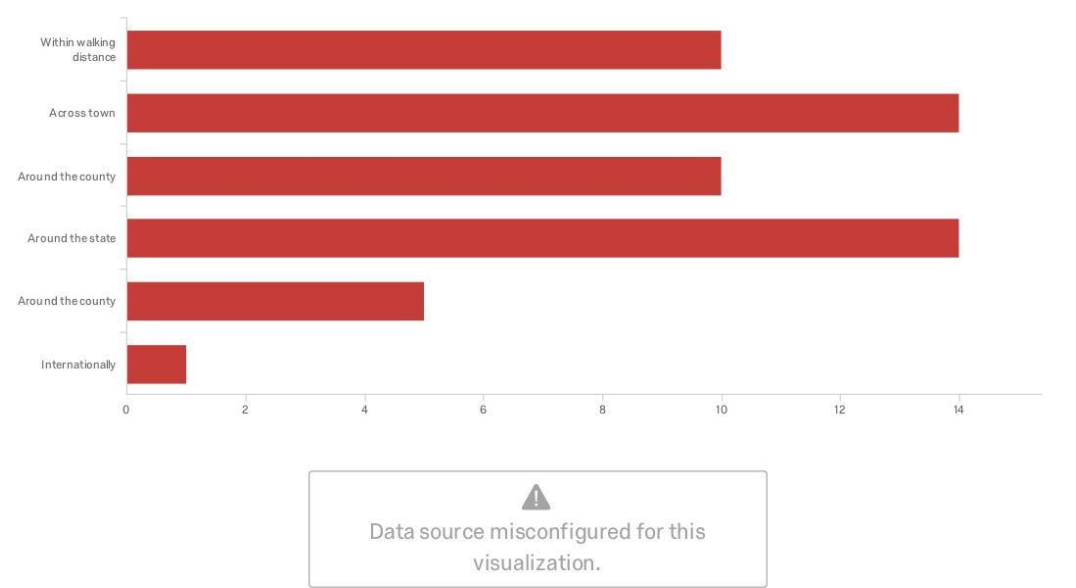
Data source misconfigured for this visualization.

#	Field	Choice Count
1	depends	28.57% 2
2	1000	14.29% 1
3	500	14.29% 1
4	5000	14.29% 1
5	on	14.29% 1
6	production	14.29% 1

7

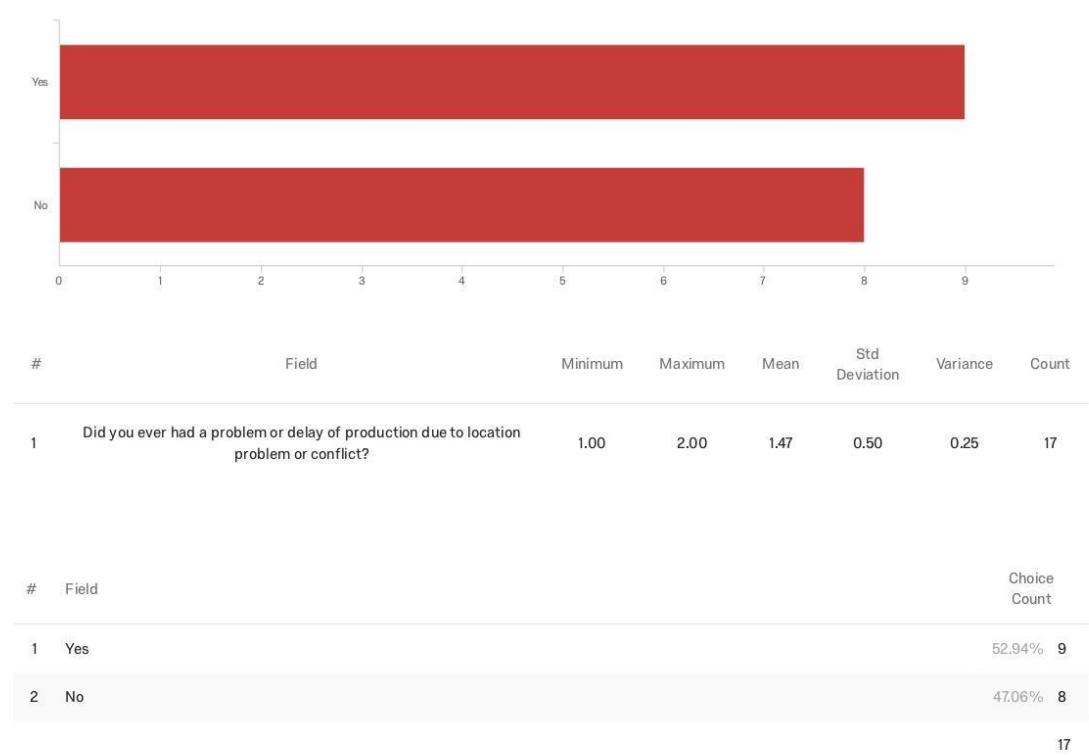
Showing rows 1 - 7 of 7

Q20 - How far are you able to travel for a good shooting location? Check all that apply.



#	Field	Choice Count
1	Within walking distance	18.52% 10
2	Across town	25.93% 14
3	Around the county	18.52% 10
4	Around the state	25.93% 14
5	Around the county	9.26% 5
6	Internationally	1.85% 1

Q21 - Did you ever had a problem or delay of production due to location problem or conflict?



Showing rows 1 - 3 of 3

Q21 - Please briefly describe what happened?

Please briefly describe what happened?

Again, actors being ridiculous and arriving whenever they want to. One time, we only had a couple hours to shoot about 10 minutes of movie time because we had to shoot in an apartment after the resident got back from work and then left again but before he had to go to sleep after coming back later in the evening. Then, an actress moved away before I could go through all the footage to see which closeups and such we needed.

I mentioned a few previously, but I usually always find backups and replacements

I was unable to get inside a building because the owner was late

weather or availability

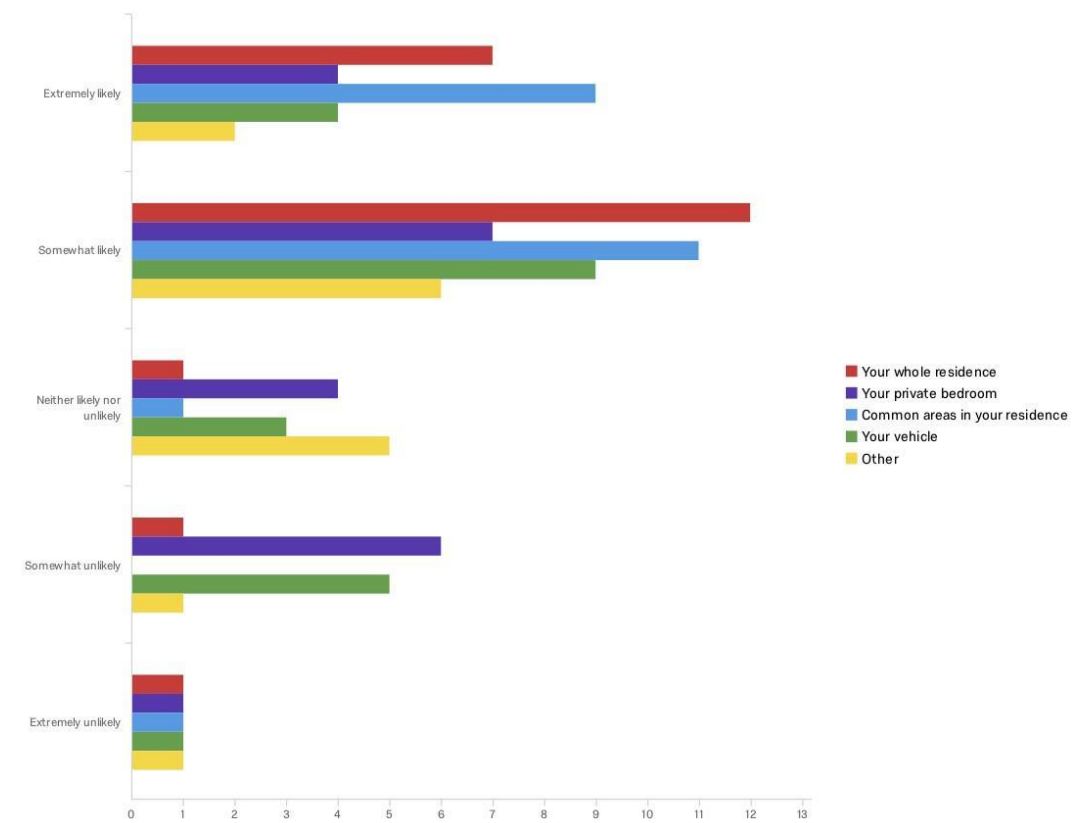
Location owners will sometimes change availability of location. Weather damage can also affect shooting locations. We usually have a back up location if these changes are too drastic.

Location changed the agreement last minute

The owner of the house we hoped to use changed his answer on allowing us to film late into the pre-production process.

When filming at a campground we had to wait for lawn maintenance to finish mowing before we could shoot.

Q22 - How likely would you be to provide your own space to a student or indie filmmaker as a filming location for extra income? Please mark all that apply.



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Your whole residence	1.00	5.00	1.95	0.98	0.95	22
2	Your private bedroom	1.00	5.00	2.68	1.18	1.40	22
3	Common areas in your residence	1.00	5.00	1.77	0.90	0.81	22
4	Your vehicle	1.00	5.00	2.55	1.16	1.34	22
5	Other	1.00	5.00	2.53	1.02	1.05	15

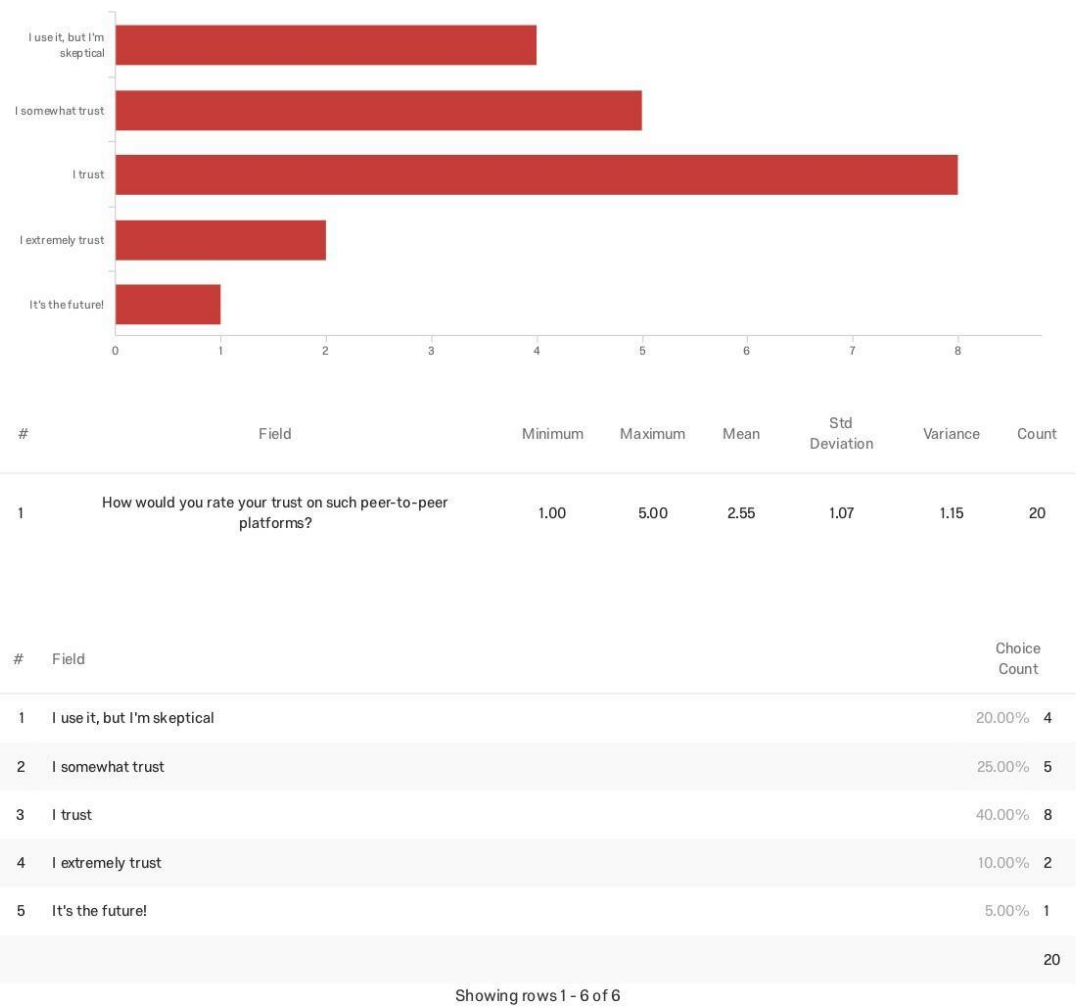
#	Field	Extremely likely		Somewhat likely		Neither likely nor unlikely		Somewhat unlikely		Extremely unlikely		Total
1	Your whole residence	31.82%	7	54.55%	12	4.55%	1	4.55%	1	4.55%	1	22
2	Your private bedroom	18.18%	4	31.82%	7	18.18%	4	27.27%	6	4.55%	1	22
3	Common areas in your residence	40.91%	9	50.00%	11	4.55%	1	0.00%	0	4.55%	1	22
4	Your vehicle	18.18%	4	40.91%	9	13.64%	3	22.73%	5	4.55%	1	22
5	Other	13.33%	2	40.00%	6	33.33%	5	6.67%	1	6.67%	1	15

Showing rows 1 - 5 of 5

Q22 - Have you ever used the services of a peer-to-peer digital platform such as
Kickstarter, Craigslist, Ebay, Air-bnb, Uber, Letgo, Blockchain Digital Currency or other?



Q23 - How would you rate your trust on such peer-to-peer platforms?



Q23 - Please briefly tell me why?

Please briefly tell me why?

Solid trust is typically earned but a small amount of trust in a stranger is healthy.

It seems difficult or even impossible to be a consistent scammer with good ratings and a long line of sales/services.

I've only ever been involved way few productions and projects that utilized such platforms effectively... I can think of other things first, especially in the Midwest.

It is the element of meeting up with complete strangers that makes me hesitant at first, and extremely hesitant without a friend joining me.

I value innovation

I feel like some sites are a bit sketchy and unreliable

Usually these platforms have systems in place for security, but it's always good to be safe!

you can never fully rely on other people for your work

Always concerned someone will back out of paying us

Never had an issue with services for crowdfunding.

Allows for indie film to grow

We as a generation are the future. So the more we work together, the more that we can get stuff done.

.

I've only had positive experiences and am aware that this is a strong model that more and more industries are adopting.

It depends on how well reviews are(also how many reviews, the amount of pictures and info they provide. Plus if I don't like it, I would want to have the option of returning it

I have only had good experiences on these sites so far.

You really have no idea what you will get when using these services. Someone may describe a product or location a certain way but there's no way to know if they are impartial and truthful until you see for yourself.

At this point, I believe it is easy to trust a company that has built its own reputation of not being shady

I have never had a bad experience with these outlets.

The platforms themselves are reliant on users that may or may not be receptive to ideas or compromises necessary to ensure completion of production.

Q24 - Please provide an email address if you are willing to participate in the further development of this project.

Please provide an email address if you are willing to participate in the fu...

custommadename@gmail.com

IndianaFilmmakers@gmail.com

snseber@yahoo.com

jkemiel@bsu.edu

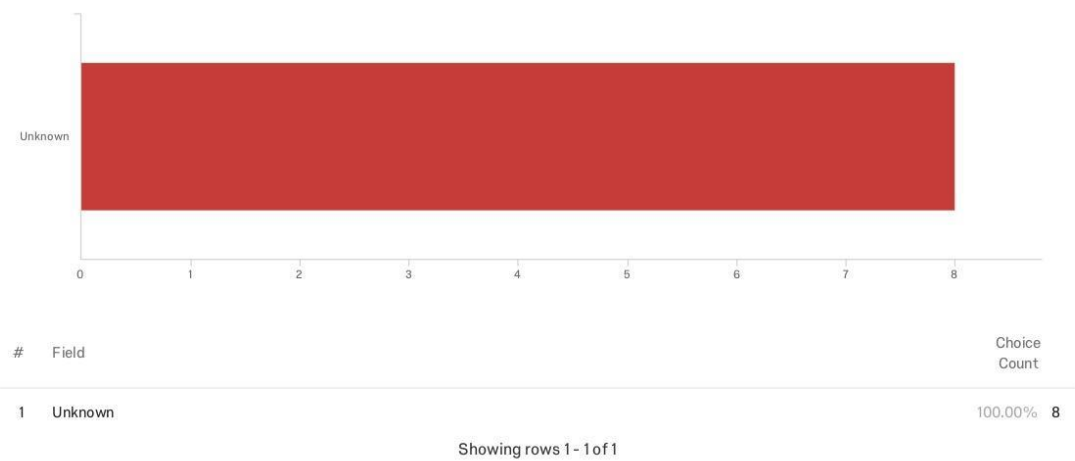
qabasnaw@bsu.edu

lawashington@bsu.edu

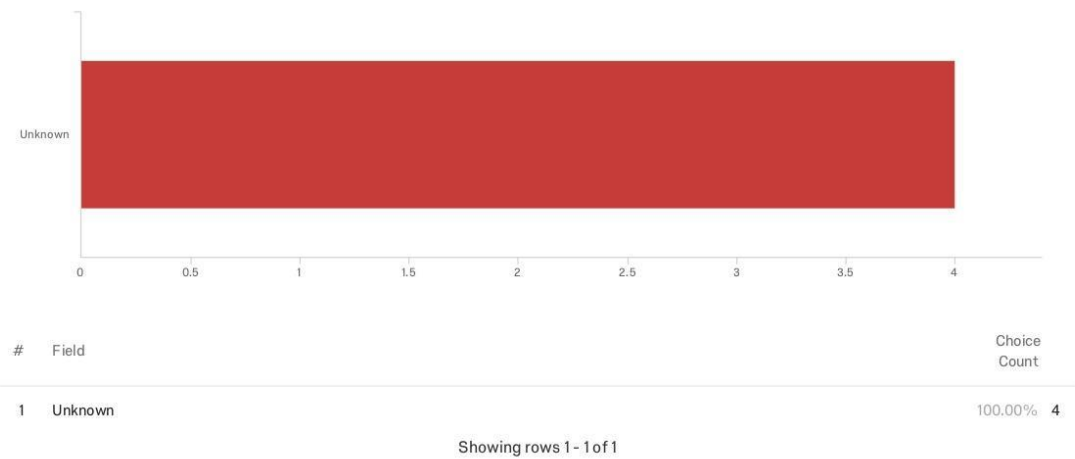
crbreck@bsu.edu

aplukens@bsu.edu

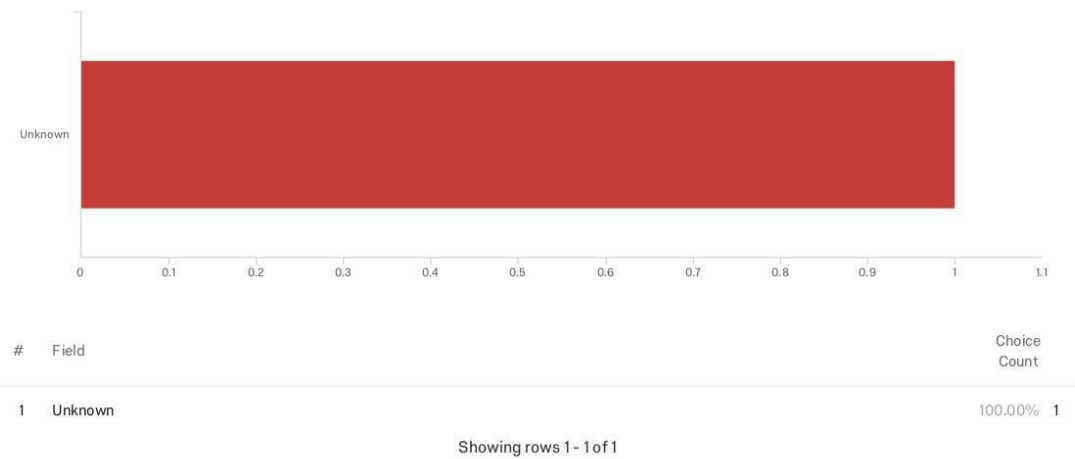
Q24 - Topics



Q15_11_TEXT - Topics



Q15_12_TEXT - Topics



End of Report

Appendix C

Affinity Diagram:

P2P Trust	
P2P PLATFORMS ARE LIKED BECAUSE OF COMMUNITY ASPECT & DIRECT INTERACTION.	
I use and like P2P platforms.	I always had positive experiences with P2P platforms.
	I have only had good experiences on these sites so far.
	Never had an issue with services for crowdfunding.
	I've only had positive experiences and am aware that this is a strong model that more and more industries are adopting.
	I have never had a bad experience with these outlets.
	I like P2P systems & community aspect of these platforms.
	Allows for indie film to grow.
	I value innovation.
	I have never had a bad experience with these outlets.
AN ONLINE P2P PLATFORM MUST HAVE USER REVIEWS.	
	My trust depends on the quality of the platform.
	I trust if the platform has good reputation.
	The platforms themselves are reliant on users that may or may not be receptive to ideas or compromise necessary to assure completion of production.
	At this point, I believe it is easy to trust a company that has built its own reputation of not being shady.
	Solid trust is typically earned but a small amount of trust in a stranger is healthy.
	Reviews are important to P2P platforms.
	Usually these platforms have systems in place for security, but it's always good to be safe!
	It depends on how well reviews are also how many reviews, the amount of pictures and info they provide. Plus if I don't like it, I would want to have the option of returning it.
	It seems difficult or even impossible to be a consistent scammer with good ratings and a long line of sales/services.
SOME PEOPLE ARE HESITANT TO CONNECT WITH A STRANGER VIA P2P.	
	I am hesitant to use P2P platforms.
	I am hesitant and spend the time what to expect from P2P platforms.
	It is the element of meeting up with complete strangers that makes me hesitant at first, and extremely hesitant without a friend joining me.
	You really have no idea what you will get when using these services. Someone may describe a product or location a certain way but there's no way to know if they are impartial and truthful until you see for yourself.
	I feel like some sites are a bit sketchy and unreliable.
	I am worried about not receiving payments.
	Always concerned someone will back out of paying us.
Locations	
LOCATIONS ARE BIG PART OF THE PRE-PRODUCTION.	
	I need to secure all my locations before I proceed into production.
	I need to consider availability, accessibility, cost & safety when I'm choosing a location.
	These are essential to a film production as a location is a non-changing character that must be constant and treated as an actor.
	It's important to learn the rules and limitations of locations so as to gain the trust of those who may allow you to film in these areas in the future.
	In order to plan every item that is needed on location, you need to have the shot list completed, and in order to have the shot list completed you need to know exactly how those shot are going to be filmed on location.
	A shot list is worthless if you make it first and then find out about limitations on location later. So those limitations of the location and its availability must be figured out before any other steps can be completed. Otherwise you're going to have to repeat the entire process and waste time.
	For various reasons, like cost, availability, accessibility, pre-visals, safety, etc. it's also good to have multiple possible backups.
	With being in college and all, you can't always shoot what you want because you are confined to campus or nearby places.
	It helps keep time management spent on finding viable locations.
	You have to plan for weather and if its a public area how crowded it will be.
	I can't start my production if I don't secure my locations first.
	A location is a big part of the production.
	Depending on the location, it's ideal to walk through and confirm a location well in to pre-pro production.
	If not, I can't pre-production to any successful degree.
	This will definitely the required budget.
	The location is normally the most difficult thing to secure. If I don't take in to account the time and effort in preproduction the whole process could be delayed or stopped.
	Knowing the locations you're working in and the limitations and affordances provided by those locations is pivotal to producing film work efficiently.
	It is easier to write or produce towards an existing location without the budget to create the location or modify a location to your script.
LOCATION RELATED PROBLEMS CAN OCCUR DURING PRODUCTION, HAVING PLAN-B LOCATIONS ARE CRUCIAL.	
	I want to be prepared to any possible occurrences.
	I don't want to run into problems during my production.
	To account for possible occurrences.
	I don't want to find myself unable to film in my desired location.
	I like to have a plan and try to think of any obstacles we may run into.
	...also we need to see if gear/equipment would work.

We need to get permissions and shuttling about the liabilities were to happen on set.

Often on location we are fighting about the availability of the location, so things can cut from the script as we go along. However, these changes are all planned out before production; ...we'll keep a list of all parts of the script or coverage in the shot list which can be removed on the fly in the interest of time.

I had to make changes on my script.

My budget was not enough.

It happens constantly in the independent and professional world. Budget is typically in a never ending battle with story and things change as this relationship progresses through the entire filmmaking process.

Budget didn't allow for original scripted concept, so we rewrote scenes off the cuff, improvised and filmed elsewhere.

My permission got revoked or I couldn't get permission to shoot.

I had to adjust my script due to me being unable to film at my desired location.

Lost permission the day before a scheduled shoot, location had changed from the time we initially booked it, etc.

A location suddenly revoked our access as we had to last-minute secure another one and simply took what we could get in order to keep the production on schedule.

A scene was written with a gun shoot-out on a street. We couldn't get the police to allow anyone to film on, so we filmed in an approved small parking lot instead.

I didn't have enough info. about the location site.

On multiple occasions, the story has had to be changed in minuscule increments based on something at the location being different than expected.

Had to find a better location, location was harder to shoot at than expected.

Wanted to have a bigger office building with plain walls but location ended up having a green wall for one area of it.

My location site is difficult to commute for my actors/crow (DISTANCE)

Some members of the crew are late or absent.

Actors not showing up or not being able to shoot somewhere causes you to shoot somewhere easier for their schedule sake.

Every time. Mostly, actors don't show up, or show up late, or do show up on time but have to leave early. This causes issues with the location in terms of daylight, time before the business opens again, and other things that need to be somehow managed.

A LOCATION SHOULD RELATE TO THE STORY BUT SHOULD ALSO BE EASY TO ACCESS.

I like to use social media & web tools when location scouting.

I reach out on social media and search google for ideas.

If I do not already know of an existing location, I will likely ask around/look up online for a possible option.

I search on google to see where I might be able to film. I'll first search surrounding areas.

I start with Google, then go from there.

I post on social media asking to use people's houses and other.

I phone locations that matches my needs in the local area.

I use tourism info websites for locations (PICTURES & SITES ONLINE)

I work with pictures of the locations and compare multiple possibilities for one filming location before scouting only the ones that rise to the top.

Local visitors centers & tourism, state tourism, local & state film & media agencies, historical societies, city councils, community centers, libraries, networking groups, just asking around & scouting, etc...

In Indiana we have Film Indiana, Visit Indiana & Indiana Tourism, Indiana Filmmakers Network, etc.

I like to take time & physically experience the location site.

I search and go to locations personally.

Scout areas based on storyboards, drive to the location.

You find them by location scouting based on ideas you have while reading or writing the script, then checking to see the limitations, permissions and legal troubles that are needed to film at each location.

I try to look locations that is easy to access & get permissions.

I choose the easiest option for the one we mobility.

Where ever is easiest to shoot for actors.

The last option is to find any and all locations which are readily available that can be dressed to match the script, or change the script to allow a different available location.

I ask the people I know when I'm looking for the location sites.

I ask through past experiences and contact any locations that would work and I have used before. First, if those don't work I ask for recommendations from colleagues and then add these to places I have found through my own research.

... then I simply start with the best location option and work my way down the list until I have a location and a backup secured.

If I do not already know of an existing location, I will likely ask around/look up online for a possible option.

Not my department, but start by asking friends and crew members about locations they're aware of that match the script's needs. If there are any locations you know of in town that match the script, reach out to them.

I typically reach out to people I know or ask for permission if it's on campus.

Through family and friends

I know which locations are available to me, and I ask around for more places. I have a few friends who work as producers and know people to get me in places.

and also I post on social media asking to use people's houses and other.

Appendix D

Storyboards:

STUDENT/LBFTM

AXEL IS A FILMING STUDENT. HE JUST COMPLETED HIS SCRIPT. NOW HE NEEDS TO FIND LOCATIONS TO START PRODUCTION.

AXEL LACKS THE RESOURCES AND CONNECTIONS TO FIND FITTING LOCATIONS. HE IS ALSO WORRIED ABOUT TIME CONSTRAINTS, BUDGET PERMITS AND HIS LIMITED BUDGET TO COMPLETE HIS FILM, IF EVEN HE FINDS ONE.

AXEL USES AN ONLINE LOCATION SCOUTING TOOL TO FIND MICHAEL, WHO OWNS/RESIDES A LOCATION AXEL LOOKS FOR IN HIS AREA, AND ALREADY LISTED THE LOCATION WITH ALL THE PERMITS GRANTED FOR FILMING.

AXEL CONTACTS MICHAEL ON THE PLATFORM AND DISCUSSES DETAILS OF HIS PROJECT. MICHAEL CONFIRMS EVERYTHING IS SET FOR FILMING!

AXEL GOES TO MICHAEL'S LOCATION WITH HIS CREW COMPLETES FILMING FOR HIS SCENE WITH BACE. MEANWHILE MICHAEL REELS ANOTHER ROBOT.

FILMING COMPLETED. BOTH PARTIES POST REVIEWS ON EACH OTHER OF THEIR EXPERIENCE. BOTH PARTIES BOUNCED FROM EACH OTHER WITH CONFIDENCE.

HAVE BACK-UP LIST OPTION

OWNER (VACANT/FURNISHED)

DAVID IS A PROPERT
OWNER. HE HAS 6 PROPE
RTIES, 2 VACANT.
HE WANTS TO TAKE AD
VANTAGE OF HIS VACANT
PROPERTIES, UNTIL HE
FIND NEW RENTERS.

DAVID'S PROPERTIES
ARE IN COLLEGE TOWN.
IT IS VERY LIKELY THAT
HE WILL FIND A TENANT
UNTIL NEXT SCHOOL YEAR.
HE WOULD LOVE TO TAKE
ADVANTAGE OF HIS
VACANT PROP. UNTIL THEN.

DAVID USES AN ONLINE
LOCATION SCOUTING TOOL
TO LIST HIS VACANT
PROPERTIES. MEANWHILE
CARL, A FILM STUDENT
IN THE AREA WAS LOOKING
FOR A LOCATION TO SHOOT
HIS SHORT FILM.

CARL FINDS DAVID'S
LOCATION ON THE PESTON
AND CONTACTS HIM TO
CHECK AVAILABILITY &
DISCUSS THE DETAILS OF
HIS PROJECT. DAVID
COMPLIES, EVERYTHING IS
SET!

CARL GOES TO DAVID'S
PROPERTY WITH HIS EQUIP
SETS UP HIS SET &
COMPLETES FILMING WITH
EASE. DAVID ENJOYS
WATCHING THE STUDENT
FILMING PROCESS.

FILMING IS COMPLETED.
CARL WANTS TO SHOOT
ANOTHER SCENE AT THE
PROPERTY AND REQUESTS
ON THE PLATFORM. BOTH
PARTIES FEEL REBORN
FOR EACH OTHER.

SAME SCENARIO
APPLIES FOR A
PROPERTY OWNER /
FAMILY WHO WANTS TO
GAIN EXTRA INCOME
FROM THE PROP THEY
LIVE IN.

STUDENT/LOCAL OCCUPANT

LILLY IS A STUDENT
AT BCU. SHE IS WORKING
PART-TIME ON CAMPUS -
TO PAY HER BILLS.
SHE IS STRIVING TO KEEP
UP A LOOK FOR OTHER
MUSIC. HOWEVER, HER
SCHEDULE IS BUSY FOR ANOTHER
SOME.

LILLY LIVES WITH A
ROOMMATE IN A RENTAL
PROPERTY ON CAMPUS.
THERE ARE BOTH BOYS
THAN A DECORATED THEM.
HOUSE LIKE BOYS.

LILLY OFFERS HER ROOMMATE
TO HER ROOMMATE. SHE
HAS AN EXHAUSTIVE LOCATION
SCHEDULE THAT TO BEAT
HER BOYS THREATS BETWEEN,
CONSIDER LIVING ROOM A
RECOVER FOR HER ROOMMATE.

MEANWHILE, ROD THAT
COMPLETED HIS SCOUT
THAT TAKES PLACE IN BOYS.
HE WENT A BOY THREATS
LOCATION TO START SHOOTING
AND COMPLETE HIS SCOUT
THAN BE HIS CLASS PROJECT.
HE FINDS LILLY'S LISTING
AND CONTACT LILLY.

ROD SCHEDULES HIS SCOUT
ON SATURDAY WHEN LILLY IS
AVAILABLE. HE GOES TO
THE LOCATION WITH HIS COMRADE.
SHE HAS 3-HR. APPOINTMENT.
LILLY WELCOMES THE GROUP
AND STAY ROOMS DURING
THE SCOUT.

FILMING IS COMPLETED.
BOTH PARTIES THAT
REVIEW FOR EACH OTHER.
LILLY RECEIVES PAYMENT
IN ROD COMPLETES HIS SCOUT
BOTH PARTIES DEPART
FROM EACH OTHER.

COMMUNITY

MARCUS IS A FILM/VIDEO STUDENT AT RU. HE IS ALSO A COMMUNITY MEMBER OF AN ONLINE LOCATION SHARING PLATFORM WHERE FILM ENTHUSIAST SHARE PUBLIC LOCATIONS WITH EXCITING AND CREATIVE IDEAS.

MARCUS JUST COMPLETED A SHOOT AT THE BEACH-BOULE BY MCCLELLAN PARK IN BRIDGE, NJ. — MARCUS LOVED HOW THE PICTURE THREW UP AT SCENE, HOWEVER, HE HAD DIFFICULTY WITH THE POWER SOURCE.

MARCUS SHARES THE LOCATION AND HIS EXPERIENCES (POWERS, POLE-CAUS, AND ADVICE) ON THE ONLINE LOCATION SHARING PLATFORM PAGE FOR HIS REEL. FRAMED IN THE MIND, REWARDING AREA, SEE MARCUS POST AND ADDS IN COMMENTS ABOUT THE LCC.

JOE, IS ALSO A MEMBER OF THE PLATFORM, AND IS LOOKING FOR PUBLIC AREAS TO SHOOT HIS SCENE FOR HIS SHORT FILM PROJECT.

WHILE BROWSING, JOE SEES MARCUS' POST AND REVIEWS THE PHOTOS AND COMMENTS ABOUT THE LOCATION.

JOE POSTS A THREAD ON THE COMMUNITY PLATFORM THAT HE IS LOOKING FOR A LOCATION WITH BEACH-SCENERY.

JOE DECIDES THE LOCATION IS A GREAT FIT FOR HIS SCRIPT. HE ADDS THE LOCATION TO HIS LOCATION LIST ON THE PLATFORM. FORTUNATELY, NOW HE KNOWS WHAT TO EXPECT FOR THE PUBLIC LOCATION.

MARCUS SEES JOE'S THREAD, AND RECOMMENDS HIS LOCATION BY SHARING ON HIS THREAD. JOE LIKES THE LOCATION AND ADDS TO HIS LIST. HE THEN LEADS A COMMENT TO MARKS OF COMMENTS FOR THE LCC.

Appendix E

Leaderboards: Point Guidelines:

Lists ▲

Lists

Badges

User Points

Enable User Points

Yes

☐

Enable User Points Option

Submitting a post

points

5

Get a follower

points

10

Posting a comment

points

2

Appendix F

Argument/Counter Argument Considerations:

Argument:

I assert that a college town based peer-to-peer location scouting platform will help independent filmmakers to find convenient locations for their production while providing extra income for the location owners and student occupants.

Counter Arguments:

- Why should I continue to use this platform, if I can make direct contact with the location owner?
- Why would college town location owners would like to list their property? ---- Liability, renters agreement...
- How do I know if it is safe?
- Accountability?
- Contracts, public permissions...?’