

DEPARTMENT OF LANGUAGES, INFORMATION AND COMMUNICATIONS

MANCHESTER METROPOLITAN UNIVERSITY

Digital Media Project – Portfolio

The Appeal of Short Form Videos

Katie Yiu

**A project submitted in partial fulfilment of the Degree of Bachelor of Science Digital Media
and Communications**

Website URL: <https://shortformvidsproject.wixsite.com/portfolio>

Abstract

With the rise in popularity of short-form videos, extensive research has been conducted on the various aspects of this topic. Multiple studies have been conducted on TikTok and its users, both consumers and content creators. Academic research based on alternative platforms which facilitate this form of media is extremely scarce, due to them being recent additions to this space.

This research project aims to expand on the ever-growing knowledge of short-form video and its users. The study identifies the motivations, preferences, and user experience for those aged 18-25 who watch this type of content. Results show that users watch short-form videos for easy and quick entertainment. Although TikTok is favoured among most of the research participants, reasons for using alternative platforms such as YouTube (Shorts) and Instagram (Reels) have been identified and discussed.

This study could be expanded on in future research, with the exploration of attitudes to short form video across different demographics, or by comparing short-form video to other types of social media.

Contents

1. Introduction	4
1.1 Research Aim & Objectives.....	4
2. Literature review	5
2.1 Social Media Algorithms	5
2.2 Usability and Affordances	5
2.3 Young People & Social Media	5
2.4 Uses and Gratifications of TikTok	6
2.5 Gap in knowledge	6
3. Research Design	7
3.1 Research Approach & Methods	7
3.2 Ethics	7
4. Results & Discussion	8
4.1 Motivations for watching Short-Form Video	8
4.2 Short Form Video Platform Preference (Consumer).....	10
4.4 Short Form Video Platform Preference (Creator).....	11
4.3 Short-Form Video User Experience.....	12
5. Conclusion	15
6. Project evaluation	16
7. Reference List	17
Appendices	20
Appendix 1: Participant Information Sheet	21
Appendix 2: Participant Consent Form	24
Appendix 3: Link to Video Asset.....	25
Appendix 4: Recorded Progress Meeting Forms	26

1. Introduction

In recent years, there has been an increase in popularity of the short-form video format (Wang, 2020). This refers to videos which are short in length (typically up to a minute), shown in a portrait orientation. However, there is no definitive time limit which constitutes as a short-form video, with different apps that facilitate this type of media setting different time limits for their user-uploaded content.

TikTok is the most popular platform dedicated to short-form videos, with over 1 billion active users per month (TikTok, 2021). The app is the international version of China's Douyin, which was launched by Chinese company ByteDance in 2016 (D'Souza, 2021). The app allows users to upload and edit content with its built-in settings (Lim, 2021), which includes stickers, filters, and effects. Another notable feature is the duet, allowing users to collaborate on content creation, where creators can upload a video which plays alongside the original. Per session, users spend over 45 minutes on TikTok (Statista, 2021).

Other platforms have made their attempts to capitalise on the success of this format. In August 2020, the image-sharing platform Instagram launched 'Reels' (Instagram, 2020). Unlike TikTok, the short-form videos do not have its own dedicated app and instead, the 'Reels' are integrated into the Instagram app, where users can view mixed content formats in the 'Explore' page. Additionally, Reels has its own section on the app. Once accessed, users are presented with an interface similar to TikTok- portrait videos with the ability to swipe and view a never-ending stream of content.

Following suit is YouTube. In September 2020, YouTube launched its 'Shorts' feature in India, before launching its beta in 2021 in 100 countries (Sherman, 2021). Like Instagram, the short-form videos do not have its own dedicated app and instead, are integrated into YouTube with its longer videos. The shorts also have their own section, where users can swipe through an endless feed of vertical videos.

This report will outline the research objectives and discuss key literature surrounding this topic. It will also consist of the research approach and methods. The results will be analysed, presented, and discussed. Finally, there will be a conclusion and an evaluation which involves reflecting on the entire research project.

1.1 Research Aim & Objectives

Aim: Examine the appeal of short-form video sharing for people aged 18-25.

Objectives:

1. Provide critical analysis of literature surrounding the topic of short-form videos and user experience.
2. Examine the motivations for watching short-form videos.
3. Identify how the user experience of each short form video platform is interpreted by the user.
4. Identify why users prefer certain short-form video platforms for consumption and creation of content.

2. Literature review

This stage of the research required the reviewing of existing studies surrounding the chosen topic, in order to establish an understanding in social media behaviour, user experience, and theoretical frameworks. From this, the gap in knowledge can be identified, which is used to form the project rationale (Hammond & Wellington, 2013)

2.1 Social Media Algorithms

Research conducted by Dolan et al. (2019) determines that social media platforms employ various methods to keep their users engaged. Major video streaming sites such as YouTube use an algorithm to maximise the watch time per video, and number of videos viewed, whilst recommending content that appeals to the viewer. The YouTube algorithm presents video recommendations to the viewer based on videos that they have watched previously, and positively engaged with by liking and commenting (Davidson et al., 2010; Airoidi et al., 2016).

TikTok utilises two strategies, the first of which is collaborative filtering. Using this, the content recommendations given to the user are based on the actions other users of the platform. Videos that are popular or receive positive engagement from other users are shown to the viewer. The latter strategy, content-based filtering, analyses the audio and visual elements within the video, and tailors the viewing experience for users by recommending them content containing similar elements (Liu et al., 2019). With these methods, TikTok's 'For You' page is able to provide relevant content to its viewers. This also be of benefit to smaller content creators, giving the chance for their videos to go viral, since the algorithm does not simply recommend content from creators with colossal followings (Weimann and Masri, 2020).

2.2 Usability and Affordances

Gibson's theory of perceived affordances presents the idea that the way humans interact with their environment is rooted in their psychology. These ideas are reinforced by Nielson's 10 Usability Heuristics (2020), which states that interface design should reflect that of the real world, which in turn, makes it accessible to a wider audience. Interfaces in applications should be designed in a way so that the user understands how it is supposed to function. When it is interacted with, the intended consequence should occur, with minimal chance of mistakes. The app affordances are utilised to allow user to pursue certain gratifications (Sundar and Limperos, 2013), for instance, the scrolling feature on short-form video platforms allow users to continuously view new content.

2.3 Young People & Social Media

Generation Z are classed as digital natives. They are able to navigate social media platforms as they are equipped with the digital literacy skills necessary to do so, due to them being raised around this technology (Collins, 2021). With 65% of them using social media for entertainment, platforms are adapting to their needs to keep their engagement (Forbes, 2021).

2.4 Uses and Gratifications of TikTok

Shao (2009) identifies three ways in which users interact with user-generated medium: consumption, participation, and production. By applying this theory to the short-form video platforms, consumption refers to those who watch the content. Participation refers to individuals who may interact with the content, or other platform users by liking, commenting, or messaging. Producing involves the creation of content for other users to consume or participate in.

In a study which aimed to gain an understanding of the motivations for those using TikTok, three key themes were distinguished. This included: '(1) personal and relational amusement, (2) deterring qualities of TikTok, and (3) short videos with purpose,' (Vaterlaus and Winter, 2021: online). The main draws of TikTok to users was the entertainment value it brought, as well offering a creative outlet to those who upload video content. 57.03% of the 128 TikTok users in the study claimed that they watched and created content on the platform. Another notable gratification was the social connection, where the comment sections can facilitate meaningful discussion, and people can share video content via the app or in person.

2.5 Gap in knowledge

The literature review demonstrates that extensive research has conducted on user experience and social media. However, short-form video based social media is a recent concept, less than a decade old, with fewer studies conducted on this topic. There has been research conducted on short-form videos and TikTok, but very little has been discussed about alternative platforms. This research project aims to contribute to knowledge by providing insight into the other short-form video applications and drawing comparisons between them. The responses obtained should help gain a better understanding of users' attitudes towards this type of media, its platforms, and its community.

3. Research Design

3.1 Research Approach & Methods

A mixed methods approach was used to gather quantitative and qualitative data. Employing mixed methods could improve validity of the data if the same patterns emerge from the results (Lund, 2011).

An online questionnaire, open to people aged 18-25, was conducted. The sample size of 67 completed questionnaires was obtained by advertising the survey online. The data collected from this was used to inform objectives 2-4. In terms of quantitative data, participants were questioned on their habits of consuming short-form video content, the apps they primarily use to watch the content, and devices they watch them on. The participants were also asked to give a brief explanation for some of their answers, allowing the collection of qualitative data.

The second data collection method was a usability study, which involved the participants using three short-form video platforms: TikTok, Instagram Reels and YouTube Shorts whilst being recorded, with their reactions and behaviours noted. Afterwards, they were interviewed about their usual habits, behaviours and attitudes towards short-form videos, and their experience during the usability test. Four of these were conducted.

3.2 Ethics

Consent was obtained from participants of both data collection methods. All participants are anonymous with any personal identifiers being omitted (Mark et al., 2009). They were able to withdraw from the research at point. Any risks and benefits to the participants involved in the research were disclosed (Mackie & Bradburn, 2000).

All participants were shown a page detailing information regarding the research project (Appendix 1) and were given the opportunity to ask questions about the process. They had to accept the terms of the data collection process and provide informed consent (Appendix 2) to continue.

4. Results & Discussion

In this section, the results from both data collection methods are analysed, and the findings are discussed along with data from previous literature, to assist in meeting the research objectives 2-4.

4.1 Motivations for watching Short-Form Video

Figure 1 shows that the overwhelming majority (98.5%) watch short-form videos for entertainment. This is consistent with the findings made by Bossen and Kottasz (2020), where the entertainment gratification was the main cause for consumptive, participatory and contributory/productive behaviours on short-form video apps.

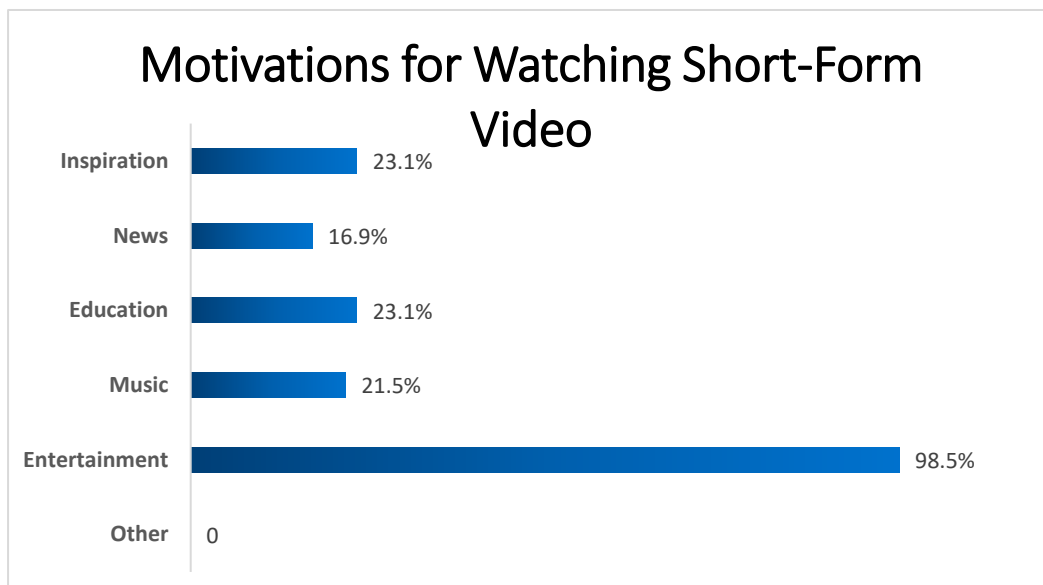


Figure 1: Graph showing the preferred device for watching short-form videos. (n=67)
Participants were allowed to select more than one reason for watching short-form videos.

When participants were asked ‘What makes short-form videos appealing to you?’ 14 out of 58 (24.1%) responses mentioned the word ‘easy’ within their explanations, and 11 (19%) stated the word ‘quick.’ Eight of them (13.8%) mentioned the phrase ‘to the point.’ Within their brief explanations, the online questionnaire participants expressed that due to the short nature of the videos, little attention is required in order to be entertained or receive gratification from them. There was not much explanation regarding the other motivations listed in Figure 1.

During the interviews, Participant 2 expressed similar sentiment by stating the following: ‘...easy entertainment. Don't think about it too much. Just scroll through and see what you find.’ Participant 3 mentions that short form videos contain ‘...content that can actually be sort of enjoyed in full in short form, as opposed to sort of cut down things that should have been just longer and more fulfilling.’ When Participant 3 was asked whether they actively searched for short-form videos or if they simply watched it along with other content formats. They claimed that they often do ‘the latter’ and that they ‘do prioritize longer stuff.’

Participant 4 mentioned the following:

They're easy and you don't have to pick what you want to watch. It's more convenient. I don't really search for the videos [...] I just find the video, I just open it up, and then I'm just watching the videos as they are presented to me.

The following graphs below (Figures 2 & 3) provide further insight into those who watch short-form videos. The data found aligns with that of Collins (2021), suggesting that young people (Gen Z) are familiar with technology and social media due to the hours spent online and consuming short-form content.

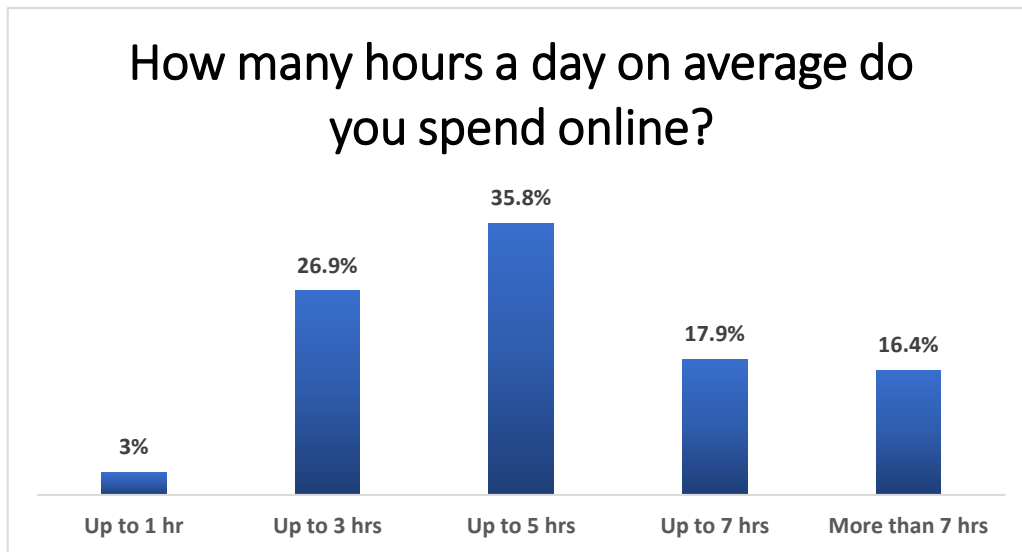


Figure 2: Graph showing average daily hours spent online. (n=67)

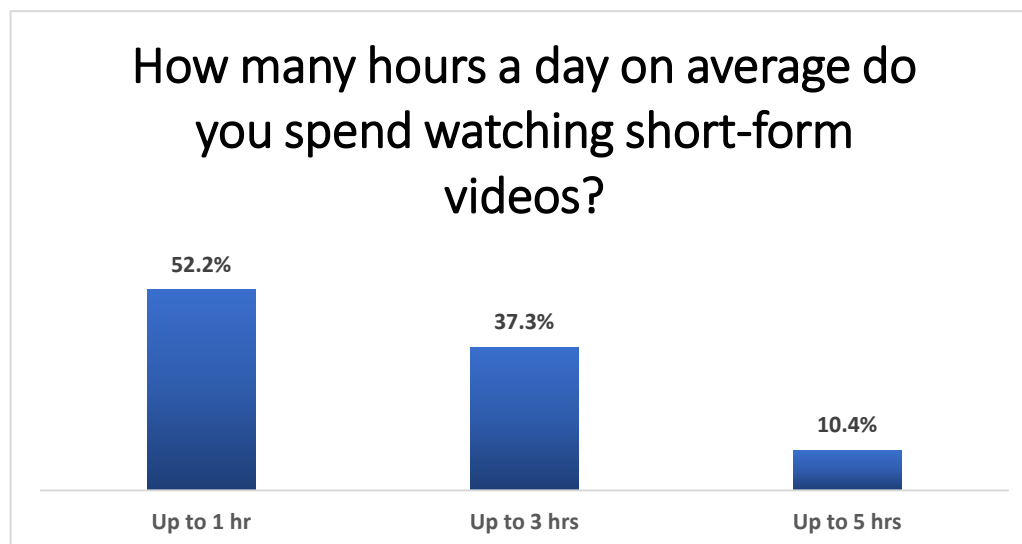


Figure 3: Graph showing average daily hours spent watching short-form videos. (n=67)

The findings from Figure 3 show that the most people in the questionnaire watched up to one hour of short-form videos per day (52.2%), with the maximum time spent consuming this type of content at 5 hours. Similar findings were made in the interviews, where the hours ranged from 0-3 per day.

4.2 Short Form Video Platform Preference (Consumer)

Figure 4 shows that just over half of the participants (36 out of 67) use TikTok the most often to watch short-form videos. The findings from the questionnaire contradicted the usability test results, where one only one participant favoured TikTok, while the other three opted for YouTube Shorts.

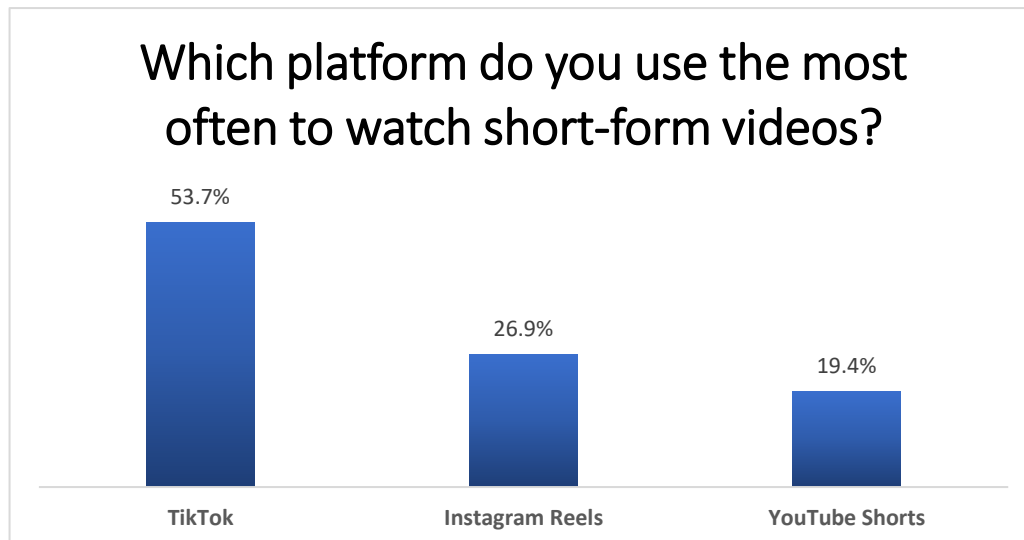


Figure 4: Graph showing platforms used to watch short-form videos. (n=67)

There was a multitude of reasons given for primarily using TikTok. One of them, which was expressed among many of the questionnaire participants, was that TikTok was the first and most dedicated platform for short-form videos. One respondent stated that TikTok 'focuses on shot [sic] form videos more then [sic] the other platforms do,' Another brought up that 'The other two are just knock off versions that often just have recycled content or content from tiktok.' During the interview, Participant 4, who preferred TikTok, stated that 'nothing really original about [YouTube] [...] Instagram reels is just [content] recycled from TikTok and YouTube.'

When questioned about their preference for YouTube Shorts during the interview, Participant 3 justified their decision by stating 'when you start it up it doesn't immediately start cramming content down your throat. [...] You go onto TikTok and it just starts [...] immediate sound playing.' They also criticised their experience of the other two platforms, claiming that 'half the comments on [...] Instagram, TikTok are just "atting" and referencing other people.' This suggests that the interviewee failed to receive social gratification from the comments section, as the comments were not related to the content on the video. Instead, users 'tag' other profiles in the comments section, which notifies the individual about the video they have been tagged in. Nevertheless, the views of the interviewee do partially coincide with the findings made by Vaterlaus and Winter (2021), where users can receive social gratification either through relevant discussion or simply sharing the content with each other.

The data suggests that those who opted for YouTube preferred it due to the option of watching longer videos alongside the short-form content. Additionally, many of the participants expressed that they were familiar with the rest of the YouTube platform, and that the integration of the Shorts feature resulted in them not requiring other apps to watch short-form videos. One questionnaire respondent claimed that ‘shorts from other platforms are reposted here anyway.’

Questionnaire participants who selected Instagram provided a multitude of reasons, including the ability to “post pictures,” and ‘photography, inspo.’ Other reasons were relating to its interface. These include: ‘works fast,’ ‘Its [sic] well known to me and each section is easy to find and engage with,’

4.4 Short Form Video Platform Preference (Creator)

Figure 5 shows that participants prefer TikTok from the standpoint of a content creator. Many respondents claimed that TikTok is the “most popular,” the “algorithm can randomly boost your stuff to a bigger audience.” One person mentioned “I already use tiktok to promote my small business. My videos get shown to a large audience and get better engagement than on any other platform” These views are supported by Weimann and Masri’s (2020) findings, where smaller creators can receive a large audience from their videos suddenly going viral.

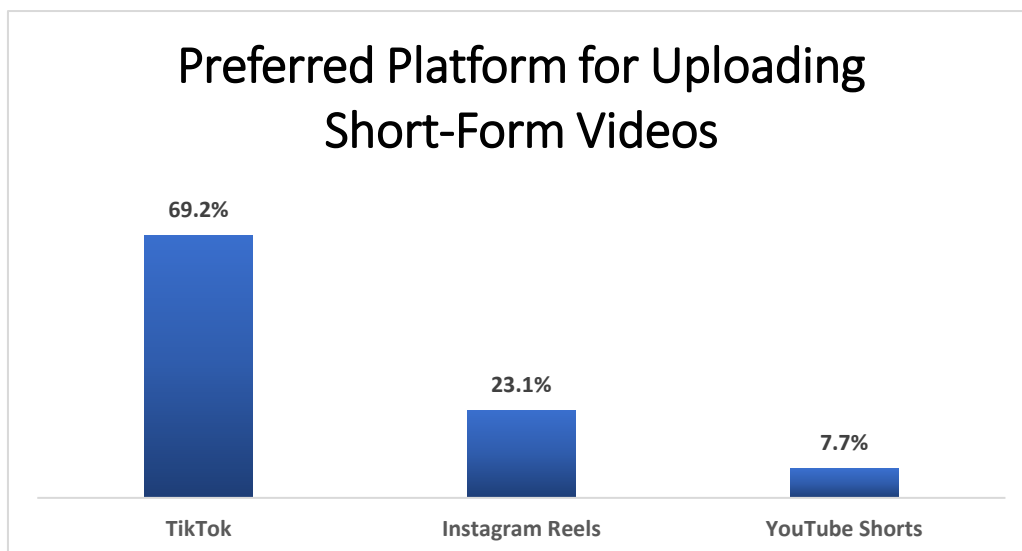


Figure 5: Graph showing the preferred platform for uploading short-form video content. (n=65)

Questionnaire respondents who selected YouTube provided the following reasons: ‘already has an established community, gained popularity earlier than the other 2 platforms,’ ‘Gives me the option to do a longer video as well, without creating a new platform.’ During the interviews, Participant 3 said that ‘I would just use YouTube because I have a small, pre-existing, occupation there [...] I can build on my sort of existing platform.’ Another viewpoint discovered during the interview was that ‘You can view the shorts or the more traditional side of YouTube, so in theory you get a larger base of viewers,’ (Participant 1). Instagram users provided similar reasons. Many liked the features that Instagram offers, prior to them implementing Reels, so they continued to use this app instead of switching to the other two.

4.3 Short-Form Video User Experience

Figure 6 shows that most of the questionnaire participants watch short-form videos using a smartphone device. This amplifies the views of short-form video being a source of “easy entertainment.” Users can engage with the tapping and swipe-up features and vertical layout (Shin et al., 2016).

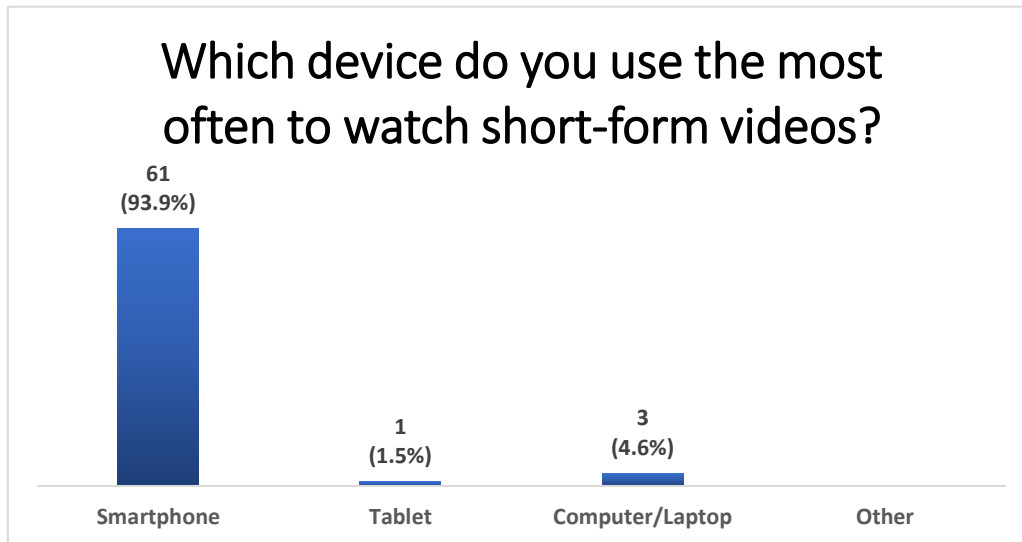


Figure 6: Graph showing the preferred device for watching short-form videos. (n=65)

The participants were asked to rank their level of confidence in terms of features and navigation from a scale of 1 (least confident) to 10 (most confident). Out of those who selected TikTok as their preferred app, respondents expressed medium to high levels of confidence, ranging from 5-10 on the scale.

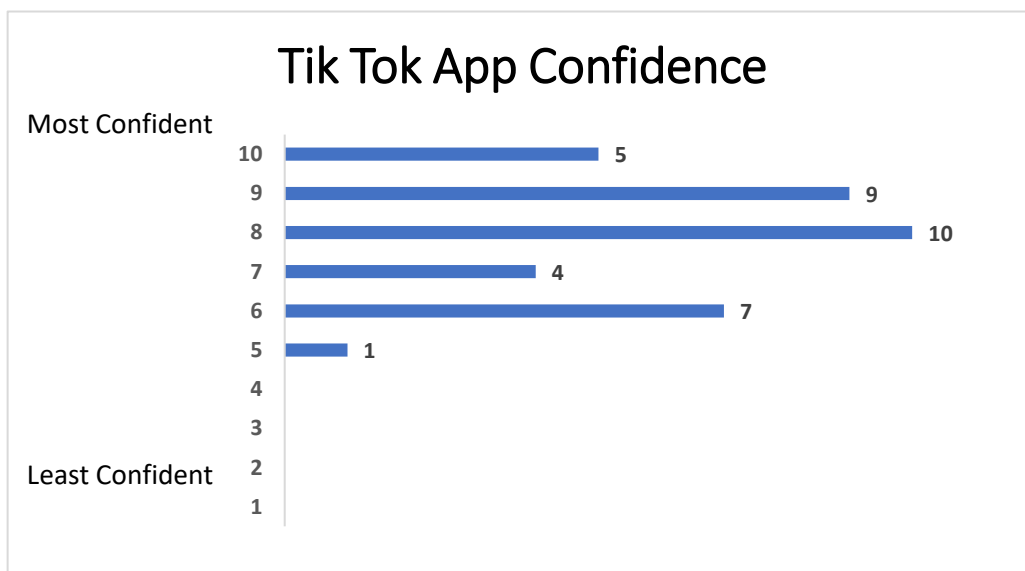


Figure 7: Graph depicting confidence of using TikTok (n=36)

Participants of the usability study were able to locate the short-form videos immediately upon opening the app, as it takes them to the 'For You' page, where a video immediately starts playing. One of the online questionnaire respondents stated 'If there is an audio I like I can click on it and see other videos under that audio. So if there's something I find funny or cute I can access more of it quickly.'

There were claims made about the TikTok algorithm being highly accurate or 'superior' compared to other platforms. These participants felt that TikTok delivered relevant content that was suited to their preferences. Their views are supported by the research conducted by Liu et al. (2019), where they found that TikTok uses collaborative and content-based filtering to deliver relevant content to increase engagement.

Respondents who primarily used Instagram were highly confident about using the app, despite it having the largest range (7) in terms of confidence levels as shown the graph below.

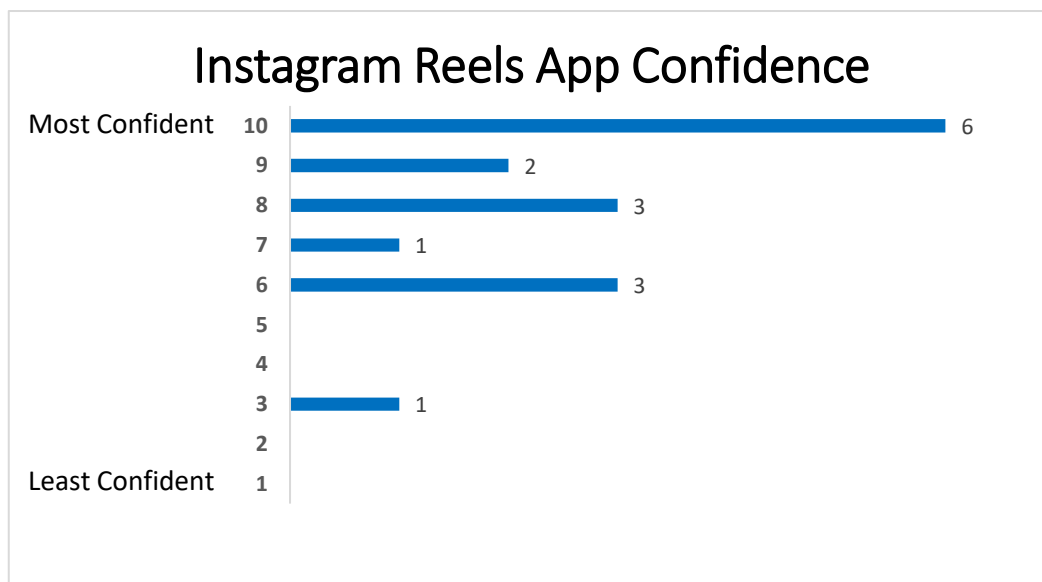


Figure 8: Graph depicting confidence of using Instagram. (n=16)

A notable finding during the usability testing was that when Participant 2 (who primarily uses YouTube Shorts) attempted to pause an Instagram 'Reel,' they were unable to do so without guidance, to which they expressed 'when did tapping the screen not become standard for pausing a video?' To pause a video on the Instagram app, the user must tap and hold the screen for entire duration that they wish to pause for. This feature functions differently on YouTube and TikTok; the user must tap the screen once to pause, and once again for the video to continue playing. Participant 2's behaviour and reaction are supported by Nielsen's (2020: online) usability heuristic of 'Consistency and standards,' where 'failing to maintain consistency may increase the users' cognitive load by forcing them to learn something new.'

Out of those who use YouTube to watch ‘shorts,’ most of them expressed that they were highly confident with 10 being the modal ranking.

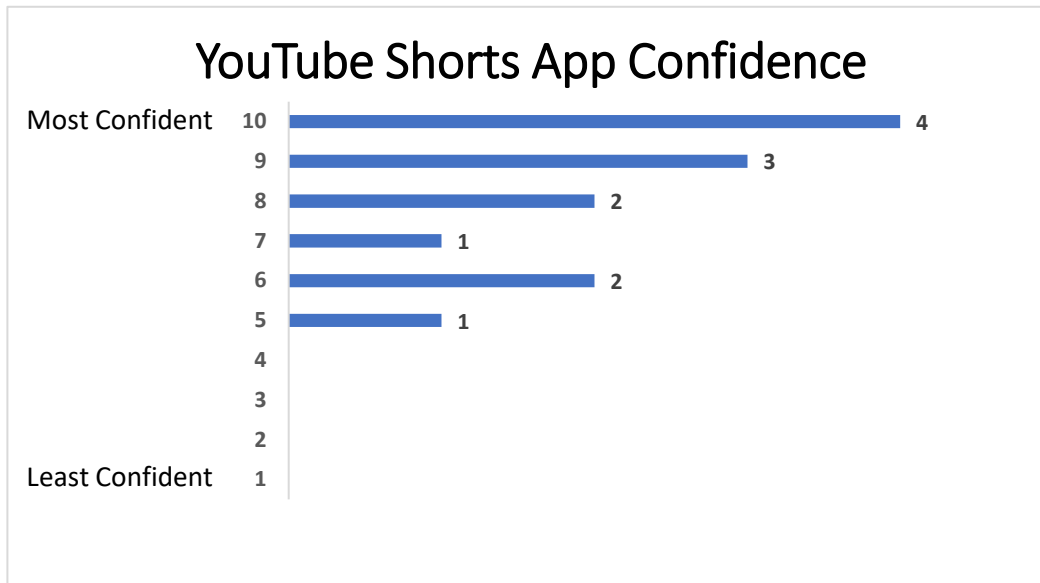


Figure 9: Graph depicting confidence of using YouTube to watch short-form videos. (n=13)

When asked about the features that they liked, participants commented on the short-form videos being integrated into the rest of YouTube. One respondent stated that YouTube provides them with ‘Different options. Not just shorts. Can go into people’s longer videos as well as the shorts they do.’

Table 1 shows that on average, it took longer for users to find a short-form video on Instagram (28.5 seconds) than YouTube (11.1 seconds). TikTok was excluded due to short-form videos immediately being shown upon opening the app. It is worth noting that Participant 1 spent their time browsing other features on the homepage before opening the Reels section. Three out of the four testers browsed through other types of content in addition to short-form videos when using YouTube and Instagram.

Usability Test Participant	Time Taken to Open a Short-Form Video (seconds)	
	YouTube	Instagram
1	2.2	70.
2	33.3	14.8
3	6.1	25.5
4	2.9	3.7

Table 1: Table showing the time (seconds) it took for usability test participants to open a short-form video on YouTube and Instagram.

5. Conclusion

To summarise, this research project aimed to examine the appeal of short form videos to young people aged 18-25. This was accomplished by reviewing previous studies, as well as collecting and analysing both qualitative and quantitative data from primary sources in order to gain a deeper understanding of the topic.

The findings indicate that one of the main motivations of watching short-form videos was easy entertainment, which was expressed by both sets of participants. Due to the length of the clips, many participants felt that a low level of attention span was required to receive gratification from watching them.

As for the user experience, the usability study participants expressed that the short-form interfaces of the three apps were very similar. Most of them were able to apply their knowledge of navigating one app to the other two. However, when browsing YouTube and Instagram, they took longer to find the short-form videos and spent time browsing other types of content.

There were numerous factors which influenced the participants' preferred platform. Most of the participants favoured TikTok as the destination to watch and create short-form videos. The reason for this, according to those respondents, is because the platform is dedicated to hosting short-form content, therefore its features and community are more suitable for audiences who seek this type of content. Participants who preferred YouTube conveyed that they enjoy the mixture of short and longer videos in one app. Whereas for Instagram, the reasons given were more varied. This included its photo and video sharing features, its community, and its user interface.

The findings from this research contribute to the ever-growing knowledge surrounding the subject of short-form videos. As this form of social media content is fairly recent, many avenues can be explored in the future. Further research could be potentially conducted on other platforms, or the attitudes and behaviours of an older demographic could be investigated. Perhaps short-form video content could be compared to other forms of social media.

6. Project evaluation

The digital media project required research on a chosen topic to be carried out, with the findings included in a written report. Alongside this, a website was created, containing two assets to supplement the research: a video (Appendix 3) and photographs. The website was aimed at a general audience, who may have had some experience of using any one of the three researched short-form video platforms. Assumptions on the audience were made, which had an influence on the website design, language, and tone of voice, which is meant to reflect that of social media sites (Applen, 2013).

Throughout the project, multiple skills were utilised including research development, data analysis, visual design and editing. Time management was an important component of ensuring that the project was a success, although as an improvement this could have been better organised. Four progress meetings with the project supervisors took place (see Appendix 4), where meaningful discussion was made regarding the tasks that needed to be undertaken.

One limitation of the research was that convenience sampling was used for the questionnaire and usability study. This may have led to the results being skewed, as certain viewpoints could have been under or overrepresented due to bias in the sample (Emerson, 2021). As a suggestion, future research could avoid this method to collect data so that it is more representative of the population.

As a whole, the project was successful in meeting the research aims and objectives, expanding on the knowledge of existing studies surrounding this topic. The accompanying website and assets were able to complement the research.

7. Reference List

- Airoldi, M., Beraldo, D., Gandini, A. (2016) 'Follow the algorithm: An exploratory investigation of music on YouTube.' *Poetics*, 57, May, pp. 1-13.
- Applen, J. D. (2013) *Writing for the web: composing, coding, and constructing web sites*. New York: Routledge.
- Bossen, C. B., Kottasz, R. (2020) 'Uses and Gratifications Sought by Pre-Adolescent and Adolescent Tiktok Consumers.' *Young Consumers*, 21(4), pp. 463-478.
- Chalk, W. (2021) *TikTok increasing video length from one to three minutes*. BBC. [Online] [Accessed on 20th March 2022] <https://www.bbc.co.uk/news/newsbeat-57692353>
- Collins, T. (2021) *Have social platforms reached their peak? Pew Research survey shows little user growth since last year*. USA Today. [Online] [Accessed on 24th April 2022] <https://eu.usatoday.com/story/tech/2021/04/07/pew-social-media-survey-facebook-youtube-gen-z-instagram-snapchat-tiktok/7107392002/>
- Davidson, J., Liebald, B., Liu, J., Nandy, P., Vleet, T V. (2010) 'The YouTube Video Recommendation System.' In Association for Computing Machinery. RecSys '10: Proceedings of the fourth ACM conference on Recommender systems. Barcelona, September 26 - 30, 2010. New York: Association for Computing Machinery, pp. 293–296.
- Dolan, R., Conduit, J., Frethey-Bentham, C., Fahy, J., Goodman, S. (2019) 'Social media engagement behavior: A framework for engaging customers through social media content.' *European Journal of Marketing*, 53(10), pp. 2213-2243.
- D'Souza, D. (2021) What is TikTok? [Online] [Accessed on 20th March 2022] <https://www.investopedia.com/what-is-tiktok-4588933>
- Emerson, R. W. (2021) 'Convenience Sampling Revisited: Embracing Its Limitations Through Thoughtful Study Design.' *Journal of Visual Impairment & Blindness*, 115(1) pp. 76-77.
- Gibson, J. (1979) *The Ecological Approach to Visual Perception*. Boston: Houghton Mifflin.
- Hammond, M., Wellington, J. (2013) *Research methods: the key concepts*. Oxford: Routledge.
- Instagram (2020) *Introducing Instagram Reels* [Online] [Accessed on 24th April 2022] <https://about.instagram.com/blog/announcements/introducing-instagram-reels-announcement>
- Kastenholz, C. (2021) *Gen Z And The Rise Of Social Commerce*. Forbes. [Online] [Accessed on 28th March 2022] <https://www.forbes.com/sites/forbesagencycouncil/2021/05/17/gen-z-and-the-rise-of-social-commerce/?sh=52ac359f251d>
- Lim, D. K (2021) 'A Study on the Experiential Response of Short-Form Video Users.' *International Journal of Advanced Smart Convergence*, 10(4) pp. 273-277.

- Liu, Y., Lyu, C., Liu, Z., Tao, D., (2019) 'Building Effective Short Video Recommendation.' In IEEE. International Conference on Multimedia & Expo Workshops (ICMEW). Shanghai, 15 August 2019. [Online] [Accessed on 28th March 2022] <https://ieeexplore.ieee.org/abstract/document/8795019>
- Lund, T. (2012) 'Combining Qualitative and Quantitative Approaches: Some Arguments for Mixed Methods Research.' *Scandinavian Journal of Educational Research*, 56(2) pp, 155-165.
- Mackie, C., Bradburn, M., National Research Council (U.S.). (2000) *Improving access to and confidentiality of research data: report of a workshop*. Washington, DC: National Academy Press
- Mark, M. M., Eyssell, K. M., Campbell, B. (2004) 'The Ethics of Data Collection and Analysis.' *New Directions for Evaluation*, 1999(82) pp. 47-56.
- Nielson, J (2020) *10 Usability Heuristics for User Interface Design*. Nielsen Norman Group. [Online] [Accessed on 28 March 2022] <https://www.nngroup.com/articles/ten-usability-heuristics/>
- Shao, G. (2009) 'Understanding the appeal of user-generated media: a uses and gratification perspective.' *Internet research*, 19(1) pp. 7-25.
- Sherman, T. (2021) *One year of YouTube Shorts — what we've learned so far*. YouTube. [Online] [Accessed on 20th March 2022] <https://blog.youtube/news-and-events/one-year-of-youtube-shorts-what-weve-learned-so-far/>
- Shin, D., Choi, M., Kim, J. H., Lee, J. G. (2016), 'Interaction, engagement, and perceived interactivity in single-handed interaction.' *Internet Research*, 26(5) pp. 1134-1157.
- Statista (2021) *Average time spent per session on selected short-form video platforms worldwide as of March 2021* [Online] [Accessed on 24th April 2022] <https://www.statista.com/statistics/1237210/average-time-spent-per-session-on-short-form-videoplatforms-worldwide/>
- Sundar, S., Limperos, A. (2013) 'Uses and Grats 2.0: New Gratifications for New Media.' *Journal of Broadcasting & Electronic Media*, 25(4) pp. 504-525.
- TikTok (2021) *Thanks a billion!* [Online] [Accessed on 20th March 2022] <https://newsroom.tiktok.com/en-us/1-billion-people-on-tiktok>
- Vaterlaus, J. M., Winter, M. (2021) 'TikTok: an exploratory study of young adults' uses and gratifications.' *The Science Journal*, pp. 1–20. [Online] doi: 10.1080/03623319.2021.1969882.
- Wang, Y. (2020) 'Humor and camera view on mobile short-form video apps influence user experience and technology-adoption intent, an example of TikTok (DouYin).' *Computers in Human Behavior*, 110, September, [Online] [Accessed on 24th April 2022] DOI: 10.1016/j.chb.2020.106373

Weimann, G., Masri, N. (2020) 'Research Note: Spreading Hate on TikTok.' *Studies in Conflict & Terrorism*, pp.1-14. [Online] [Accessed on 21st March 2022] DOI: 10.1080/1057610X.2020.1780027

Zhang, X., Wu, Y., Liu, S. (2019) 'Exploring short-form video application addiction: Socio-technical and attachment perspectives.' *Telematics and Informatics*, 42, September [Online] [Accessed on 25th March 2022] DOI: 10.1016/j.tele.2019.101243

Appendices

Appendix 1

Participant Information Sheet

The Appeal of Short-Form Videos

1. Invitation to research

I would like to invite you to take part in a new research project titled 'The Appeal of Short Form Videos.' My research aims to examine the appeal of short-form video sharing for people aged 18-25. I am hoping that this research will gain insight into the increasing popularity of this type of content sharing. To do this, I need to identify how the user experience and features of short-form video applications is interpreted by the user. I also need to identify factors which make users prefer certain applications, as well as factors that reward the creation of short-form video.

2. Why have I been invited?

You have been invited to participate in this research because you are within the 18-25 age bracket, use TikTok, YouTube Shorts, Instagram reels or another form of short-form video-sharing platform, and have an adequate command of English. People from different genders, and ethnic groups will be invited to participate in this research to reflect the diverse community using these platforms.

3. Do I have to take part?

It is up to you to decide. I shall describe the study and go through the information sheet, which will be given to you. I shall then ask you to sign a consent form to show you agreed to take part. You are free to withdraw at any time, without giving a reason.

4. What will I be asked to do?

You will be asked to take part in an observation study, followed by an informal short interview. If you wish to continue, then you will be asked to confirm by signing the consent form, indicating that you have read this and that you consent to participating. If you change your mind about participating, you will be free to leave without providing any reasons.

As part of the observation, you will be tasked with using TikTok, Instagram Reels and YouTube Shorts for roughly 8 minutes each, one after another on a mobile device. This is to examine how users interact with each app and how their design affects user experience.

After this, you will need to answer some questions in an informal semi-structured interview concerning short-form video platforms and the experience you had during the observation study. The interview will be recorded for transcribing purposes, and the footage will not be shared with third parties. This entire process should take no longer than 40 minutes.

5. Are there any risks if I participate?

If you wish to participate in person, there is a risk of COVID 19 transmission. There will be measures put in place to reduce this risk. There are no other foreseeable risks to participants in this research.

6. Are there any advantages if I participate?

You will not be reimbursed for your time to complete this research. Your contribution will be very valuable in an innovative research project that aims to provide insight into a new form of online content sharing.

8. What will happen with the data I provide?

When you agree to participate in this research, we will collect from you personally identifiable information. The Manchester Metropolitan University ('the University') is the Data Controller in respect of this research and any personal data that you provide as a research participant.

The University is registered with the Information Commissioner's Office (ICO), and manages personal data in accordance with the General Data Protection Regulation (GDPR) and the University's Data Protection Policy. We collect personal data as part of this research (such as name, telephone numbers or age). As a public authority acting in the public interest, we rely upon the 'public task' lawful basis. When we collect special category data (such as medical information or ethnicity) we rely upon the research and archiving purposes in the public interest lawful basis.

Your rights to access, change or move your information are limited, as we need to manage your information in specific ways in order for the research to be reliable and accurate. If you withdraw from the study, we will keep the information about you that we have already obtained.

If your data is shared, this will be under the terms of a Research Collaboration Agreement which defines use, and agrees confidentiality and information security provisions. It is the University's policy to only publish anonymised data unless you have given your explicit written consent to be identified in the research. **The University never sells personal data to third parties.**

We will only retain your personal data for as long as is necessary to achieve the research purpose. The survey results will be securely stored in a locked drawer and deleted as soon as they are no longer needed, in order to protect your confidentiality. No part of these survey results will be broadcast or posted online or used for any other purpose than ensuring accurate data collection. All information that could personally identify you will be removed from the survey results collected, and you will not be identified in any publications or reports from this project.

For further information about use of your personal data and your data protection rights please see the [University's Data Protection Pages](#).

What will happen to the results of the research study?

The results of this research study will be published on a website accessible to the public and a dissertation report submitted to the Manchester Metropolitan University.

Who has reviewed this research project?

This research project has been reviewed by my research supervisor, Derren Wilson.

Who do I contact if I have concerns about this study or I wish to complain?

For general questions about the project, you may contact the researcher, Katie Yiu, at katie.yiu@stu.mmu.ac.uk. For concerns/complaints about the project, you may contact the supervisor, Derren Wilson, at d.j.wilson@mmu.ac.uk or by calling 0161 247 3498, or contact the Arts And Humanities ethics officer, Katherine Walthall, at artsandhumanitiesethics@mmu.ac.uk, or by calling 0161 247 6673.

If you have any concerns regarding the personal data collected from you, our Data Protection Officer can be contacted using the legal@mmu.ac.uk e-mail address, by calling 0161 247 3331 or in writing to: Data Protection Officer, Legal Services, All Saints Building, Manchester Metropolitan University, Manchester, M15 6BH. You also have a right to lodge a complaint in respect of the processing of your personal data with the Information Commissioner's Office as the supervisory authority. Please see: <https://ico.org.uk/global/contact-us/>

THANK YOU FOR CONSIDERING PARTICIPATING IN THIS PROJECT

Appendix 2

CONSENT FORM

The Appeal of Short Form Videos

		Please initial all boxes
1	I confirm that I have read the participant information sheet version 1, date 24/10/2021 for the above study.	
2	I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.	
3	I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason, without my legal rights being affected.	
4	I agree to participate in the project to the extent of the activities described to me in the participant information sheet.	
5	I agree to my participation being recorded for written analysis.	
7	I understand and agree that my words may be quoted anonymously in research outputs.	

Name of participant

Date

Signature

Name of person taking consent

Date

Signature

Appendix 3

Link to video asset

<https://www.youtube.com/watch?v=NtnLZ2v8cDQ>

Appendix 4

DIGITAL MEDIA PROJECT - RECORDED PROGRESS MEETING 1 PROFORMA

Your 'recorded progress meeting 1' must take place with your Project Supervisor in w/c 4th October 2021 (week 3 of block 1).

Discussion focus: Research question and literature review

	DISCUSSION TOPICS	Supervisor to tick if area is meaningfully discussed
1	Key literature review findings	Y
2	Identified gap(s) in knowledge	Y
3	Rationale for your project	Y
4	Research aim and objectives	Y
5	Work to be completed before the next meeting – set specific targets. <ul style="list-style-type: none">- Draft research aims and objectives- Consider research methods- Consider the assets for the final website	Y

Date of meeting: 7 Oct 21	Name of Supervisor: Derren Wilson (online) Name of Student: Katie Yiu (online)	Supervisor to indicate the number of areas meaningfully discussed (0-5): 5
------------------------------	---	---

DIGITAL MEDIA PROJECT - RECORDED PROGRESS MEETING 2 PROFORMA

Your 'recorded progress meeting 2' must take place with your Project Supervisor in w/c 18th October 2021 (week 5 of block 1).

Discussion focus: Methods and Ethos Clearance

	DISCUSSION TOPICS	Supervisor to tick if area is meaningfully discussed
1	Research approach and methods of data collection	Y
2	Production methods to be used	Photographs and a video Y
3	Technical skills workshops to attend	Y
4	EthOs application	Y
5	Work to be completed before the next meeting <ul style="list-style-type: none"> • Assignment for Block 1 • EthOs application • Start thinking about research methods in UXCI 	Y

Date of meeting: 21st October 2021	Name of Supervisor: Derren Wilson (online) Name of Student: Katie Yiu (online)	Supervisor to indicate the number of areas meaningfully discussed (0-5): 5
---	---	---

DIGITAL MEDIA PROJECT - RECORDED PROGRESS MEETING 3 PROFORMA

Your 'recorded progress meeting 3' must take place with your Project Supervisor in w/c 31st January 2022 (week 2 of block 3).

Discussion focus: Data collection and analysis

	DISCUSSION TOPICS	Supervisor to tick if area is meaningfully discussed
1	Data collection	1
2	Data presentation	1
3	Data analysis	1
4	Draft 'results & discussion' paragraph	1
5	Work to be completed before the next meeting	1

Date of meeting: Mar 22	Name of Supervisor: Chris Dawson Name of Student: Katie Yiu	Supervisor to indicate the number of areas meaningfully discussed (0-5): 5
----------------------------	--	---

DIGITAL MEDIA PROJECT - RECORDED PROGRESS MEETING 4 PROFORMA

Your 'recorded progress meeting 4' must take place with your Project Supervisor in w/c 21st March 2022 (week 2 of block 4).

Discussion focus: Presentation of findings

	DISCUSSION TOPICS	Supervisor to tick if area is meaningfully discussed
1	Draft report sections (minimum one, maximum three, emailed to the supervisor in advance).	1
2	Production/coding progress review (email your supervisor work in advance).	1
3	Show how your portfolio will fall within the 7,650-word equivalent range.	1
4	Self-reflection on progress to date.	1
5	Detailed plan of outstanding activities to ensure the project deadline is met (email it to your supervisor in advance).	1

Date of meeting: 1 Apr	Name of Supervisor: Chris Dawson Name of Student: Kate Yiu	Supervisor to indicate the number of areas meaningfully discussed (0-5): 5
---------------------------	---	---