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Social media and the popularity of video contents, a cross-platform analysis of YouTube video sharing over Facebook

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Abstract:

The research, taking as a starting point for the investigation a dataset of videos extracted from the monitoring of the most active Twitter accounts in Australia, explores over the existence of specific distinguishable peculiarities that could contribute in explaining the different popularity in terms of visualizations and number of shares that video content have over two of the most used online platforms to date, namely YouTube and Facebook. The study is conducted collecting different video parameters either related to the peculiarities of the platforms, that to the specific features of their contents, such as topic, production quality, leading character and length. The cross-platform data gathering and analysis are aimed at providing general guidelines over the existence of distinctive traits able to explain why certain videos are more seen and shared than others. The results obtained allowed to individuate, among the studied set, recurring factors and patterns that may contribute in explaining the success or unsuccess of a video content over the social media platforms object of investigation.

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Executive summary

The social media marketing, a new and rapidly evolving branch of traditional marketing, reserves a lot of interest in video content for their innate ability to entertain and engage the public. One of the main shared difficulties of both professional marketers of online video content and amateur publishers, resides in understanding what video elements can affect mostly the future content success, therefore enabling the video to reach the widest possible audience on different social platforms. The problem results not trivial and just general guidelines on what influences the popularity of videos are today given. Field literature highlights how the content, created and displayed by people, are naturally influenced by human psychology, but also by the peculiarity of the social network on which they are shared and the specific characteristics inherent in the content itself. The general hypothesis that guided the work is that the success or unsuccess of a video can be partly explained and predicted relating its specific features to the ones of the platforms on which is shared. In this scenario, the research tries to investigate and give an answer to the above problems, exploring over the life of a real set of videos. The content are initially selected through Twitter, and then analyzed over both YouTube and Facebook by means of a cross-referenced methodology. The videos and their parameters are further studied both in function of the passage of time and in a static way. In the process of analysis several ratios, representing the underlying connection between the characteristics of the videos and the platforms, are introduced and explained with the help of graphs. The results obtained underlined that is possible to build mathematical models that with a certain degree of reliability are able to describe the life of a video content in terms of visualizations and shares. Furthermore, is shown how videos are significantly influenced by their intrinsic peculiarities as length, production quality and leading character, presenting diverging or converging level of appreciation and popularity over YouTube, and number of shares over Facebook. An important indicator for determine the level of appreciation of video content appears to be their topic, with certain topics that are more likely to become popular among YouTube users and shared over Facebook. The study also presents different limitations that could be addressed and offset in subsequent works, where for instance the obtained results could be verified against a bigger dataset, and the hypothesis made confirmed by mean of different frameworks.

Introduction

According to Hootsuite (2018) statistics, as of 2018 there are globally 3,196 billion of people using social media, and only in the last year (April 2017 to April 2018) the number of active social media users increased by 13%. A single user spends on average 2 hours and 15 minutes every day on social media, that amounts for around the 33% of the total time spent on internet. In this scenario is natural to understand the reasons at the base of marketers' interest for diffuse content over the social media. Apart their affordability if compared to other kind of media, social media are able to address directly a specific target audience. The latest CMO (2018) survey predicts that social media advertising budget will almost double in 2023. These data justify the incredible shift that the marketing budget of many companies had in regard to social media advertising in the last years. Nevertheless, Christine Morman, analyst at CMO institute, underlines that many of the past-predicted social media marketing spending failed to come true, together with the expectations of many businesses investing massively in social media marketing. The reasons at the base of the contrast among expectations, forecasted and actual spending could be found in an excess of hype in this sector. Competitor companies fought often with inadequate tools and without a clear comprehension on how to take advance of social media potential in a strategic and integrated way, also in regard to the objectives of their businesses. Marketing through social media platforms reserves a great potential but at the same time shows difficulties and the need for a high level of specialization and expertise. Not all the content diffused via social media gain the same interest in the eyes of the users and, in turn, in the eyes of the marketers. According to the study performed by Taylor, Lewin, and Strutton (2011), people want to be entrained and informed while connected to the World Wide Web, and video content seems the ones more able to satisfy these needs. Statistics of Webranking company, report that a positive user experience concerning a video advertisement increase the purchase probability by 97%, concurrently, consumer are 27 times more likely to click over an online video preview than a static advertisement ban. According to Clarine (2017), video are the most effective type of contents for promoting services and products; this is having scientifically founded reason, as video are able to involve several of the human senses, conveying significant amount of information also with a low level of

attention. While text, image and audio are acting in a unilateral way on human senses and are in need of a high level of attention for be decoded, videos make information more digestible and easier to understand. That is why the marketing over social media is moving significantly in the direction of video content and storytelling creation. All the main social media platforms are incentivizing the use of videos offering new tools for share, create and edit video content in an easy way. The user, from a simple disseminator of text and images, became a producer and director, that films his life and shares what he considers important of the world around him.

In this broad and general scenario, the research focuses preeminently on the mechanism in which video content are shared and viewed across different social media platforms. Starting from a concrete dataset of YouTube video, extracted from Twitter and shared over Facebook, an inductive investigation is performed for understand if there are objectively recognizable patterns that can help justifying why certain videos are more successful and popular than others. During the process of analysis several ratios representing the connection between the videos and the users' preferences, either in YouTube or Facebook platforms, are introduced and explained with the help of graphs. The possibility to understand what triggers users' interest, and the relation between the video contents, the video parameters and the different dynamics influencing the platforms, is very actual, and opens the path to a wide range of applications. Because of the novelty of this kind of study and the related topics addressed, together with traditional sources, part of the literature used have been found among web articles, blogs and statistic offered by online reliable sources. This study would have not been possible without the resources developed and made available by the QUT Social Media Research Group (http://socialmedia.qut.edu.au/).

Problem statement, research goals and questions

For their characteristics of engaging and entertaining the user, video content are considered the present and future of social media platforms and, in turn, of social media marketing. Among the overall video content present over the internet, there are clearly certain that are more successful than others, both in terms of overall amount of visualization and of number of shares. The popularity of these content can either increase linearly over time or grow exponentially in a short time span assuming the characteristic of virality. To be called viral, a content must meet certain requirements that can be summarized in the fast and explosive growth of the number of users by which the content is shared.

Either being a video content created in a professional way, specifically to advertise products, companies or individuals, or in an amatorial way, the number of users the video will reach will affect its success or failure. One of the main shared difficulty of both professional marketers of online video content and amateur publishers resides in understanding what features of a video can affect mostly the future success of the content, consequently enabling the video to reach the largest possible audience on different social platforms.

In this scenario, the research tries to investigate and give an answer to the above problems, exploring over the life of a real set of videos across different social media platforms. The content are initially selected through Twitter, and then analyzed over both YouTube and Facebook by means of a cross-referenced methodology. The content and their parameters are further studied both in function of the passage of time and in a static way. The research goal is to understand if do exist common identifiable features unifying videos that present a higher level of popularity, either in terms of visualizations that of shares. The hypothesis is that the success or unsuccess of a video can be partly predicted in relation to its specific features and topic.

The main questions that this work tries to answer are:

- Are there specific features of video contents that may play a role in influencing the different popularity, in term of number of visualizations and shares, to which they are affected? If yes, which ones?
- Are there categories of video contents (in relation to their topic) more likely to become popular on YouTube and being shared over Facebook?
- It is possible to conjecture over a general model able to describe the intraplatform parameters that a video will follow once uploaded on YouTube (e.g. the ratio between the number of positive and negative votes) and interplatform parameters between YouTube and Facebook (e.g. the ratio between the YouTube visualizations and Facebook shares)?

Structure of the work

The work is divided into five main sections:

- The introduction, giving a general overview about the actual context in which the research unwinds. This section also encompasses the presentation of the general problem that moved the research, of the main goal that the work tries to achieve and the related research questions that will be addressed.
- 2. The theoretical background, corresponding to Chapter 2, which will illustrate the theories that were used as framework for the work as well as an overview of the social media platforms whose data will be the main subject of analysis during the study. At the end of the chapter will be presented the analytical framework used for conduct the research.
- 3. The research methodology, corresponding to Chapter 3, that will illustrate in depth the methodological approach adopted to perform this inductive work and its related operational steps of data gathering, data elaboration and successive analysis. The different data collection methodologies used during the first and second phase of the research will also be outlined.
- 4. The result and analysis, corresponding to Chapter 4, that is the main section of this work, where will be illustrated and discussed the several results obtained and their significance.
- The conclusion, in which will be summed up the main findings of the research and will be discussed the limitation and possible future development.

Theoretical Background

The following discussion will try to sum up the literature review performed. The aim is to have an understanding of the topic deep enough for delineating the theoretical framework that will guide the research throughout its different phases. At the end of the chapter is provided an analytical framework which illustrates how the various information and theories presented were used to support the study in its various parts.

Social media platforms Social networks and social media

One of the purpose of the Internet and the World Wide Web was the facilitation of social interaction among the users; however, it is with the Web 2.0 that was made an evolutionary step toward the use of the social components in the way is understood nowadays. Rapid spread of functionalities and decreasing cost of data storage offered to the mass of internet consumers access to user-focused virtual locations, which they could fill up with user-generated content (UGC). These virtual places of aggregation and interaction started to be known with the name of social networks (Obar & Wildman, 2015). Constant ongoing evolution of social media platforms and the variety of their features created a challenge of definitions. In 2016, Merriam-Webster dictionary described social media as "forms of electronic communication through which people can create online communities in order to share information, personal media are "websites and computer programs that allow people to communicate and share information on the internet using a computer or mobile phone".

Obar and Wildman (2015) specify also four recurrent commonalities among social media platforms:

- are applications based on Web 2.0;
- their lifeblood are the user-generated content;
- are designed and maintained sites or applications where groups and individuals can create user-specific profiles;
- facilitate the development of online social networks through the interconnection of user profiles

Types of social media platforms

Several are the kinds of social media platforms present in the internet, DelValle Institute proposes one classification based on their primary purpose and function.

Social Networking

Social Networking Platforms are mainly used to communicate with others informally, share similar interests and find other people. Examples of such platforms are Facebook, Google+ and LinkedIn

Microblogging

The main purpose of microblogging platforms is to post short entries and updates. They allow users to subscribe to other users' content, send messages and reply publicly, as well as to use hashtags to share content about related topics. Examples of such platforms are Twitter and Tumblr.

Blogging

Blogging platforms are used for publishing stories, opinions, articles and links to other websites. Examples of such platforms are Blogger and WordPress.

Photo Sharing

Photo sharing platforms are designed for allowing the users to publish photos describing their life moments. They enable to share them with other users either privately or publicly. Examples of such platforms are Instagram, Snapchat, Flickr and Pinterest.

Video Sharing

Video sharing platforms are used for publishing users' and third parties' videos, enabling to share them with others both publicly and privately. This kind of platforms normally offers video editing tools and allow embedding the contents in a blog, Facebook post or to link the media to a tweet. Examples are platform such as YouTube, Vimeo and Periscope.

Crowdsourcing

The purpose of crowdsourcing platforms is to obtain ideas, services or contents by soliciting contributions from a larger group of people. Example of such platform are OpenIdeo, MicroWorkers and CrowdSpring

Facebook

Facebook is the most popular social media platform with social networking purpose. It was founded in 2004 by Mark Zuckerberg in Menlo Park, California. It connects users with friends and family and allows to make new connections with acquaintances and whoever else is registered over the platform. Facebook provides to the users the ability to create profiles, update information, send friend requests and accept requests received from others. The users can publish various types of content including messages, images and videos. The structure of Facebook profiles includes: a timeline, information about the user, photos of the users added by the user or by friends, the groups of which the user is member and the pages the users likes or follows. The user can create in addition to the profile, fan pages and groups related to entertainment, business, sport, culture, religion, organizations and numerous other categories. The name of the platform comes from the "face book" - directories given often to American students. Founders of Facebook initially limited the platforms membership to students of their own University -Harvard, expanding after it use to all higher education institutions within Boston area. It started to be available to anyone, older then 13, since the year 2006. The IPO (initial public offering) was held in 2012, with the valuation of the company at \$104 billion, which was the highest valuation to date for a newly listed public company. The revenue model of Facebook is based mostly on the advertisements that appears over the platform. According to Digital (2018) the total number of monthly active Facebook users is 2.234 million and is constantly growing. Most of the users (89%) are accessing the platform via mobile several times per day. In 2017 India became Facebook's largest country audience, overtaking the United States. The ranking of the countries with the greater number of active users is presented in the table below:

No	Country	Users	y-o-y growth
1	India	270,000,000	+27%
2	United States	240,000,000	+10%
3	Indonesia	140,000,000	+26%
4	Brazil	130,000,000	+6%
5	Mexico	85,000,000	+12%
6	Philippines	69,000,000	+10%
7	Vietnam	58,000,000	+16%
8	Thailand	52,000,000	+11%

9	Turkey	52,000,000	+8%
10	United Kingdom	45,000,000	+7%

Figure 1. Countries with the largest number of active Facebook users (Digital, 2018)

The biggest group of Facebook users are people between 18-34 years old constituting 58% of total number of users. The total breakdown is presented on the graph below.

Profile of Facebook users (by age and gender, in millions)



Figure 2. Profile of Facebook users by age and gender (Digital, 2018)

No	Page name	Category	No. of fans
1	Cristiano Ronaldo	Athlete	122,490,000
2	Real Madrid C.F.	Sport team	107,680,000
3	Shakira	Musician/Band	103,420,000
4	FC Barcelona	Stadium	103,240,000
5	Vin Diesel	Artist	100,320,000
6	Tasty	Media	93,340,000
7	Leo Messi	Athlete	89,610,000
8	Eminem	Musician/Band	89,260,000
9	YouTube	Product/service	83,740,000

То	the most	"liked"	pages	on	Facel	book,	bel	ong	to:
						,			

10	Rihanna	Artist	83,950,000
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Figure 3. The most "liked" pages on Facebook (Digital, 2018)

According to the Digital (2018) report the highest engagement rate on Facebook pages is achieved by video content, which are gaining popularity especially in the last years. The second place belongs to posts with photos (still above the average). The least attractive are considered posts with only written status, and link posts.



Figure 4. Average of Facebook content engagement rates (Digital, 2018)

Twitter

Twitter is a microblogging social media platform where users can post and interact with short messages commonly known as "tweets". Originally restricted to 140 characters, since 2017 tweets are limited to 280 characters for most of the languages apart Chinese, Japanese and Korean. Twitter was founded in 2006 by Jack Dorsey, Noah Glass, Evan Williams and Biz Stone. It rapidly gained global popularity. In 2012 Twitter announced 340 million tweets a day posted by over 100 million users. As for April 2018 there are 330 million of monthly active Twitter users, with a slight increase since April 2017 (+3%). 90% of Twitter users access it via mobile.

Described as the "SMS of the Internet", tweets can be posted only by registered users, however, unregistered audience can read them. By default, tweets are visible publicly but can be also restricted only to the followers. Individual tweets can also be "re-tweeted", which means to be forwarded by another user to its own feed. Twitter describe itself as "what is happening in the world and what people are talking about right now". When larger number of users post about the same topic it becomes a trending topic, which make it displayed by Twitter interface on a sidebar. In this way, the platform helps to understand in real time what is happening around the world and what is the general sentiment about it, replicating in some way the functionalities of a news provider.

Twitter is most popular in United States and Japan. The ranking of countries by number of active users is presented below:

No	Country	Users	Share
1	United States	72,300,000	22%
2	Japan	50,900,000	15%
3	United Kingdom	18,600,000	6%
4	Saudi Arabia	13,800,000	4%
5	Turkey	10,800,000	3%
6	Brazil	10,100,000	3%
7	India	10,100,000	3%
8	Mexico	9,100,000	3%
9	Spain	8,300,000	3%
10	France	7,600,000	2%

Figure 5. Countries with the largest number of active Twitter users (Digital, 2018)

The average Twitter user is older than a Facebook one. The significant group are users between 35-49 years old. The breakdown is presented on the chart below:



Figure 6. Profile of Twitter users by age and gender (Digital, 2018)

Among the most popular Twitter's accounts are present singers, actors, sportsmen and politicians:

No	Account name	Handle	No. of followers
1	Katy Perry	@katyperry	109,220,000
2	Justin Bieber	@justinbieber	106,130,000
3	Barack Obama	@barackobama	101,720,000
4	Rihanna	@rihanna	87,220,000
5	Taylor Swift	@taylorswift13	85,600,000
6	Lady Gaga	@ladygaga	78,080,000
7	The Ellen Show	@theellenshow	77,630,000
8	Cristiano Ronaldo	@cristiano	72,200,000
9	YouTube	@youtube	71,880,000
10	Justin Timberlake	@jtimberlake	65,770,000

Figure 7. The most followed Twitter accounts (Digital, 2018)

In 2016 Twitter started to focus on live streaming, hosting numerous events such as the streaming of the Democratic and Republican conventions during American presidential campaign, or the NFL Thursday Night Football games. In 2017 Twitter announced its plan to construct a 24-hour streaming video channel within the platform as a part of the strategy of becoming the first place where people hear about "anything that is going on what matters to them".

YouTube

YouTube is a Google subsidiary created in 2005 by Chad Hurley, Steve Chen and Jawed Karim - three former PayPal employees, bought by Google in 2006 for US\$1.65 billion. It is a video-sharing platform allowing users to upload and watch video contents. It offers both user-generated and corporate media video, including music video, TV shows, documentaries, trailers, live streams and video blogging. Registered users can rate, share, comment, report or add to favorites the video content, as well as upload their own ones. YouTube reports over a billion of users watching each day a billion hours of videos. In 2010 YouTube enabled online streaming for certain type of content and in 2015 announced YouTube Red/Premium offering ad-free access to the contents on the platform. In 2017 debuted YouTube TV that since then has acquired the stream of several top networks, entertainment channels and cable news, including CNN, CNBC, AMC FX, NBC Sports, ESPN and the MLB Network. In 2017 Bloomberg reported that YouTube wants to produce a half-dozen series which will be available on the website for free (Bloomberg, 2017). The number of YouTube users corresponds to the visible share shift from the television to online video streaming. The trend is noticed by the marketers, which are switching their spending on advertisement over the platform. In 2016 the Wall Street Journal reported that Magna Global (which purchases ad time on behalf of clients as Coca-Cola, Johnson & Johnson and Fiat Christer) signed upfront deal amounting in \$250 million of YouTube advertising (O'Reilly, 2016).

According to the data extracted from YouTube platform itself, to date, the ten most viewed videos of all the time are composed by nine music video songs and one cartoon. The list with the titles and the number of visualization is reported down.

1. Despacito – Luis Fonsi ft. Daddy Yankee (5,280,828,993 views)

2. See You Again – Wiz Khalifa ft. Charlie Puth (3,639,652,096 views)

3. Shape of You – Ed Sheeran (3,601,644,148 views)

4. Gangnam Style – Psy (3,169,040,465 views)

5. Masha and the Bear: Recipe for Disaster – Get Movies (3,187,719,817 views)

6. UpTown Funk – Mark Ronson ft. Bruno Mars (3,111,028,932 views)

7. Sorry – Justin Bieber (2,954,239,341 views)

8. Sugar – Maroon 5 (2,649,792,100 views)

9. Shake It Off – Taylor Swift (2,584,371,375 views)

10. Bailando – Enrique Iglesias ft. Descemer Bueno and Gente De Zona

(2,523,783,421 views)

Figure 8. The ten most viewed YouTube videos of all times

Content diffusion over social media

Empirical evidences and related studies suggest that the video content distributed via social media that ends up becoming popular are united by certain characteristics that could distinguish and identify them unequivocally. The degree of popularity and pervasiveness of certain content over the social media seems in fact directly related to the number of specific common features inherent primarily in the content itself (Hansen et al., 2011), in the peculiarities of the social media network in which the content is shared (De Bruyn & Lilien, 2008), as well as in the influence, number and typology of connections of the user by whom are shared (Romero et al., 2011). According to these assumptions, appears possible to investigate over the possibility to identify features able to suggest the degree of success that a video content will have over the social media; where for success is meant an objective rapid and wide diffusion in one or more digital platforms.

Viral content and viral marketing

In order to frame the scope around which the research will unwinds, seems important to define the general concept of viral content, this being a text, an image or a video, together with the related one of viral marketing. According to Wilson (2000), the use of the term viral marketing can refer to any strategy that incentivize individuals to share marketing content, creating the opportunity for a massive diffusion of the content and its implied significance, this in a relatively short period of time. As seen also in Jurvetsone (2000), what differentiate the traditional marketing from the digital one is the active participation of the individual that, from passive receiver, became active character in the diffusion of the marketing content without this being necessarily his primary objective. The viral marketing idea is strictly related to the concept of web 2.0 and social media platforms. In fact, in the social media, each individual can interact directly with his community and indirectly with all the other users populating the platform. This easiness of communication together with the freedom of interaction transforms potentially each user in a marketer.

Web 2.0 and the rise of digital marketing

What before was referred as word-of-mouth, with the advent of the web 2.0 become known as "word-of-mouse" or "electronic word-of-mouth" (Helm, 2000), indicating with this expressions the new practice by which the internet users tent to endorse a third-party content within their group of friends by means of the digital channels. The clear distinction resides in the number and rapidity at which is possible to share and endorse content with other users; to this belongs the seed concept of virality (that can be also read as speed of diffusion) and the related opportunities foreseen by professional marketers to reach an incredible amount of potential consumers at a marginal cost. One of the first example of digital marketing has been the one performed by the web-based email service Hotmail.com, that provided free mailing services and personalized addresses while inserting at the bottom of each exchanged mail a marketing link. The link allowed the user receiving the email from a current affiliate to subscribe directly and free of charge to the mailing service. The success of this kind of marketing resided not only in the promotional idea, but also in the specific characteristic of the channel by which it was conveyed, i.e. the digital network. This allowed an easy and exponential increase in the number of people that wanted to use the free service, also in part of the world not touched by Hotmail planned expansion model. In just 18 months from its launch, Hotmail managed to reach about 12 million registered users, transforming them in lively marketing promoters without any active effort and at a marginal cost of just 50.000 dollars (Jurvestone, 2000). Starting from this great initial involuntary example of viral marketing, is easy to understand why the digital marketing acquired an everincreasing importance, and nowadays most companies perceive it as the ideal

playground for advertise at a low cost while reaching a large audience in a short period of time. Nevertheless the potential of the viral marketing, this is in reality something not easy to achieve. The experts underline the difficulties of creating viral marketing campaigns over the social media, specifying how this can be more a game of luck that a scientific process (Leskovec et al., 2008).

Challenges of content diffusion

Providing excessive encouragement to users could be counterproductive and weaken the credibility of the source and the product itself. Another difference underlined by Leskovec et al. (2008) between traditional diffusion models and online channels resides in the limits of how influential can be nodes that are highly interconnected (e.g. users with and high number of Twitter followers and Facebook friends) in transmitting recommendations. As the number of recommendations sent raise, the success per recommendations appears to decline. This implies that also highly connected nodes do not have strong relation and affinity with their entire network, and therefore are able to exert a strong influence just over a few of their friends but not everybody they are linked to. Consequently, in order to understand the peculiarities of the content that become successful, high importance resides in the topology of the social network, in the interest of the people populating it and in the groups with whom they interact. What exposed tend to underline as digital marketing and the diffusion of content over the social media, is not easy nor a precise science to deal with.

Factors influencing content diffusion

There are several theories and resources in the literature that can be used for interpreting the way in which content diffuse over the network and the characteristics that may contribute in lumping them together. Wilson (2000) argues that there are six principles that delineate the success of an online marketing campaign, therefore, six characteristics that the content by which is conveyed should contain:

- giving away products or services for free;
- incentive an easy transfer or share to other people;
- use a medium that enable scalability;

- take advantage of the most basic human needs (as need to be understood, loved and recognized);
- use existing networks (as the group of friends and virtual communities)
- use other people resources and time as asset for share the content.

Viral expansion loop

Related to this last point, Lane (2017) highlight the importance of the Viral Expansion Loop Marketing theory for understand how the perfect digital campaign should look like. The theory affirms that in order to obtain a self-powered viral diffusion of content, the consumer of the product should be its primary marketer, willing to share his satisfaction in a pro-active and honest way, persuading with a continue use and encouragement friends and colleagues to join him in using it. In order to be effective, the product or content subject of the viral expansion loop must be outstanding, this allows keeping the early adopters motivated. The life of a content is directly related to the number of visualizations and shares: a content is "not alive" over the network if the users do not visualize and share it (Leskovec et al., 2008). Following an initial activation phase, if the content is successful will rapidly increase its diffusion among the users, until reaching a certain threshold after which will come the decline.

Social Cognitive theory

The Social Cognitive theory (Bandura, 2001), applied to the specific case of social media can help in analyzing and interpreting how the actions of certain individuals are copied and replicated by others. This phenomenon is of particular practical importance in the network, especially in the context of social media, and helps to understand why certain content are shared and published more than others. Assumptions based on this theory suggest that reached a minimum number of shares, the process tends to increase exponentially based on the principle of replication and reward. Depending on whether people are rewarded or punished for their behavior, the observer may choose to replicate the same actions of many more before him. Social media provide a vast array of people in many different environmental settings,

can therefore be considered a well-suited ground for the application of the above theory.

Content success and emotional arousal

Several investigations such as those conducted by Berger and Milkman (2012) demonstrate the close psychological implications arising from the dissemination of certain content and not others. The diffusion is partly guided by the psychological arousal stimulated by positive emotions, where positive emotions bests negative ones, and any emotion bests their complete lack. Contents that arouses in the user a strong positive feeling of fun or joy tends to be highly shared by users towards their network of friends and acquaintances, helping their spread. Also contents that arouses negative emotions tend to be shared, albeit in a minor way, in order to have the solidarity of other users, to share opinions and to increase the attention on a specific issue. On the other hand, contents that are flat from an emotional point of view, tend to go unnoticed, especially if they lack a specific purpose. These insights will help to guide the work in the identification of the common characteristic that popular video should or should not have in order to be defined as such.

Analytical framework

This paragraph wants to give an overview of the way in which the research was designed and conducted, and how the various theoretical information described in the previous paragraphs have been used to support the study in its various phases.

Being the research approach followed inductive, not a strong pre-established framework was set while analyzing the data. The literature researches performed were anyway useful in order to frame the problem at the center of the analysis, define the scope of the research and understand the way in which to approach the data collection and conduct the investigation in its different methodological steps. In the specific, an understanding of to date social media environment, including the most used platforms and the most popular kind of contents, helped in narrow down the field of investigation. Among the different kind of content, the video have been the one taken into account as considered the most promising to be studied, either in relation to their peculiarities that in regard to their vast spread among the users of various platforms. Consequently, seemed appropriate to conduct the analysis via YouTube, to date main repository of video content; Facebook, as the social media par excellence with the highest number of active users worldwide; and Twitter, the platform used for initially extract the data, due to its useful feature of allowing the public consultation of the content posted by its users. Social Cognitive theory (Bandura, 2001), and the studies over the implication of the emotional arousal in the shares of content conducted by Berger and Milkman (2012), allowed to define a general research direction, having a theoretical foundation toward the fact that the share and the visualization of content are not completely casual but, being mostly created and influenced by people, are prone to social and psychological norms.

In the specific, the Social Cognitive theory and related studies, suggested that the analysis of video content over just one social platform as YouTube would have not been sufficient in order to frame them as popular or successful. While certain online environmental settings can influence the replication of users' behaviors without a "self-regulating" mechanism, other settings seem to suggest an opposite trend, with actions inclined to "self-reflecting" and "discrepancy-production" tangible behaviors. Concretizing these theories in the practical research methodology implemented, using only YouTube platform for analyzing the videos and the respective fluctuation of their parameters, did not seem sufficient for produce reliable results. Users in YouTube can visualize a certain content and remain transparent toward other users, the same happens when a positive or negative vote is given to a video. It is over other social media platforms, as Facebook, that the users makes an important choice while deciding to post a video content, due to the fact that this is shared using their public profile. The users will be therefore judged by their followers and friends for the contents they decide to post, and their popularity at the same way is put under discussion. A video that receives a great amount of visualizations in YouTube, is not said that will certainly became popular over another platform. In turn, a content that was not only visualized but also actively shared in a pro-active way, mobilizing users' skills, resources and efforts as well as putting at stake their credibility and public image, has more probability of being a good representation of a successful (and in certain case viral) content; i.e., in the prospective of this study, significant for confirming of falsifying the hypothesis made. The decision of using three different platforms in order to make the analysis and the related results reliable, arose right

from the study of the previously discussed social cognitive theory and related digital marketing strategies, that take into account and concretely apply many of these principle in their guidelines.

In choosing what parameters to select for the video content analysis, came in help the studies over the relation between emotional arousal and the success of content. Content that have a high positive emotional factor tend to be more popular and shared because more incline to social transmission. This notion helped in defining a research methodology that induced the division of the sample set in different categories in accordance to the features and attributes of the videos. While videos are complex content as involve several human senses and sometimes diverging information, seemed appropriate to assume that different video topic are able to produce different kind of emotional arousal. What is felt while watching a video song is probably different from the feeling generated by the view of a news or a politic speech. As the video categorization by topic gave interesting result, the same logical approach has been used for the selection of the other video parameters.

Noted that the success of video content is a complex and multidisciplinary problem around which high interested is placed due to its important economic implication, the initial idea at the base of the research, as well as of the first methodological approach implemented, was being able to identify few examples of viral videos for then analyze their converging or diverging characteristics. The possibility to case study singularly few viral videos seemed a good approach for trying to put in light interesting communalities that these contents could have. From the analysis of the result arising from the initial phases of testing appeared visible that among the studied set none of the content presented virality traits: most of the content presented a progressive increase in the number of visualization and shares, but nothing close to virality. This was a good empirical confirmation of the several marketing resources revised addressing the rarity and related difficulties in artificially producing viral content. At this point seemed appropriate to expand the studied set and address the problem from a more general prospective, analyzing the video in terms of the different level of success and popularity they had over different platforms. For this scope, the studied set was enlarged, and new features of the video taken into account. In the first phase, the data were gathered registering the variation of the parameters of the video in function to the passage of time, this with the aim of noticing eventual abnormalities for what concerned their number of visualizations, number of shares, up-votes, down-votes and comments. The information collected were analyzed in order to outline trends and eventual exceptions. On the base of the first results obtained the study was continued in the direction that seemed the most promising for producing further findings. This gave life to the second phase of the investigations, where a larger dataset was analyzed in a static way. Some categorization over the video was done in order to divide and study the set according to its different features, such as topic, length, leading character and production quality. The new data collected were putted in relation across YouTube and Facebook, and the related findings commented.

During the data gathering and data analysis was possible to define the research objectives with more precision, giving life to the final research questions.

Research Methodology

Starting from a concrete dataset of YouTube videos, extracted among the tweets of half million of Australia's most active Twitter accounts, an inductive investigation involving YouTube and Facebook was performed with the aim of exploring the existence of recognizable patterns that could help in justifying why certain video are more successful and popular than others. In the process of analysis, several video and platforms attributes are introduced and explained. For conduct the research, two different but related approaches were followed, with the second established as a consequence of the results obtained from the first one. The idea at the base of the first approach consisted in studying the evolution to which the videos were subjected, both in term of YouTube and Facebook parameters, as a function of the passage of time. In the second approach, the data related to the videos were collected not anymore considering their evolution day after day, but at a specific point in time. During the second approach the dataset was significantly expanded, and new video parameters taken into account with the aim of enabling the analysis of the popularity of the videos in relation to their contents and attributes. A detailed description of all

the phases that have characterized the research methodology are illustrated in the following sections.

Video selection process and dataset creation

To meet the research objectives an important part of the work consisted in finding an appropriate way for select the proper set of video content to be used for the successive phases of the analysis. The main requirements adopted were that every video needed to be

- present in YouTube and as well being shared via Facebook
- have respectively a total minimum number of visualization and shares

Later in the chapter, more details will be given over these points. An initial idea consisted in using the trending category section of YouTube (https://www.youtube.com/feed/trending) as base for selecting the videos and observing the amount of shares that these had over Facebook. This approach, even if simple and effective, as the trending section includes by nature videos that have a significant number of visualization, could have in turn paved the way for various problems, including a great risk that videos belonging to this category could not represent a truly varied and random set, being automatically selected by an algorithm whose functioning is not fully known, since never disclosed by Google. Therefore, another interesting possibility for have a random set of videos came from the research cooperation with the QUT department of Creative Industries, that had recently developed a data intelligence software able to monitor a significant part of the overall content daily published by the most active Twitter accounts in Australia (Bruns et al., 2017). Thanks to the software, from the Twitter accounts monitored were identified all original tweets (i.e. excluding @mentions and retweets) that contained video URLs. These URLs were successively resolved and filtered in order to include only the ones pointing to a YouTube video. Finally, the Twitter URLs were converted to their original YouTube URLs in order to ease the subsequent analysis. This process was iterated twice, the first time to run a test session and the second time to obtain the data on which to perform the real analysis. The extraction of YouTube videos from Twitter, even if much more laborious and time consuming (every iteration lasted approximately 3 days of processing time), allowed to have a

good approximation of a randomly generated raw set of video based solely on the preference of the user and not filtered by subsequent algorithms. The importance of a random set of videos is underlined in other similar studies as the one of Figueiredo, Almeida, Gonçalves, and Benevenuto (2014) and of Broxton and Vaver (2011). The URLs obtained were finally ordered by number of repetition so to form a list with the most shared video on Twitter over a definite period of time (around 1 day and half). Is possible to find the outputs of the process described above in the appendix A of the work, where for brevity have been included only the first 50 entries over the more than 10.000 outputted.

Data collection

Obtained the list of the most shared video via Twitter, the following phase consisted in collecting information related to the video both in YouTube and in Facebook. The research was conducted following two different approaches, that for clarity are discussed singularly and in details in the next paragraphs. Must be said that the decision to integrate the methodology with a second approach was taken after the analysis of the results arising from the first one.

First research approach

The idea at the base of the first approach was to study the evolution to which the videos were subjected, both in term of YouTube parameters that of number of Facebook shares, as a function of the passage of time. Based on the theory, one of the characteristic identifying virality is the exponential increase of the number of shares, and therefore views, of a video in a short period of time. While recording and later analyzing the variation of the video parameters, the attempt was being able to identify one or more videos presenting these characteristics, for further investigating over their content. The final aim of the thought process was to isolate and research over distinctive peculiarities unifying videos presenting virality traits (if any).

The first approach involved the collection of data from a set of fifty YouTube videos. The dataset was originally selected using the fifty most twitted YouTube links among the 500.000 most active Australian Twitter accounts monitored by the QUT Social Media Research Group. The dataset refers to the Twitter activity happening between the 11 and the 12 of April 2018. This time interval of two days is due to the huge amount of data the resolution software had to process. After several optimization attempts, two days interval resulted in the minimum achievable time interval needed for gather and resolve the URLs originated from the Twitter accounts monitored.

Apart the YouTube parameters were also collected information over the number of shares that every single video obtained over public and private Facebook worldwide posts. YouTube and Facebook parameters has been daily recorded for every video, at a similar time frame, and over a period of six days -between the 12th and the 17th of April 2018, were the start and the end dates are included. A period of around six days seemed appropriate in the light of the kind of investigation to be performed. As already reported, in fact, the main characteristic of virality is a fast and exponential growth in attributes such as the number of views and shares. Therefore, if any phenomenon of virality was present over the sampled videos, seemed probable that it would have become visible during the time interval chosen for the observation.

Platforms selection

The possibility to conduct this study involving three different but related platforms gave the opportunity to perform a series of further investigation whose results are exposed in the following chapter.

Use of the three different platforms:

- **Twitter** as random base for initially select the most shared posts over a defined period of time, containing a certain YouTube video URL
- YouTube as general point of contact between Twitter and Facebook, as well as main repository for video contents providing different metrics
- Facebook as the most popular social media platform allowing via the developer API to identify how many times a certain video content was shared worldwide

Parameters selection

In order to conduct this research seemed appropriate to monitor some of the video parameters present over **YouTube**, namely:

- **Publication date:** for retrieve information over the period of time that the video spent on the platform from the moment of its upload
- **Number of views:** indicating the number of visualization the video had from the moment in which appeared over the platform
- **Positive votes (up-votes):** positive feedback left by viewers that liked the content of the video
- Negative votes (down-votes): negative feedback left by viewers that disliked the content of the video
- **Comment counts:** number of comments left by the viewers in relation to a specific video
- YouTube topic category: category in which YouTube algorithm frames a video in relation to its contents

The information retrieved via **Facebook** consisted instead in understanding how many times a specific video was shared in all posts, public and private, present worldwide in Facebook pages, groups and accounts. Namely:

• Facebook shares count: total number of worldwide posts containing the specific video

Facebook does not allow to retrieve this information via a normal user account, but just through the creation of an account over its developer platform (<u>https://developers.facebook.com/</u>). After the account creation, a specific API was formulated to extract information over the number of Facebook share of a specific YouTube video:

 Example of API Syntax used for a specific video: https://developers.facebook.com/tools/explorer/145634995501895/? method=GET & path=%3Fid%3Dhttps%253A%252F%252F www.youtube.com%252Fwatch%253Fv%253DaNVkEi9LKfl%20&version=v2.5

As is possible to see in the image down the query returns in output the Facebook share count for the specific video used.

facebook for developers	Docs	Tools	Support	My Apps	Q Search developers.facebook.com	
Graph API Explorer					Application: [?] Grat	oh API Explorer 🔻
Access Token: EAACEdEose0cBAFZCESZBg8jdnz Access Token: A	wKZBPXoPsW	/7s94OdESZ0	CmGlUNulAVIwD	38ZC3JSZCHw2E	EdXZANw1v3CBIKby85Xo3F2P43cBtlrcll	⇔ Get Token ▼
	, mayoutube.				Learn more abo	ut the Graph API syntax
(vode. { "share "com "sha }; "og "d" "d" "typ "ud }; "id"; "id"; }	": { ment_count": 0 re_count": 110 ject": { : "16824596418 cription": Thh E": "The Trut =": "video.oth sted_time": "20 "https://www.yw	, 47377", is is not \"Ar h About the Cl er", 018-06-15T19: 0014.00-15T19	merica first,\" hemiral Weapons 03:08+0000" tch?v=aNVkEi9LKf	this is the deep s Attack in Syria", I ^m	state first. Facebook @ https://www.faceboo	k.com/PaulJoseph

Figure 9. Facebook shares count of a YouTube video via Graph API Explorer

During this first approach, for every video, the parameters illustrated above were monitored and recorded over a period of 6 days, this in order to keep track of the progressive variations to which they were subjected. The process was iterated for the 50 most shared videos of the Twitter list of URLs.

In the image down is possible to have a sample of the gathered data for a partial amount of videos at the end of the first day of analysis.

Twitter URL	YouTube URL	YT views	YT publish date	FB shares	YT +votes	YT -votes	YT Category	Comments	Twitter Shares
i0p1bmr0EmE	http://youtu.be/i0p1bmr0EmE	33,411,777	09/04/2018	231029	100000	88000	Music	191,208	166
jPEYpryMp2s	http://youtu.be/jPEYpryMp2s	9,220,617	08/04/2018	184369	175000	19000	Entertainment	26,058	120
aNVkEi9LKfl	http://youtu.be/aNVkEi9LKfl	347,362	08/04/2018	10148	26000	469	News & Politic:	4,408	65
xm1NJ44unz4	http://youtu.be/xm1NJ44unz4	1,077,676	08/04/2018	19622	170000	858	Music	8,309	31
faD5sqVBWCA	http://youtu.be/faD5sqVBWCA	126,021	08/04/2018	592	20000	27	Music	1,678	30
qhLUajiVKo4	http://youtu.be/ghLUajiVKo4	65,858	08/04/2018	657	6200	81	Comedy	920	29
CksForaQ980	http://youtu.be/CksForaQ980	2,530,362	08/04/2018	43	147000	1900	Entertainment	8,950	24
DQSnmwE9S6k	http://youtu.be/DQSnmwE9S6k	15,920	13/03/2012	15	225	20	Entertainment	38	23
5TbUxGZtwGI	http://youtu.be/5TbUxGZtwGI	2,388,146	08/04/2018	14182	158000	2600	Education	13,589	22
QWO5NopcFnE	http://youtu.be/QWO5NopcFnE	243,645	08/04/2018	15	29000	929	Comedy	1,796	22
x2XxNZb5FvQ	http://youtu.be/x2XxNZb5FvQ	3,396,024	08/04/2018	161	257000	2300	Comedy	23,678	22
APCfcdPH7dE	http://youtu.be/APCfcdPH7dE	44,625	08/04/2018	2481	10000	8	Music	1,204	20
bwmSjveL3Lc	http://youtu.be/bwmSjveL3Lc	301,384,952	08/04/2018	677952	2600000	121000	People & Blogs	249,650	20
AppWsr5b0Dg	http://youtu.be/AppWsr5b0Dg	115	08/04/2018	0	8	0	People & Blogs	8	19
MWi1YwLqWjM	http://youtu.be/MWi1YwLqWjM	474	08/04/2018	0	100	23	Gaming	71	18
8pB4fkdD93o	http://youtu.be/8pB4fkdD93o	1,009,005	08/04/2018	1055	43000	847	Entertainment	4,089	16
8PSOUs8qrZE	http://youtu.be/8PSOUs8grZE	3,249,117	08/04/2018	164	160000	1300	Comedy	8,226	15
VznBK_Yv6YI	http://youtu.be/VznBK_Yv6YI	617,305	07/04/2018	9308	64000	320	Music	7,648	15
TCIXC VD4FE	http://youtu.be/TCIxC_VD4FE	760,156	08/04/2018	2	57000	227	Comedy	3,020	13

Figure 10. Partial sample of gathered data, first approach

The comprehensive data outcome can be seen in the Appendix B and will be discussed in details in the Results section.

Second research approach

In the second approach the method of analysis adopted changed, the data related to the videos were collected not anymore considering their evolution day after day, but at a specific point in time. This difference is determined by the fact that the outcome of the first approach underlined that interesting results may have arisen from the division of the video set in function to specific video features, and the consequent study of these across the different platforms considered.

Limitations

In order to implement this second approach the dataset of video was expanded passing from the 50 videos taken into account with the first approach to the 187 videos of the second.

In order to find enough videos belonging to each topic and feature seemed in fact appropriate to analyze a large enough group of videos, so that every subset could encompass enough elements. This approach resulted very time consuming as the starting point remained the list of video URLs extracted from Twitter. For make the sample reliable every video was chosen in order to have a total minimum number of YouTube views and Facebook shares. A higher number of videos analyzed meant that the amount of times the same were originally shared over Twitter tended to decrease, as visible in the image below.

	A	В	C	D
1	YouTube ID	YouTube URL	Facebook API URL	Numbers of Twitter shares
2	i0p1bmr0EmE	http://youtu.be/i0p1bmr0EmE	https://developers.facebook.com/tools/e	166
3	jPEYpryMp2s	http://youtu.be/jPEYpryMp2s	https://developers.facebook.com/tools/e	120
4	aNVkEi9LKfl	http://youtu.be/aNVkEi9LKfl	https://developers.facebook.com/tools/e	65
5	xm1NJ44unz4	http://youtu.be/xm1NJ44unz4	https://developers.facebook.com/tools/e	31
6	faD5sqVBWCA	http://youtu.be/faD5sqVBWCA	https://developers.facebook.com/tools/e	30
7	qhLUajiVKo4	http://youtu.be/qhLUajiVKo4	https://developers.facebook.com/tools/e	29
8	CksForaQ980	http://youtu.be/CksForaQ98o	https://developers.facebook.com/tools/e	24
9	DQSnmwE9S6k	http://youtu.be/DQSnmwE9S6k	https://developers.facebook.com/tools/e	23
10	5TbUxGZtwGI	http://youtu.be/5TbUxGZtwGI	https://developers.facebook.com/tools/e	22
11	QWO5NopcFnE	http://youtu.be/QWO5NopcFnE	https://developers.facebook.com/tools/e	22
12	x2XxNZb5FvQ	http://youtu.be/x2XxNZb5FvQ	https://developers.facebook.com/tools/e	22
13	APCfcdPH7dE	http://youtu.be/APCfcdPH7dE	https://developers.facebook.com/tools/e	20
14	bwmSjveL3Lc	http://youtu.be/bwmSjveL3Lc	https://developers.facebook.com/tools/e	20
15	AppWsr5b0Dg	http://youtu.be/AppWsr5b0Dg	https://developers.facebook.com/tools/e	19
16	MWi1YwLqWjM	http://youtu.be/MWi1YwLqWjM	https://developers.facebook.com/tools/e	18
17	8pB4fkdD93o	http://youtu.be/8pB4fkdD93o	https://developers.facebook.com/tools/e	• 16
18	8PSOUs8qrZE	http://youtu.be/8PSOUs8grZE	https://developers.facebook.com/tools/e	15

Figure 11. Twitter shares count per YouTube video URLs

This, on the other hand, meant in most of the cases that the videos became less popular, i.e. less displayed in YouTube and less shared in Facebook. Before finding a video that could meet the set requirements, several dozens of videos had to be analyzed.

Parameters selection

In this approach new parameters useful for the successive analysis were also added.

Parameter obtained from YouTube:

• <u>Video Length:</u> indicating the exact duration of a video (expressed in minutes and second)

Parameters extracted from the analysis of the videos:

- <u>Emotional factor</u>: indicating the potential emotion arising in relation of the view of a specific video (ranging from -3 very negative emotion, 0 neutral emotion, to +3 very positive emotion)
- <u>Video Topic:</u> indicating the topic of a video, chosen among the following different categories (how to, movie trailer, music song, music video, politics, entertainment, comedy, sport, gaming, how to)
- <u>Video Audience</u>: indicating the audience the video is mainly directed at (chosen among adult/specialist, adult/fans, adult/general, kids)
- <u>Video Production:</u> indicating the production quality/producer of a video (amateur or professional)
- <u>Video Leading Character:</u> indicating who is the main character of the video (chosen among animated, famous, notorious, object)

Video categorization

In this second approach part of the work consisted in an empiric categorization that entailed watching a certain subset of videos in order to extrapolate the list of the predominant topics and categories. This list was then applied to the remaining video in order to associate them to:

- a certain topic (how to, movie trailer, music song, music video, politics, entertainment, comedy, sport, gaming, how to)
- a certain audience (adult/specialist, adult/fans, adult/general, kids),

- a certain emotional factor (+3 to -3)
- a certain production quality (amateur or professional)
- a certain leading character (animated, famous, notorious, object)

Must be noted that the original amount of subcategories obtained was much wider than the ones listed above, this in light of the fact that all the subcategories were initially assigned in function to the very specific contents of a single video. During the phases of analysis and result preview, the subcategories that had common significance in the light of the data obtained were then aggregated into macro subcategories with founded significance. In other words, the process could be described with the following consecutive steps:

- An initial amount of videos were watched and the main topics, leading characters, emotional factor, audience and production quality noted down
- 2. Additional videos were watched for confirm and enlarge the subcategories already listed
- 3. All the video were framed using the detailed categories and subcategories noted
- 4. During the final stage of data analysis, also in relation to the several tests performed and the corresponding results significance, single subcategories were aggregated into macro subcategories of similar meaning in order to simplify the data without the risk of losing details
- 5. The final categories and subcategories were confirmed, as listed above and used for analyze the data and extract the final results

This process allowed to reduce to a minimum the loss of specificity that could arise from imposing strict macro-categories/subcategories from the early beginning of the categorization process. Analyzing the data in unitary blocks for then aggregate them again, also in respect of the result obtained, favored the emerging of findings without significant lost in specificity. Must be noted that this process respected the natural macro thread to which every video belonged; for instance, a video representing as topic a movie trailer, after the categorization process, would never be able to belong to the same category of a music video.

Results and analysis

In the next part will be illustrated the results obtained in regards to the different test performed. The data were elaborated with the help of a business intelligence software in order to present precise metrics and easy to read graph. The discussion will exhibit, in a consecutive way, just the most significant outcomes arising from the first and second methodological approach followed.



First research approach



In the above graph, each of the colorful lines represent a single YouTube video. The X-axis represents the period in which the observation took place, spanning from the 12th of April to the 17th of April 2018. The Y-axis instead represents the number of visualization expressed in millions. The overall graph gives an overview of the number of visualization related to every video for a certain day. This graph gives a general understanding of the variation, in terms of number of views, to which the videos were subjected during the observed period. Is noticeable that none of the video belonging to the sample analyzed presents a significant increase in the number of visualizations during the days in which the data were collected. This first graph suggests that among the studied sample do not seems to be present video showing

characteristic of virality, at least for what concerns the number of YouTube visualizations.



Facebook shares over time

Figure 13. Facebook shares count of YouTube videos (discrete daily sum)

Similarly to the previous graph, each of the colorful lines represent a single YouTube video. The X-axis represents the period in which the observation took place, spanning from the 12th of April to the 17th of April 2018. The Y-axis instead represents the number of shares of a YouTube video over Facebook and is expressed in thousands. The overall graphs gives an overview of the total number of shares of every video in a certain day. This graph gives an overall understanding of the variations, in terms of number of shares, to which the videos were subjected during the observed period. Is noticeable that none of the video belonging to the sample analyzed presents a significant increase in the number of shares during the days in which the data were collected, in line with what observed for the results regarding the number of YouTube visualizations. This second graph suggests that among the studied sample do not seems to be present video presenting characteristic of virality. In the next graph for every video will be put in relation the number of Facebook shares with the number of YouTube visualization.

Facebook shares/YouTube visualizations ratio over time

Using the information provided by the previous two graphs is possible to obtain a new graph representing the ratio between the total number of Facebook shares and YouTube visualizations daily registered for every video of the sample.





Figure 14. Facebook shares/YouTube visualizations per day of observation

Similarly, to the graphs above, each of the colorful lines represent a single YouTube video. The X-axis represents the period in which the observation took place, spanning from the 12th of April to the 17th of April 2018. The Y-axis instead represents the ratio between the number of shares of a YouTube video over Facebook and the number of visualizations the same video had over YouTube.

The overall graph gives an overview of the daily increase or reduction in the ratio between the total number of shares every video was subjected over Facebook in regard to its number of visualizations over YouTube. As visible, all the ratios are below one, this is indicative of what observed at the moment of the data sapling,
namely, that the number of Facebook shares ever resulted inferior to the number of YouTube views of several orders of magnitude.

The ratio is influenced by three different possible scenarios:

- 1. The ratio increases. An increase in the ratio value can be caused by:
 - a. Increase in the number of Facebook shares remaining the YouTube number of views unchanged
 - b. Increase in the number of Facebook shares greater that the increase in the number of YouTube views
- 2. The ratio remains unchanged. A stable ratio value can be caused by:
 - a. Increase in the number of Facebook shares proportional to the increase in the number of YouTube views
 - b. Stable number of Facebook shares and stable number of YouTube views
- 3. The ratio decreases. A decrease in the ratio can be caused by:
 - a. Stability in the number of Facebook shares while the YouTube views increase
 - b. Increase in the number of Facebook shares inferior than the increase in the number of YouTube views

For easiness of reading is presented the following graph, equivalent to the one above, but in which the axes are inverted.



Figure 15. Facebook shares/YouTube visualizations per day of observation -inverted axis

Reading the graph from the bottom to the top is possible to notice how a deviation of the colored lines (representing the videos) to the left side, means a decrease in the ratio, while a deviation to the right side an increase in the ratio. Most of the lines remain stable in function of the time increase, several deviate to the left and very few move slightly to the right. This visual interpretation suggests that generally the videos belonging to the sample analyzed are not subjected to a significant increase in the number of shares over Facebook in regard to the number of visualizations over YouTube, at least during the days in which the data were collected.

From the data processing the following metrics were computed.

Metrics regarding the Facebook shares:

• SUM(FB shares)

- Sum: 8.836.668
- Average: 29.455,56
- Minimum: 0
- Maximum: 678.870
- Median: 320,00

Metrics regarding YouTube views:

- SUM(YT views)
- Sum: 2.545.201.741
- Average: 8.657.148,78
- Minimum: 18
- Maximum: 302.756.369
- Median: 183.238,50

Aggregated metrics regarding the ratio of Facebook shares and YouTube views:

- AGG(FB shares : YT views)
- Sum: 8,6928
- Average: 0,0296
- Minimum: 0,0000
- Maximum: 0,3303
- Median: 0,0060

This latter group of metrics gives interesting insights regarding the general results that can be extrapolated from the graph. In the specific:

- the overall ratios AVERAGE is found at 0.0296, this means that on average, among the sample analyzed, every time a YouTube video is shared over Facebook, is having 33.78 visualizations over YouTube
- the ratios overall MINIMUM is found to be 0, this means that among the sample there was at least one video that was never shared over Facebook
- the ratios overall MAXIMUM is found to be 0.3303, this means the higher ratio is represented by a video that every time that was shared over Facebook had 3.02 visualizations over YouTube

 the ratios overall MEDIAN is found at 0.0060, this value is quite different from the AVERAGE one, and gives information over the fact that our sample is not very homogeneous. The MEDIAN value can be considered as a better representative of the studied set and indicates that every time a YouTube video is shared over Facebook is having 166.66 visualizations over YouTube.

Facebook shares/YouTube visualizations ratio (aggregate values)

Another interesting graph is the one that puts in relation the YouTube views, the Facebook shares and the ratio between Facebook shares and YouTube views. The peculiarity of this graph resides in containing two subgraphs and many information that interpreted jointly are giving a comprehensive understanding over the existing relation among the YouTube number of views, the Facebook shares and Facebook shares and YouTube views ratio, for every video of the sample.



YT views vs. FB shares

Figure 16. Facebook shares/YouTube visualizations ratio (aggregate values)

Over the X-axis are reported the videos constituting the sample set (there are less URLs then dots due to space constraints).

The Y-axis instead is divided in two parts, on the above right end part are reported the total amounts of YouTube views each video reached during the period of analysis, these are in green color, positive, and expressed in millions of units. On the right end part are reported the total number of Facebook shares each video reached during the period of analysis, these are in red color, negatives, and expressed in thousands of units. The fact that are negative is merely due to ease the reading; in this way, in fact, the bars representing the two different measures do not overlap on each other (as is known from the previous data presented, the number of Facebook shares of every video is a positive number greeter or equal then zero). Analyzing the graph in the whole, is noticeable that on the left part are shown the videos having a greater number of YouTube visualization, and respectively of Facebook shares; while going to the right end side the videos decrease in number of visualizations and shares, hence representing the less significant part of the sample.

The bottom part of the Y-axis depicts the ratio between the total number of shares of a YouTube video over Facebook and the total number of visualizations the same video had over YouTube. On the bottom graph, in relation to Y = 0.006 is traced a horizontal line that represents the median of the ratios. As expected, its value corresponds to what presented in the paragraph before. This line is important as is able to visually give an interpretative reference point among the data. The orange dots significantly over or under the line are evocative of exceptions, i.e. videos whose ratio deviates from the median line.

The upper part of the graph comes in help for the interpretation of the exceptions. An exception can be considered so mainly if the data for that specific video are significant in terms of magnitude. As seen, the exceptions (value that deviate from the median line) are gathered on the right-end side of the graph, that correspond to videos having a low number of YouTube visualizations, and even lower number of shares over Facebook; while the videos present on the left end side, remain more or less stable around the median line. Overall, reading the graph as a whole, is possible to say that even though several exceptions are shown, none is really significant because not associated to videos having a great order of magnitude. This is giving a further confirmation of the findings previously presented. In the specific, even the videos that variate from the median, presenting a significantly higher number in the

ratio between Facebook shares and YouTube visualizations, cannot be really considered significant due to the fact that their number of visualizations over YouTube, or shares over Facebook, is very small in relation to the one of the other videos of the sample.

Video topics popularity across YouTube and Facebook

In the lights of the outcome of the previous investigations and related results, seemed appropriate to put in relation the findings already obtained with the additional information collected over the videos, namely, the number of YouTube up-votes (or positive votes), the number of YouTube down-votes (or negative votes) and the topic categories assigned by YouTube to every video. The relation among the above is represented in the following graph.



Video Categories Popularity (scatterplot)

Figure 17. Video topics popularity across YouTube and Facebook

The scatterplot graph gives interesting information on what is the existing connection among the video topics and their degree of appreciation over both YouTube and Facebook. This is made possible relating three different kinds of parameters, namely:

- the ratio between negative and positive votes, representing the appreciation of a video among the YouTube users
- the ratio between Facebook shares and YouTube visualization, representing the popularity of the video over the social network
- the YouTube topic category to which every video belongs

The results obtained, detailed below, turned out to be very interesting and became the incipit for the second round of investigations.

Over the X-axis is reported the ratio between the total number of down-votes and the total number of up-votes received by every YouTube video constituting the sample set. Is to note that for "total" is meant the final number obtained on the last day of the observation period, which is the 17 of April 2018. The ratio, as visible, is always minor to one. Was in fact noted that the number of up-votes is greater than the one of down-votes, this is probably because users that did not like the content tend to stop or change video before it ends, or simply avoid expressing a negative vote.

The Y-axis represents the ratio between the total number of shares of a YouTube video over Facebook and the number of visualizations the same video had over YouTube. Is to remark once more that for "total" is meant the final data obtained on the last day of the observation period, which is the 17 of April 2018. Also in this case all the ratios related to the sampled videos are below one, this is indicative of what observed at the moment of the data sapling, specifically, that the number of Facebook shares ever resulted inferior to the number of YouTube views of several order of magnitude.

Finally, the colorful dots are representative of the topic categories to which every video belongs. The categories are formed in relation to the topic categorization of the videos provided by YouTube. On the right end corner of the graph is reported a legend in which every color is associated to a different category. The categories recorded in the analyzed sample are: comedy, education, entertainment, gaming,

how-to and style, music, news and politics, people and blogs, science and technology, sports.

Examining the graph and dividing it virtually in four sub-sections, is possible to highlight the following relations:

- bottom-left section, here are the videos having a low number of share over Facebook and a high appreciation over YouTube
- bottom-right section, here are the videos having a low number of shares over Facebook and a low appreciation over YouTube
- top-left section, here are the videos having a high number of shares over Facebook and an high level of appreciation over YouTube
- top-right section, here are the videos having an high number of shares over Facebook and a low level of appreciation over YouTube

The function Y= 0.138(YT -vote/YT +vote), traced in black over the graph, represents the trend line of the model. As visible, most of the videos are concentrated close to the trend line in the bottom-left section of the graph; this means that the relation between their appreciation over YouTube and Facebook is predictable, and generally well described by the model. The fact that most of the videos fall in the bottom-left section of the quadrant further suggests that the ratio between Facebook and YouTube visualization is low, meaning that every Facebook share correspond to many YouTube visualization, this in line with the results previously discussed. Moreover, is possible to note how the level of appreciation of a video among the YouTube viewer, is in general high, this because the ratio between YouTube downvote and up votes tend to be low.

The most interesting insights came from the study of the deviation from the model. In particular, analyzing the graph in the whole is visible how certain specific video topics are more often located outside from the trendline previously descripted; an example is represented by the People and Blog topic category, depicted by the violet dots. The videos belonging to this category are located in the upper-left section of the quadrant, therefore are characterized by a higher amount of shares over Facebook then the others. News and Politics and Music video categories, have similar kind of deviation from the model, while Entertainment and Gaming results seems to be prone to the opposite deviation, being located in the bottom-right section of the graph, characterized by a low number of Facebook shares but also a low number of appreciation over YouTube. Although partial, the above results proved to be interesting, and paved the way for the second round of investigation.

Second research approach

The second research approach deployed, and the related results, can be considered as the continuation of what illustrated above. The idea at the base of the second approach, as explained in detail in the methodology section, consisted in further elaborate the findings of the first approach. The final aim was being able to understand if video with certain features and/or belonging to specific categories tend to be more popular and successful than others, both over YouTube and Facebook. The main difference among the first and second approach, apart the dimension of the dataset that was significantly expanded, resides in the fact that the data were analyzed in a static way and not anymore in relation to the passage of time. New details about the videos were collected, either intrinsic (as their length), or derived from a basic categorization activity (as the determination of the target audience of the videos). For reason of brevity, just the most significant result will be illustrated.

YouTube visualizations/Facebook shares ratio (aggregate values)

The following graph illustrates, for every video of the sample, the total number of YouTube visualizations and the related number of Facebook shares.





Figure 18. YouTube visualizations/Facebook shares ratio -second approach

The X-axis representing the total number of Facebook shares of a video, is expressed in thousands of units, while the Y-axis of the sample, representing the total number of YouTube visualizations of a video, is expressed in millions of units. This is due to the fact that the number of shares of every video are in general inferior of several orders of magnitude to the number of YouTube visualizations. The model of the graph, represented by the bold black line and its related confidence interval, is found at

YT views = 48.3519*FB shares

This means that in relation to the overall measures registered over the studied sample, on average, for every 48 visualizations in YouTube a video was shared once over Facebook. This result is broadly in line with what observed in the first approach.

YouTube positive/negative votes ratio across video topic

The graph down represents the viewer's appreciation, for each video of the sample, expressed by mean of YouTube positive or negative vote button. The videos, divided into topic categories, are then grouped by color and the related trendlines traced.







- music video
- news/politics
- politics, politics/advertisement, politics/Entertainment and 1 more sport

Figure 19. YouTube positive/negative votes ratio across video topic

The X-axis of the graph represents the YouTube down-votes associated to a video, while the Y-axis represents the up-votes. The graph incorporates several additional information. To every video is associated a color in relation to the topic it belongs. The categories and their respective coloration are visible in the legend and are, namely: comedy group, entertainment group, gaming, how to, movie trailer, music, music video, news/politics, politics group and sport. For every video topic is traced in the graph (with the same color of the topic it represents) the trendline of the associated model. As visible, while some of the trendlines are close to each other, some others describe very different trends, either in the lower part of the graph that in upper one. Expressing the trendlines the relation among positive and negative votes, the data suggest that, in regards of the sample analyzed, there are categories of videos that are more liked and appreciated by the viewers.

Trendline equation for Comedy Group

• Equation: YT + votes = 109,257*YT - votes

Trendline equation for Music

• Equation: YT + votes = 29,2289*YT - votes

Trendline equation for Entertainment Group

• Equation: YT + votes = 23,9709*YT - votes

The next results will show what are other video features that can influence the videos appreciation over YouTube and Facebook.

YouTube/Facebook ratios across video topic

The graph down and its related data table put in relation the YouTube total number of views received by each video topic category of the sample with two other information, namely, the ratio between the up-votes and down-votes associated to the videos and the ratio between the YouTube number of visualizations and the Facebook number of shares. The joint analysis of these information gives a cross-

platform insights over possible trends characterizing the videos.



YT:FB across topics

Figure	20	YouTube	/Facebook	ratios	across	video	tonic
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Topic (group)	Avg. +:-	Avg. YT:FB	YT views
news/politics	25,49061	44,69426261	358.372
how to	42,95688	428,0876215	3.708.097
politics, politics/advertisement,			
politics/Entertainment and 1 more	66,76411	248,8130704	5.870.947
comedy, comedy cartoon, comedy/politics	82,97276	8.546,43	9.906.297
sport	87,0578	16.739,96	14.334.551
gaming	43,36584	6.648,67	16.267.887
music	36,09392	355,1191257	43.329.005
Entertainment, Entertainment/ads,			
Entertainment/documentary and 8 more	72,46733	12.842,18	49.214.930

movie trailer	24,90133	892,6883416	77.336.190
music video	95,70411	187,350204	1.255.223.025

The X-axis of the graph represents the video topics in which the sample set was partitioned, while the Y-axis is divided in three subgraphs, to which was given a different color for easiness of reading, depicting respectively from the bottom to the top:

- the YouTube number of visualization (blue color)
- the ratio between YouTube up-votes and down-votes (green color)
- the ratio between the YouTube visualization and Facebook numbers of shares (red color)

To every subgraph over the Y-axis is associated a different order of measure in accordance with the data it represents. Interpreting the graph, is possible to notice how the category that received the highest number of visualization is represented by the music videos, followed by the movie trailer and the entertainment one. Music videos appears to be also the ones with the highest ratio between positive and negative votes, followed by sport, comedy and entertainment. The most shared category over Facebook, shown by the ratio between the YouTube number of visualizations and the Facebook shares, results to be News and Politics, followed by Music videos and the mixed category made of Politics and Entertainment videos. Is important to underline while interpreting this latter ratio that: higher is the ratio, lower is the number of time that for every visualization the same video was shared over Facebook. Therefore, a lower ratio means a higher number of Facebook shares per number of visualizations.

The results above suggest that for some of the video topics appears to be a direct relation among the number of views in YouTube, the consequent appreciation of the viewers (indicated by the up-votes/down-votes ratio) and number of shares over Facebook; while for other video categories this relation is not obvious. News and politics is among the least visualized and lest positively rated category of the group, but, in contrary, is the one that proportionally obtained the highest number of shares over Facebook. Reasons at the base of these results can be explained by the fact that

news are often shared by users but also and especially by the many broadcasting corporations, national or local, having their personal page over Facebook. News are kind of contents that by nature remain actual among users, and therefore visualized, for a very short period of times. News content tend to be shared, but this process is confined to end fast, since news fast become obsolete. News are also rarely containing positive contents or anyway contents made for pleasing the public. These explanations could help reading the results and understanding the reasons why the amount of positive up-vote received by this topic group is low in proportion to the other video topics.

YouTube/Facebook ratios across video leading character

The graph down and its related data table is similar to the one above but this time the attempt was trying to investigate over the different leading characters present in the videos, and how this factor may affect the popularity of the content over YouTube, and its number of shares over Facebook.

YT:FB across characters



Figure 21. YouTube/Facebook ratios across video leading character

Charachter	Avg. +:-	Avg. YT:FB	YT views
Object	53,3441	493,0539347	7.819.299
Notorius	91,0121	17,14773141	824.938
non-famous	78,26103	9.453,86	86.491.562
Famous	63,19392	330,2154008	1.423.033.432
Animated	60,89771	7.128,31	6.212.945

The X-axis of the graph represents the leading characters in which the sample set was partitioned, namely:

- animated character (video whom main character is a cartoon of fantasy character)
- famous character (video whom main character is a generally recognizable famous person, this can be an actor, a singer, a sportsmen, etc...)
- notorious character (video whom main character is notorious among a confined group of people, this can be a blogger, a youtuber, a local politician, news commentator, etc...)
- non-famous character (video whom main character is a normal person, not belonging to the previous two categories)
- object character (a video whom main character is an object, for instance the description or advertisement of a product)

The Y-axis is divided in three subgraphs, to which was given a different color for easiness of reading, representing respectively from the bottom to the top:

- the YouTube number of visualization (blue color)
- the ratio between YouTube up-votes and down-votes (green color)
- the ratio between the YouTube visualization and Facebook numbers of shares (red color)

To every subgraph over the Y-axis is associated a different order of measure in accordance to the data it represents.

The results indicate that, as expected, the videos whom main character is a famous person are the most popular in term of number of visualizations over YouTube. The other categories are separated by a very consistent number, this is visible intuitively in the graph but also from the data reported in the chart, where the second most viewed group of videos, corresponding to the non-famous ones, has around sixteen time less visualizations. In terms of ratio between positive and negative votes, the different categories present non-very dissimilar results, with the videos whom main character is a notorious person having the highest appreciation among the users in terms of positive votes. This can be explained by the fact that the viewer associated with this category tend to be fun and followers of the notorious character (during the analysis of the content, several of the videos belonging to this category were showing local politician, journalist and news commentator). This result is in line with what shown by the graph representing the ratio between YouTube visualizations and Facebook shares, in which is possible to notice how the highest number of shares over Facebook belongs to the video category presenting a notorious leading character, with an average of 1 shares every 17 visualization, followed by the famous and by the object one.

YouTube/Facebook ratios across video production

In the following graph and related data table are illustrated the result arising from the division of the dataset in relation to the production quality of the videos. The purpose is trying to investigate over what videos are more popular and appreciated over YouTube and more likely to be shared over Facebook.



YT:FB across production

Figure 22. YouTube/Facebook ratios across video production

Production	Avg. +:-	Avg. YT:FB	YT views
professional	67,34639	1.037,17	1.421.956.734
Amateur	73,74954	8.215,64	102.425.442

The X-axis of the graph represents the video production quality in which the sample set was partitioned, namely:

- amateur (videos produced with amateur techniques and instruments, independently from their contents)
- professional (videos produced with professional techniques and instruments by company, organizations or institutions)

The Y-axis is divided in three subgraphs, to which was given a different color for easiness of reading, representing respectively from the bottom to the top:

- the YouTube number of visualization (blue color)
- the ratio between YouTube up-votes and down-votes (green color)
- the ratio between the YouTube visualization and Facebook numbers of shares (red color)

To every subgraph over the Y-axis is associated a different order of measure in accordance to the data it represents.

The results indicate that, as expected, the videos with professional production quality are the most popular in term of number of visualization over YouTube.

In terms of ratio between positive and negative votes, the different categories present almost identical results, with both two typologies of production highly positively appreciated.

Instead, for what concern the ratio between YouTube visualizations and Facebook shares, there is a significant difference among the two typologies of video production, with the professional one that is proportionally much more shared over Facebook then the amatorial of around eight times. This is in line with what expected, as people tend to visualize and share more video content having a high production quality, where the images are well defined, the sound is clear and also the editing is professionally made.

YouTube/Facebook ratios across video length

In the following graph and related data table are illustrated the result arising from the division of the dataset in regard to the time duration of the videos, expressed in minutes. The purpose was trying to investigate if a specific length makes videos more popular and appreciated over YouTube, and more likely to be shared over Facebook.





Figure 23. YouTube/Facebook ratios across video length

Length (bins)	Avg. +:-	Avg. YT:FB	YT views
10+	53,38045	16.354,62	68.935.437
5+	57,67164	3.819,56	419.552.826
3+	56,00294	530,6838667	940.823.799
2+	93,05949	169,6361997	73.367.812
1+	133,9523	586,1693089	19.568.098
<1	197,5947	105,9901302	2.134.204

The X-axis of the graph represents the length intervals in which the sample set was partitioned, namely:

- <1 video with length inferior to one minute
- 1+ video with length between 1 and 2 minutes
- 2+ video with length between 2 and 3 minutes
- 3+ video with length between 3 and 5 minutes
- 5+ video with length between 5 and 10 minutes
- 10+ video with length greater than 10 minutes

The Y-axis is divided in three subgraphs, to which was given a different color for easiness of reading, representing respectively from the bottom to the top:

- the YouTube number of visualization (blue color)
- the ratio between YouTube up-votes and down-votes (green color)
- the ratio between the YouTube visualization and Facebook numbers of shares (red color)

To every subgraph over the Y-axis is associated a different order of measure in accordance to the data it represents.

Interpreting the graph is possible to notice how the most visualized videos in YouTube are the ones with length between 3 and 5 minutes, followed with almost half of the number of visualizations by the ones between 5 and 10 minutes.

In terms of ratio between positive and negative votes, there is substantial difference among the sample denoted by a decreasing preference trend starting with the videos of shorter length. The videos with length inferior to one minute are the most positively voted, followed by the one of length between one and two minutes and the one of length between two and three minutes. Longer than three minutes videos seem to have similar lower appreciation.

The ratio between the YouTube visualizations and the Facebook shares confirms the YouTube appreciation ratio: the most shared videos appears to be the ones of length inferior to five minutes. The results are very clear and denote a marked difference in terms of numbers of shares. With video inferior to one minute and video between two and three minutes having a share ratio of 1 every 106 visualization and of 1 every 170 visualizations, respectively. These results confirm what expected and denote the trend that shorter videos are the most appreciated by the users as well as the most likely to be shared. An explanation why appear to be more shared over Facebook videos of length between 2 and 3 minutes and not video between 1 and 2 minutes, could be found referring to the fact that music videos and songs, that are highly present on Facebook profiles, fall rightly in this time duration.

Conclusion

Preliminary overview

Among the main motivations that moved this research there was the desire to better understand the way in which video content become popular and spread over different social media, investigating specifically on the possibility of highlighting peculiarities that could affect their popularity, both in terms of number of visualizations that of number of shares. Being the research approach followed inductive, not a strong preestablished framework was set while analyzing the data. This enabled to have an open perspective that drove the investigation where interesting results were arising.

Due to the vastity of the topic and the many scenarios in which the investigation could be deployed, a starting point for the dataset selection was chosen in accordance to the resource made available during research stay at the Creative Industries department of the QUT University, where the Social Media Research group of the faculty, specialized in social media analytics, had in place a monitoring system for keep track of the activity of the liveliest Twitter accounts in Australia.

From this monitoring activity were extracted the initial YouTube video URLs used for populating the studied dataset. This choice was dictated by the fact that a random set of videos was needed for study the factors that could affect their popularity. The importance of a random set of videos is underlined also in other similar studies as the one of Figueiredo, Almeida, Gonçalves, and Benevenuto (2014) and of Broxton and Vaver (2011).

The initial testing sample gathered, as expected, was found to be populated by video with different topics and characteristics and, especially, by videos both old and new in terms of uploading date. This latter characteristic is found to be especially important while conducting this kind of research, as allows to study the different evolution of the video parameters over time. The initial two weeks of testing over a trial set of videos allowed to understand the feasibility of the research as well as to choose the optimal settings to use for conducting the successive investigations.

The study wanted to span at least across two different platforms and not to be limited to YouTube, to date main repository of online video, as this was considered an important element for try to understand if different user behaviors could be outlined over different platforms. Due to its dimension and popularity, Facebook was chosen for this scope. A way for retrieve information over the number of time a YouTube video was shared over Facebook was identified by mean of a query interrogation, containing the YouTube video reference, over the API developer interface of Facebook.

The concrete phase of testing began with a new extraction of URLs from the Twitter repository, and took place between the 12 and 17 of April. The fifty most popular Twitter URLs were selected, and the related video information and number of shares recorded respectively from YouTube and Facebook. The parameters taken into account for this initial testing were the ones made available by YouTube platform, namely, the number of visualizations, the publishing date, the number of upvotes/down-votes, the comments count and the video topic. These parameters where recorded every day for the studied period. This process resulted demanding as had to be performed manually. The acquired data were finally analyzed, and their variation studied.

Results

Interesting findings emerged from the outcome of the first round of investigation. As partially expected, a relation between the number of YouTube visualizations and the

number of Facebook shares appeared visible. Videos having a significant number of visualizations over YouTube, resulted to have proportionally a significant number of Facebook shares. These results are reported in Figure 16 and are expressed by the Facebook share/YouTube views ratio, where the median value for the aggregate sum (on the final day of observation) appears to be equal to 0.0059 Facebook shares over YouTube visualizations. This means that, on average, for every 170 YouTube visualization of a video the same is shared once over Facebook. This result was not true for all the video of the sample but is significant since the main number of deviations belongs to the tail of the sample, i.e. videos having a low number of visualizations and therefore of negligible significance in term of reliability. This partially answers the third research question over the possibility to forecast interplatform parameters, if we consider the YouTube number of visualizations and the Facebook number of shares as such.

Another interesting insight comes from the results visible in Figure 17, where the videos are grouped by topics. The results point out that there are video topics that appears to be more shared over Facebook and appreciated over YouTube, by means of positive votes, than others having different topics. The most appreciated and shared video topics appear to be News and Politics and Music, while Entertainment and Gaming seems to be prone to the opposite deviations, being characterized by a low number of Facebook shares but also a low appreciation over YouTube. These findings can be related to the second research question. From what seen seems that grouping the video by topic can give interesting results in term of coherence. Videos grouped in this way responded similarly in regards to the Facebook shares ratio and YouTube appreciation ratio.

Although partial, the above results proved to be interesting, and paved the way for the second round of investigation, were a larger group of videos was analyzed and new video parameters taken into account. From 50 videos the studied set was expanded to 187 videos. Furthermore, the YouTube video categories were double checked against errors by watching every video of the set and framing it to the right topic group. The video length, production quality and video leading character were also recorder. The results obtained expanded and confirmed what already found during the first series of tests. An overall trend, described by the function YouTube views = 48.3519*Facebook shares was recorder, meaning that for every 48 visualizations a video received in YouTube, the same was shared on average one time over Facebook. This result is different from what observed above, but taking into account that the dataset was significantly increased and new constrains in terms of minimum number of visualization and minimum number of shares were imposed, has to be considered more respondent to reality. The above findings are answering positively to the research question reported hereinafter.

• It is possible to conjecture over a general model able to describe the intraplatform parameters that a video will follow once uploaded on YouTube (e.g. the ratio between the number of positive and negative votes) and interplatform parameters between YouTube and Facebook (e.g. the ratio between the YouTube visualizations and Facebook shares)?

A new analysis of the video topics in function of both YouTube appreciation and Facebook shares ratios, made emerge clearly that Music videos are highly popular and appreciated in YouTube as well as highly shared in Facebook, while News and Politics video topics are highly shared in Facebook but not appreciated and not especially popular in YouTube (Figure 20). The reasons at the base of this could be explained considering the specific peculiarities of News, that become fast obsolete and often contain contents not especially endorsed by the public. Another interpretation can link this finding to the studies of Berger and Milkman (2012) over the virality of content, since the most shared topics appear to be the one having a high emotional arousal, either positive (music video) or negative (news and politics). These findings give a final answer to the first of the research questions, reported hereinafter

• Are there categories of video contents (in relation to their topic) more likely to become popular on YouTube and to be shared over Facebook?

Making possible to positively affirm that from the obtained results seems conceivable to establish a direct relation between the contents of the videos and their degree of popularity, both within YouTube and across platform over Facebook. Interesting results came also from the study of the videos in relation to their leading character. Videos having as leading character a famous person appeared to be the most popular in term of visualizations in YouTube and among the most shared over Facebook. Videos having as main character an object are not especially popular in YouTube, but resulted as the most shared group over Facebook (Figure 21). This could be determined by the fact that people tend to share among their friends videos of objects and products they like and are willing to buy. Another explanation for the high sharing ratio this kind of videos encounter, may arise referring to the fact that marketing companies tend to share and advertise branded products and objects over Facebook. Was also interesting to note how all the leading character categories present in the sample are having a positive ratio in term of YouTube appreciation (up-votes/down-votes ratio), this could be justified considering that each group has got its dedicated public that tend to appreciate the contents is interested in.

Putting in relation the cross-platform popularity of the videos together with their production quality gave as well interesting results, with the professionally produced videos that significantly emerged as the most viewed among the YouTube users in regard to the amatorial ones. This result was somehow expected as the current YouTube algorithm tend to incentivize the professionally created content in term of their ranking and visibility as outcome of the research engine query. As seen in Kim (2012), after the acquisition of YouTube by Google there was a planned transformation of the content from user-generated (UGC) into professionally generated ones (PGC). Among the multiple reasons for the transformation, professionally generated content seem to attract more public and therefore higher advertising revenues. This trend is somehow confirmed by the fact that the appreciation of the amatorial content over YouTube, in terms of positive/negative votes ratio, results slightly superior for the amatorial content (Figure 22). The popularity of the professional videos in terms of number of shares over Facebook appear significantly high, this could be explained by the fact that people tend to share more the content that are professionally made, as Music video and songs, but also taking into account that advertising over social media is mostly made through the use of professionally produced content.

Finally, from the division of the sample set in regards to the video length, was found an inverse relation between the length of a video and its number of visualizations over YouTube of one side, and YouTube appreciation and Facebook shares ratios on the other. Videos with length inferior to 3 minutes appear to have low visualization over YouTube. While the pick is reached for videos between 3 and 5 minutes long and decreases once more for longer one. On the contrary, the most appreciated and shared videos appear to be the ones with length up to 3 minutes, with the biggest appreciation in terms of YouTube positive vote ratio and Facebook share ratio for the ones inferior to 1 minute. The interpretation of these results is in line with the social media digital network trends (Digital, 2018), where information and contents have to be digested easily and deliver their significance in a short time frame: the users want to be engaged and entertained while spending time over the social media (Papacharissi, 2012). Facebook often is used for sharing videos of stories, news and songs that have a short length. Longer content then 5 minutes, as visible in Figure 23, tend to be less shared over Facebook and are probably visualized directly over the dedicated website from which were uploaded, as the YouTube results suggest. The series of findings illustrated above give a final answer to the first of the research questions, namely:

• Are there specific features of video contents that may play a role in influencing the different popularity, in terms of the number of visualization and shares, to which they are affected? If so, which ones?

From the results obtained appears to be possible to distinguish specific video features, either related to the production quality, the video leading character or the video length, that seems to have influence in determining the popularity a video has over YouTube, in terms of number of visualizations and appreciation among its users, and over Facebook, in term of number of times they are being shared.

Limitations and future developments

The main limitations that this work presents can be summarized in four different aspects of which the first two are somehow related. Namely, the dataset dimension, the methodological constrain, the bias of the analyst and the hypothesis validation and further testing.

Dataset Dimension

The dataset dimension was chosen in order to generate significant results but also in relation to the concrete possibility of being properly managed. During the second round of investigation the dataset was expanded from 50 to 187 videos, but remains somehow limited if compared to the amount of videos to date present in YouTube. Other works having a similar topic, as the one of Borghol et al. (2011) in which are analyzed the popularity dynamics of user generated videos, take as base for the investigation a much bigger dataset of one million videos, over a longer time span of 8 months. This was possible thanks to the automatization of all the data collection process. During this study, apart the automatic initial selection of the video URLs from Twitter by mean of the resolution software, all the subsequent steps of data gathering were performed manually for every video. The effort for every additional video added to the set did not result linear, as before finding a new video complying with the minimal requirements, both in terms of visualization and shares, many videos had to be analyzed.

Methodological Constraints

One of the strength of the research can be considered the methodological approach implemented, that allowed a cross-platform study and validation of some of the traits affecting the popularity of video content. While the findings obtained could be further verified over a larger dataset automatizing several parts of the data gathering by means of a programming activity, several others remain quite hard to be performed by mean of an algorithm and have to be performed manually. The methodology used entails, in fact, video analysis activities that cannot be performed by mean of an algorithm. Example of these are: the step concerning the validation of the video topics against the automatic categorization performed by the YouTube platform, the decision over the leading character of the video as well as over the production quality. Therefore, if an expansion of the dataset on the one side would mean a greater accuracy in term of results, on the other can be difficult to achieve and may result in the partial modification of the methodology followed during this work.

Bias of the analyst

The bias deriving from the categorization activities part of the methodological approach followed must be taken into account. The researcher has in fact interpreted and assigned the video to the respective categories on the base of an accurate analysis, but according to its personal point of view. Even if the categorization and relative interpretation of the contents has been fairly basic, and in any case occurred under the supervision of the tutor, it may have distorted some of the results obtained.

Hypothesis validation and further testing

Apart the quantitative interpretation of the models that emerged from the analysis of the data, hypothesis have been provided for justify and explain the reasons at the base of the divergence or convergence of the several factors studied. Due to the high level of uncertainty dictated by the many variables that can influence the results obtained, the veracity of the hypothesis formulated cannot be considered final and should be double checked by mean of further testing, also with the help of completely different investigation settings. A way for further test the hypotheses and validate the findings, would be to change the prospective of analysis followed for obtain these results. This could be achieved, for instance, by selecting some of the videos of the sample and submitting them to a case study group, in order to test if the outcomes are in line with what already found.

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Appendices

Appendix A: Twitter source data (first 50 entries)

You			Numbers
Tube	YouTube		of Twitter
ID	URL	Facebook API URL	shares
i0p1	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
bmr	<u>utu.be/i0</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
0Em	<u>p1bmr0E</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Di0	
E	<u>mE</u>	p1bmr0EmE%20&version=v2.5	166
jPEY	http://yo	https://developers.facebook.com/tools/explorer/1456349	
pry	<u>utu.be/jP</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
Mp2	<u>EYpryMp</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DjP	
s	<u>2s</u>	EYpryMp2s%20&version=v2.5	120
	http://yo	https://developers.facebook.com/tools/explorer/1456349	
aNV	<u>utu.be/a</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
kEi9	<u>NVkEi9LK</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Da	
LKfI	<u>fl</u>	NVkEi9LKfl%20&version=v2.5	65
	http://yo	https://developers.facebook.com/tools/explorer/1456349	
xm1	utu.be/x	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
NJ44	<u>m1NJ44u</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dx	
unz4	<u>nz4</u>	m1NJ44unz4%20&version=v2.5	31
	http://yo	https://developers.facebook.com/tools/explorer/1456349	
faD5	utu.be/fa	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
sqVB	<u>D5sqVBW</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dfa	
WCA	<u>CA</u>	D5sqVBWCA%20&version=v2.5	30
qhL	http://yo	https://developers.facebook.com/tools/explorer/1456349	
Uaji	utu.be/q	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
VKo	<u>hLUajiVK</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dq	
4	<u>o4</u>	hLUajiVKo4%20&version=v2.5	29
	http://yo	https://developers.facebook.com/tools/explorer/1456349	
CksF	<u>utu.be/Ck</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
oraQ	<u>sForaQ98</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DC	
980	<u>o</u>	ksForaQ98o%20&version=v2.5	24
DQS	http://yo	https://developers.facebook.com/tools/explorer/1456349	
nmw	<u>utu.be/D</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
E9S6	<u>QSnmwE</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DD	
k	<u>9S6k</u>	QSnmwE9S6k%20&version=v2.5	23
5Tb	http://yo	https://developers.facebook.com/tools/explorer/1456349	
UxG	utu.be/5T	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
Ztw	<u>bUxGZtw</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253D5	
GI	<u>GI</u>	TbUxGZtwGI%20&version=v2.5	22
QW	http://yo	https://developers.facebook.com/tools/explorer/1456349	
05N	<u>utu.be/Q</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
opcF	WO5Nop	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DQ	
nE	cFnE	WO5NopcFnE%20&version=v2.5	22

x2Xx	http://yo	https://developers.facebook.com/tools/explorer/1456349	
NZb	utu.be/x2	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
5Fv	<u>XxNZb5Fv</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dx2	
Q	<u>Q</u>	XxNZb5FvQ%20&version=v2.5	22
APCf	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
cdP	<u>utu.be/A</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
H7d	PCfcdPH7	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DA	
E	<u>dE</u>	PCfcdPH7dE%20&version=v2.5	20
	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
bwm	<u>utu.be/b</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
SjveL	wmSjveL3	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Db	
3Lc	Lc	wmSjveL3Lc%20&version=v2.5	20
Арр	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
Wsr	<u>utu.be/A</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
5b0	ppWsr5b	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DA	
Dg	0Dg	ppWsr5b0Dg%20&version=v2.5	19
MWi	http://yo	https://developers.facebook.com/tools/explorer/1456349	
1Yw	<u>utu.be/M</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
LqW	<u>Wi1YwLq</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DM	
jМ	<u>WjM</u>	Wi1YwLqWjM%20&version=v2.5	18
8pB	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
4fkd	utu.be/8p	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
D93	<u>B4fkdD93</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253D8	
0	<u>o</u>	pB4fkdD93o%20&version=v2.5	16
8PS	http://yo	https://developers.facebook.com/tools/explorer/1456349	
OUs	utu.be/8P	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
8qrZ	<u>SOUs8qrZ</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253D8	
E	<u>E</u>	PSOUs8qrZE%20&version=v2.5	15
	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
VznB	utu.be/Vz	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
K_Yv	<u>nBK_Yv6Y</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DV	
6YI	<u>l</u>	znBK_Yv6YI%20&version=v2.5	15
	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
TCIx	utu.be/TC	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
C_V	IxC_VD4F	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DT	
D4FE	<u>E</u>	CIxC_VD4FE%20&version=v2.5	13
U9B	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
wW	<u>utu.be/U</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
КХј∨	<u>9BwWKXj</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DU	
al	<u>Val</u>	9BwWKXjVal%20&version=v2.5	13
wq	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
dqfb	<u>utu.be/W</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
JVG2	<u>QdqfbJVG</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DW	
4	24	QdqfbJVG24%20&version=v2.5	13
	http://yo	https://developers.facebook.com/tools/explorer/1456349	
t9k3	utu.be/t9	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
87w	<u>k387wxgY</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dt9	
xgY8	<u>8</u>	k387wxgY8%20&version=v2.5	12

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x19H utu.be/x1 95501895/?method=GET&path=%3Fid%3Dhttps%253A%2 J9FV 9HJ9FVeZ 52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dx1 eZs s 9HJ9FVeZs%20&version=v2.5 9 http://yo https://developers.facebook.com/tools/explorer/1456349 9 DIm utu.be/DI 95501895/?method=GET&path=%3Fid%3Dhttps%253A%2 9 2cqy m2cqy7- 52F%252Fwww.youtube.com%252Fwatch%253Fv%253DDI 7 7-AI AI m2cqy7-Al%20&version=v2.5 8 GqA http://yo https://developers.facebook.com/tools/explorer/1456349 9 D- utu.be/G 95501895/?method=GET&path=%3Fid%3Dhttps%253A%2 8 GqA http://yo https://developers.facebook.com/tools/explorer/1456349 9 D- utu.be/G 95501895/?method=GET&path=%3Fid%3Dhttps%253A%2 8 IAS qAD- 52F%252Fwww.youtube.com%252Fwatch%253Fv%253DG 9 Owk 1ASOwk qAD-1ASOwk%20&version=v2.5 8	Ŭ	http://vo	https://developers.facebook.com/tools/explorer/1456349	
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D- utu.be/G 95501895/?method=GET&path=%3Fid%3Dhttps%253A%2 1AS qAD- 52F%252Fwww.youtube.com%252Fwatch%253Fv%253DG Owk 1ASOwk qAD-1ASOwk%20&version=v2.5	GaA	http://vo	https://developers.facebook.com/tools/explorer/1456349	
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	Owk	1ASOwk	gAD-1ASOwk%20&version=v2.5	8

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EOv	<u>utu.be/hs</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
DAB	<u>MEOvDA</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dhs	
UE	<u>BUE</u>	MEOvDABUE%20&version=v2.5	8
j-		https://developers.facebook.com/tools/explorer/1456349	
_vl5	<u>http://yo</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
AXsj	<u>utu.be/j-</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dj-	
0	<u>vl5AXsj0</u>	vl5AXsj0%20&version=v2.5	8
lbsx	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
OIL	<u>utu.be/lb</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
Wok	<u>sxOILWok</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dlb	
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MM	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
ZGu	<u>utu.be/M</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
YQN	<u>MZGuYQ</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DM	
87M	<u>N87M</u>	MZGuYQN87M%20&version=v2.5	8
pDT	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
YBel	<u>utu.be/p</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
g5g	DTYBelg5	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dp	
Q	gQ	DTYBelg5gQ%20&version=v2.5	8
	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
Tn58	<u>utu.be/Tn</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
haej	<u>58haej6C</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DT	
6Ck	<u>k</u>	n58haej6Ck%20&version=v2.5	8
	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
5Sad	utu.be/5S	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
qteh	<u>adqtehpX</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253D5	
pXs	<u>s</u>	SadqtehpXs%20&version=v2.5	7
	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
8acY	<u>utu.be/8a</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
dlb	<u>cYdlbmig</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253D8	
migE	<u>E</u>	acYdlbmigE%20&version=v2.5	7
	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
aFQ	<u>utu.be/aF</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
aJ6-	<u>QaJ6-</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DaF	
T_60	<u>T_60</u>	QaJ6-T_60%20&version=v2.5	7
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5bj1	<u>h15bj1cA</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DB	
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	<u>http://yo</u>	https://developers.facebook.com/tools/explorer/1456349	
G2qI	<u>utu.be/G</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
XXaf	2qIXXafxC	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DG	
xCQ	<u>Q</u>	2qIXXafxCQ%20&version=v2.5	7
	http://yo	https://developers.facebook.com/tools/explorer/1456349	
oipL	<u>utu.be/oi</u>	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
Vold	pLbJoV9p	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Doi	
9pM	M	pLbJoV9pM%20&version=v2.5	7
P1m	http://yo	https://developers.facebook.com/tools/explorer/1456349	
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	http://yo	https://developers.facebook.com/tools/explorer/1456349	
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SI2B	<u>DrSl2Bbq</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Dql	
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77op	<u>HCNz77o</u>	52F%252Fwww.youtube.com%252Fwatch%253Fv%253DR	
g	pg	EHCNz77opg%20&version=v2.5	7
	http://yo	https://developers.facebook.com/tools/explorer/1456349	
sVvx	utu.be/sV	95501895/?method=GET&path=%3Fid%3Dhttps%253A%2	
OjxN	vxOjxNy5	52F%252Fwww.youtube.com%252Fwatch%253Fv%253Ds	
y5E	<u>E</u>	VvxOjxNy5E%20&version=v2.5	7

Appendix B: YouTube and Facebook data collection (1st and 2nd approach)

<u>YouTube</u> <u>URL</u>	<u>YT views</u>	<u>FB shares</u>	<u>YT +votes</u>	<u>YT -votes</u>	<u>Lenght</u>	Emotion	<u>Topic</u>	Audience	Production	<u>Charachter</u>
http://yo utu.be/bS YGdEHVU j <u>8</u>	4.007	37	ø	m	1,07	0	how to	adults/sp ecialist	amateur	animated
<u>http://yo</u> utu.be/Bi ex1XR m po	3.757.427	780044	56000	486	4,38	2	life/huma nity	adults/ge neral	professio nal	non- famous
<u>http://yo</u> utu.be/xC wwxNbtK <u>6Y</u>	9.365.193	168087	79000	6400	2,34	1	movie trailer	adults/ge neral	professio nal	famous
<u>http://yo</u> utu.be/g DfbxKgVA UQ	43.166	7396	1900	28	4,47	0	music song	adults/fa ns	amateur	non- famous
<u>http://yo</u> utu.be/s5 <u>9w39QdA</u> <u>OM</u>	127.657	715	3400	82	7,23	m	entratein ment/tv	adults/ge neral	professio nal	famous
<u>http://yo</u> utu.be/13 gPkWXzNi <u>M</u>	12.492	1250	16	28	1,35	1	entratein ment/poli	adults/sp ecialist	amateur	non- famous

<u>http://yo</u> utu.be/Ck <u>sForaQ98</u> <u>o</u>	<u>http://yo</u> utu.be/qh <u>LUajiVKo</u> <u>4</u>	<u>http://yo</u> utu.be/fa <u>D5sqVBW</u> <u>CA</u>	<u>http://yo</u> utu.be/x <u>m1NJ44u</u> <u>nz4</u>	<u>http://yo</u> utu.be/a <u>NVKEi9LK</u> <u>fl</u>	<u>http://yo</u> utu.be/jP <u>EYpryMp</u> <u>2s</u>	<u>http://yo</u> utu.be/i <u>0</u> p1bmr0E mE	<u>http://yo</u> utu.be/tr <u>WLY6NrS</u> 2Q	<u>http://yo</u> utu.be/llk <u>BLwl4aB</u> <u>M</u>	<u>http://yo</u> utu.be/D <u>86Rtevtfr</u> <u>A</u>	<u>http://yo</u> utu.be/aZ la1ttZHa <u>w</u>
2.752.394	71.498	173.215	1.100.905	391.252	10.664.32 1	50.528.51 8	1.651.721	33.342.33 4	29.936.77 1	109.518.5 31
46	692	699	19800	10869	191066	266715	28354	101059	212196	534204
152000	6600	24000	172000	28000	185000	1200000	63000	992000	554000	1800000
2000	68	31	871	549	20000	106000	1300	10000	13000	76000
10,07	15,45	1,58	0,3	4,26	2,25	3,43	6,59	3,27	2,39	5,2
2	1	2	1	-1	2	2	1	-1	2	1
Entertain ment/tras	entratein ment/poli	music video	music video	politics	movie trailer	music video	movie trailer	music song	movie trailer	music video
adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/ge neral	adults/fa ns	adults/ge neral	adults/fa ns	adults/ge neral	adults/fa ns
amateur	amateur	amateur	professio nal	amateur	professio nal	professio nal	professio nal	professio nal	professio nal	professio nal
non- famous	non- famous	non- famous	famous	notorius	famous	famous	famous	famous	famous	famous

<u>http://yo</u> utu.be/U <u>9BwWKXj</u> <u>Val</u>	http://yo utu.be/TC IxC_VD4F E	<u>http://yo</u> utu.be/Vz nBK Yv6Y <u>1</u>	<u>http://yo</u> utu.be/8P SOUs8qrZ E	<u>http://yo</u> utu.be/8p B4fkdD93 0	<u>http://yo</u> <u>utu.be/b</u> <u>wmSjveL3</u> <u>Lc</u>	<u>http://yo</u> utu.be/A <u>PCfcdPH7</u> dE	<u>http://yo</u> utu.be/x2 <u>XxNZb5Fv</u> Q	<u>http://yo</u> utu.be/Q <u>WO5Nop</u> cFnE	<u>http://yo</u> utu.be/5T bUxGZtw GI	<u>http://yo</u> utu.be/D <u>QSnmwE</u> <u>9S6k</u>
34.356.46 4	822.127	994.355	3.651.689	1.112.843	302.756.3 69	52.879	3.518.104	261.885	2.557.249	15.921
259396	2	10712	173	1086	678870	2534	167	15	15166	15
767000	60000	83000	167000	45000	2700000	11000	263000	30000	164000	225
21000	241	392	1400	906	122000	13	2400	1000	2700	20
4,22	12,36	5,07	60'6	6,29	4,03	0,4	13,24	4,21	8,42	1,3
2	2	1	1	1	2	1	0	1	0	-2
music video	Entertain ment/tras	music video	comedy cartoon	advertise ment	music video	music video	comedy/ politics	Entertain ment/tras	education /learning	entratein ment/poli
adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/ge neral	adults/fa ns	adults/fa ns	adults/ge neral	adults/fa ns	adults/ge neral	adults/fa ns
professio nal	amateur	professio nal	professio nal	professio nal	professio nal	professio nal	amateur	amateur	professio nal	amateur
famous	non- famous	famous	animated	famous	famous	famous	non- famous	non- famous	animated	non- famous

<u>http://yo</u> utu.be/M <u>MZGuYQ</u> <u>N87M</u>	<u>http://yo</u> utu.be/j- vl5AXsj0	<u>http://yo</u> utu.be/hs <u>MEOvDA</u> <u>BUE</u>	<u>http://yo</u> utu.be/G gAD- 1ASOwk	<u>http://yo</u> utu.be/Dl <u>m2cqy7-</u> <u>Al</u>	<u>http://yo</u> utu.be/U hF3XgIH4 OI	<u>http://yo</u> <u>utu.be/se</u> yiYSxkplo	<u>http://yo</u> utu.be/S9 nGdtteNS <u>k</u>	<u>http://yo</u> utu.be/Qt JOMBrsp2 <u>k</u>	<u>http://yo</u> utu.be/8 <u>B</u> <u>Sr_gMNm</u> <u>P4</u>	<u>http://yo</u> <u>utu.be/fd</u> <u>QnM6m</u> <u>m69E</u>
456.950	216.155	785.706	49.357	2.782.342	6.459.601	218.448	76.633	100.703	20.266	2.135.580
10	1762	1911	206	3037	311	3548	337	728	1012	18
40000	13000	19000	2500	27000	385000	12000	7300	8400	249	83000
214	92	459	143	651	6600	407	101	24	11	7400
12,37	3,56	0,25	8,38	7,23	11,53	3,09	2,32	2,02	2,07	10,06
0	0	1	0	2	1	-1	1	0	-2	1
Entertain ment	music video	gaming/a dvertisem	education /learning	sport	Entertain ment/tras	comedy/ politics	music video	music video	news/poli tics	Entertain ment/tras
adults/fa ns	adults/fa ns	kids/fans	adults/sp ecialist	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns
amateur	professio nal	professio nal	amateur	professio nal	amateur	amateur	professio nal	amateur	amateur	amateur
non- famous	famous	famous	non- famous	famous	non- famous	non- famous	famous	non- famous	non- famous	non- famous

<u>http://yo</u> utu.be/b5 <u>Y1zTGqp</u> <u>M0</u>	<u>http://yo</u> <u>utu.be/B4</u> <u>4baxnU-</u> <u>2</u>]	<u>http://yo</u> utu.be/ <u>3r</u> uw4wUM 9U0	<u>http://yo</u> utu.be/2 <u>1</u> <u>RyTTFIHx</u> <u>s</u>	<u>http://yo</u> utu.be/0 <u>C</u> <u>Y7cutLmy</u> <u>A</u>	<u>http://yo</u> utu.be/ql DrSl2Bbg <u>A</u>	<u>http://yo</u> utu.be/P <u>1</u> mJkc93M EQ	<u>http://yo</u> utu.be/oi pLbJoV9p <u>M</u>	<u>http://yo</u> <u>utu.be/G</u> <u>2qlXXafxC</u> <u>Q</u>	<u>http://yo</u> utu. <u>be/aF</u> <u>QaJ6-</u> T <u>60</u>	<u>http://yo</u> utu.be/8a cYdlbmig E
440.877	162.058	134.094	60.415	237.289	5.262.907	24.320	5.086.199	430.230	910.228	164.741
4	298	830	2818	1053	282	1081	1584	30963	345	2921
27000	18000	12000	3200	13000	188000	3500	109000	13000	43000	5300
100	125	31	144	1000	2800	7	2500	232	379	55
7,43	2,51	3,45	3,49	16,54	17,5	1,05	16,02	5,48	12,41	11,26
1	1	1	-1	-1	1	1	2	2	2	1
sport	Entertain ment/tras	Entertain ment/tras	politics/e ntrateinm	politics/e ntrateinm	gaming	music video	Entertain ment/tras	politics/a dvertisem	sport	Entertain ment/tras
adults/sp ecialist	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/sp ecialist	adults/fa ns
amateur	amateur	amateur	amateur	amateur	professio nal	professio nal	amateur	amateur	amateur	amateur
non- famous	non- famous	non- famous	non- famous	non- famous	non- famous	famous	non- famous	notorius	non- famous	non- famous

<u>http://yo</u> <u>utu.be/_A</u> <u>CkfpBXRD</u> <u>w</u>	<u>http://yo</u> <u>utu.be/yS</u> <u>gxLQ-</u> UsNo	<u>http://yo</u> <u>utu.be/X6</u> <u>nbZ_mma</u> <u>nM</u>	<u>http://yo</u> <u>utu.be/Rl</u> <u>oLHPauby</u> <u>w</u>	<u>http://yo</u> utu.be/N <u>GOWcjGH</u> <u>kEw</u>	<u>http://yo</u> utu.be/joj uPQXMm 44	<u>http://yo</u> utu.be/f <u>r</u> <u>AEmhqdL</u> <u>Fs</u>	<u>http://yo</u> utu.be/Fg <u>dKu31cG</u> <u>WM</u>	<u>http://yo</u> <u>utu.be/EK</u> JsXlpl-BE	<u>http://yo</u> utu.be/CL iUdMem	<u>http://yo</u> utu.be/C6 zKPsTXSss
286.774	2.288.303	3.456	227.051	104.557	167.346	1.520.250	997.806	474.468	12.112	791.538
287	151987	2228	1385	5181	5842	41246	2173	0	483	440
12000	124000	664	712	759	1000	12000	32000	42000	536	26000
300	15000	4	29	92	31	140	452	1100	17	578
24,03	5,13	11,13	3,27	3,33	2,23	3,26	13,51	8,25	11,4	11,13
0	1	0	1	0	0	2	3	0	-1	1
politics/e ntrateinm	music video	activism/ advertise	music video	politics/e ntrateinm	music video	comedy	comedy	gaming	news/poli tics	how to
adults/fa ns	adults/fa ns	adults/sp ecialist	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/sp ecialist
amateur	professio nal	amateur	amateur	professio nal	amateur	professio nal	professio nal	amateur	amateur	amateur
non- famous	famous	notorius	famous	famous	non- famous	famous	non- famous	non- famous	non- famous	non- famous

<u>//yo</u> e/sZ GBSI	http://yo utu.be/SX ZkfdLU80 <u>8</u>	<u>http://yo</u> <u>utu.be/fO</u> <u>KBP92oo</u> <u>60</u>	<u>http://yo</u> utu.be/FJ oQDqn0 WRW	<u>http://yo</u> utu.be/f <u>G</u> uLpbzelh <u>4</u>	<u>http://yo</u> utu.be/D <u>CllupTrw</u> <u>K0</u>	<u>http://yo</u> utu.be/ <u>B</u> <u>Nzc6hG3y</u> <u>N4</u>	<u>http://yo</u> <u>utu.be/B</u> <u>m8rz-</u> IIMhE	<u>http://yo</u> <u>utu.be/8T</u> <u>owcElmy</u> <u>ek</u>	<u>http://yo</u> utu.be/0a an7Vtcco <u>0</u>	http://yo utu.be/_a ov5GCcT VE
2	14.316	90.438	1.459.917	71.073	5.702	16.344.67 0	31.604.09 8	1.510.687	8.667.837	8.511.168
	440	244	786	289	1357	152825	151505	22100	3505	6442
	49	2800	59000	3400	394	476000	647000	17000	56000	55000
	2	93	7600	6	4	0066	22000	2500	7700	2900
	5,05	16,15	14,29	2,35	51	4	3,32	3,37	1,29	4,41
	2	1	1	2	1	1	1	2	1	2
in ds	Entertain ment/doc	Entertain ment/doc	Entertain ment/doc	Entertain ment/tras	Entertain ment/doc	music video	music video	music video	sport	movie trailer
fa	adults/sp ecialist	adults/sp ecialist	adults/sp ecialist	adults/fa ns	adults/sp ecialist	adults/fa ns	adults/fa ns	adults/fa ns	adults/sp ecialist	adults/ge neral
io	amateur	amateur	amateur	amateur	amateur	professio nal	professio nal	professio nal	professio nal	professio nal
	non- famous	non- famous	non- famous	non- famous	non- famous	famous	famous	famous	famous	famous

<u>http://yo</u> utu.be/w <u>756p0TU-</u> dc	<u>http://yo</u> utu.be/vh <u>5nZV-</u> CdH8	<u>http://yo</u> <u>utu.be/Vf</u> <u>gbQdsN9-</u> <u>A</u>	<u>http://yo</u> utu.be/vE tlfoS-toU	<u>http://yo</u> <u>utu.be/v6</u> <u>yg4lmnY</u> <u>wA</u>	<u>http://yo</u> utu.be/U N7OEFyN UkQ	<u>http://yo</u> utu.be/UL 29y0ah92 <u>w</u>	<u>http://yo</u> utu.be/TK pHj0u71D U	<u>http://yo</u> <u>utu.be/Tf</u> <u>KHqfRzUd</u> <u>8</u>	<u>http://yo</u> <u>utu.be/tb</u> <u>-</u> OU2YDSX	<u>http://yo</u> utu.be/T0 <u>spQCw35</u> <u>D4</u>
1.415.442	20.161	91.592	100.959	4.895.773	592.974	5.837.607	18.004	219.008	39.053	1.205.833
99976	2640	1439	1437	15439	2222	19073	1448	653	694	41731
38000	61	375	1700	213000	3500	57000	154	402	2700	4500
1000	13	б	34	13000	352	4800	ĸ	4	47	109
4,27	6,22	0,3	23,37	11,25	39,36	2,36	3,42	1,44	19,56	5,06
0	-2	2	0	1	1	1	1	1	1	2
music video	Entertain ment/doc	sport	Entertain ment/doc	Entertain ment/tras	life/huma nity	movie trailer	music video	Entertain ment	Entertain ment/doc	music video
adults/fa ns	adults/fa ns	adults/sp ecialist	adults/sp ecialist	adults/fa ns	adults/ge neral	adults/sp ecialist	adults/fa ns	adults/sp ecialist	adults/sp ecialist	adults/fa ns
professio nal	amateur	professio nal	amateur	professio nal	amateur	professio nal	amateur	amateur	amateur	amateur
famous	non- famous	famous	non- famous	famous	non- famous	famous	non- famous	non- famous	non- famous	famous

<u>http://yo</u> utu.be/0E CzIMYRKL ß	<u>http://yo</u> <u>utu.be/-</u> <u>c1s2l4xUt</u> <u>l</u>	<u>http://yo</u> utu.be/- <u>0DZQaxP</u> <u>H5s</u>	<u>http://yo</u> utu.be/ <u>OOjMbH</u> ADn8	<u>http://yo</u> utu.be/_K kGRT_4its	<u>http://yo</u> utu.be/_J Uxranxd5 <u>w</u>	<u>http://yo</u> utu.be/ <u>A</u> sPY1bQx7 <u>0</u>	<u>http://yo</u> utu.be/ZR 47jsUqUz o	<u>http://yo</u> utu.be/zix 218laSel	<u>http://yo</u> utu.be/Z <u>A</u> yeayfKn <u>F</u> E	<u>http://yo</u> utu.be/W jgyIMPIz <u>3</u> <u>k</u>
732.955	1.221.309	1.199.792	8.014	650.148	119.786	3.874.327	1.525.807	191.973	293.229	156.764
7445	11503	4195	432	3241	1794	93523	3047	1198	3624	779
20000	6500	42000	69	23000	319	63000	146000	30000	11000	4700
762	257	461	2	1000	14	2600	2100	97	480	109
4,19	3,22	4,07	2,09	35,17	5,37	4,06	7	3,57	31,58	3,15
2	1	1	0	2	2	1	2	2	-1	1
music	music video	music video	Entertain ment/doc	Entertain ment/tras	music video	music video	Entertain ment/doc	music video	news/poli tics	gaming
adults/fa ns	adults/fa ns	adults/fa ns	adults/sp ecialist	adults/fa ns	adults/fa ns	adults/fa ns	adults/sp ecialist	adults/fa ns	adults/fa ns	adults/fa ns
professio nal	amateur	professio nal	amateur	professio nal	professio nal	professio nal	amateur	professio nal	amateur	amateur
non- famous	non- famous	famous	non- famous	non- famous	famous	famous	non- famous	famous	famous	non- famous

://yo be/27 \NAgz	<u>http://yo</u> utu.be/26 <u>ELh7P2Zt</u> <u>A</u>	http://yo utu.be/26 IQXN3K	<u>http://yo</u> utu.be/24 <u>9YdrcCL0</u> <u>Y</u>	<u>http://yo</u> <u>utu.be/2-</u> <u>eBDrE25e</u> <u>c</u>	<u>http://yo</u> utu.be/ <u>1Y</u> <u>2-ylov/I0</u>	<u>http://yo</u> utu.be/1 UdXvdxz0 <u>Qs</u>	<u>http://yo</u> utu.be/1 U6XHXAH w1k	<u>http://yo</u> utu.be/1r ZAA5SYLZ U	<u>http://yo</u> utu.be/14 r7y6rM6z <u>A</u>	<u>http://yo</u> utu.be/0T GdArrMa FQ
976	9.735.524	39.358	9.099.705	329.522	1.368.384	59.034	32.765	73.714	4.547.292	26.117
	280018	1342	24821	11945	924	1738	621	547	355692	488
	37000	2200	00006	8300	26000	1300	622	184	25000	201
	1200	22	2200	199	840	37	25	1	1100	20
	3,36	2,31	5,05	3,25	30,43	56,14	53,52	0,3	6,2	7,26
	1	1	1	1	2	0	0	0	1	0
	music video	politics/e ntrateinm	music video	music video	music	Entertain ment/doc	news/poli tics	Entertain ment/doc	music video	how to
s/fa	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/sp ecialist	adults/fa ns	adults/sp ecialist	adults/fa ns	adults specialist
ssio	amateur	amateur	professio nal	amateur	amateur	professio nal	amateur	professio nal	amateur	amateur
SL	non- famous	non- famous	famous	non- famous	non- famous	non- famous	famous	object	famous	non- famous

<u>http://yo</u> utu.be/4 <u>HRUEqyZ</u> Zp <u>8</u>	<u>http://yo</u> utu.be/4E EimDA0Q 4I	<u>http://yo</u> utu.be/46 <u>IICXvas7k</u>	<u>http://yo</u> utu.be/ <u>3X</u> uqKbcDX Cl	<u>http://yo</u> utu.be/ <u>3</u> <u>N3c3ZX6h</u> o <u>M</u>	<u>http://yo</u> utu.be/3 <u>HmVQCAj</u> <u>BE0</u>	<u>http://yo</u> utu.be/ <u>38</u> by00DGid 0	<u>http://yo</u> utu.be/38 <u>8xSovIKII</u>	<u>http://yo</u> utu.be/2Y nuNis2Z <u>6</u> E	<u>http://yo</u> utu.be/2L CggmsCX <u>k4</u>	<u>http://yo</u> utu.be/2 <u>Abk1jAO</u> <u>Njw</u>
105.392	4.350	11.113	10.248	4.653.454	212.593	4.906.693	1.511.174	1.254.219	606.139	238.988.1 06
5334	143	3136	1180	236	267	128168	42008	3901	5200	173474
944	370	103	137	294000	4000	20000	4900	23000	1800	533000
22	2	13	9	5900	93	552	134	696	37	24000
3,16	2,26	2,16	13,53	10,28	20,35	4,15	5,59	ε	2,24	4,06
0	-1	0	0	1	2	1	1	0	2	2
Entertain ment/doc	politics/e ntrateinm	Entertain ment/doc	life/huma nity	Entertain ment/tras	sport	music video	music video	music video	Entertain ment/film	music video
adults/sp ecialist	adults/fa ns	adults/sp ecialist	adults/ge neral	adults/fa ns	adults/sp ecialist	adults/fa ns	adults/fa ns	adults/fa ns	adults/ge neral	adults/fa ns
amateur	amateur	amateur	amateur	professio nal	amateur	professio nal	professio nal	professio nal	professio nal	professio nal
non- famous	non- famous	non- famous	non- famous	non- famous	non- famous	famous	famous	famous	famous	famous

<u>http://yo</u> <u>utu.be/5S</u> <u>aKTlQd0F</u> <u>8</u>	<u>http://yo</u> utu.be/5r <u>0tVtpPsz</u> <u>w</u>	<u>http://yo</u> <u>utu.be/5P</u> <u>mP5nAeC</u> <u>vY</u>	<u>http://yo</u> utu.be/5L BnMRWe V-E	<u>http://yo</u> utu.be/5 <u>1</u> 0XK9yZrD <u>1</u>	<u>http://yo</u> utu.be/54 <u>PHdAEmJ</u> <u>kM</u>	<u>http://yo</u> utu.be/4z UoPJzy5e <u>0</u>	<u>http://yo</u> <u>utu.be/4s</u> <u>DbtVuCQ</u> <u>BA</u>	<u>http://yo</u> <u>utu.be/4s</u> <u>iSF7yqW</u> <u>Y</u>	<u>http://yo</u> utu.be/40 <u>WmfG0uF</u> <u>Bc</u>	<u>http://yo</u> utu.be/4 <u>MaUezXN</u> wGE
53.388	36.749	1.322.311	4.897.939	47.424	3.952.032	1.042.891	51.251	2.528	2.039.997	128.679
2310	403	956	79643	614	48132	1985	429	549	97132	8788
297	1900	10000	27000	506	45000	1200	134	26	30000	9800
38	06	168	779	54	5000	14	34	2	385	60
14,22	4,33	4,28	3,56	1,07	3,16	3,12	9,06	0,36	7,43	4,1
0	1	1	2	0	1	1	1	1	0	2
how to	Entertain ment/doc	documen tary	music video	Entertain ment/poli	music video	Entertain ment/ads	music video	Entertain ment/doc	music	music video
adults/fa ns	adults/sp ecialist	adults/sp ecialist	adults/fa ns	adults/sp ecialist	adults/fa ns	adults/fa ns	adults/fa ns	adults/sp ecialist	adults/fa ns	adults/fa ns
amateur	amateur	amateur	professio nal	amateur	professio nal	amateur	professio nal	amateur	professio nal	professio nal
non- famous	non- famous	non- famous	famous	non- famous	famous	non- famous	famous	non- famous	famous	famous

<u>http://yo</u> utu.be/6u GQ_ypTw 08	<u>http://yo</u> utu.be/6T <u>npKgaZM</u> <u>bk</u>	<u>http://yo</u> utu.be/6 <u>Nj4vadH</u> <u>weU</u>	<u>http://yo</u> utu.be/6k gRSM76iE <u>4</u>	<u>http://yo</u> utu.be/6K CDZoQTC <u>SM</u>	<u>http://yo</u> <u>utu.be/6K</u> <u>atOMskrZ</u> <u>0</u>	<u>http://yo</u> utu.be/6g <u>Z-11-</u> <u>kOSQ</u>	<u>http://yo</u> utu.be/6b <u>N3ftrxDa</u> <u>U</u>	<u>http://yo</u> utu.be/69 <u>NhRXvPy</u> 2c	<u>http://yo</u> utu.be/5 <u>y</u> XqRiXMru <u>0</u>	<u>http://yo</u> utu.be/ <u>5X</u> <u>9iiRH4acE</u>
2.909.815	26.880	11.509	14.987	855.454	778.968	6.926.982	6.834.862	31.362	2.763.929	16.765
90338	524	279	233	482	778	34654	350	402	29158	251
1100	113000	519	729	8800	31000	50000	217000	3400	11000	341
37	1900	67	4	70	1500	1600	3700	39	353	18
9,52	0,41	18,36	8,26	4,07	5,03	3,3	18,44	19,13	2,36	30,26
1	1	1	1	2	2	1	2	-1	1	-1
entratein ment/reli	music video	Entertain ment/doc	politics/e ntrateinm	music video	music video	music video	gaming	Entertain ment/doc	music	Entertain ment/doc
adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/sp ecialist	adults/fa ns	adults/sp ecialist
amateur	professio nal	amateur	amateur	amateur	professio nal	professio nal	amateur	amateur	amateur	amateur
non- famous	famous	non- famous	non- famous	famous	famous	famous	non- famous	non- famous	famous	non- famous

<u>http://yo</u> utu.be/8o <u>SVx7vUB2</u> <u>w</u>	<u>http://yo</u> utu.be/8 <u>MTqi qqv</u> jg	<u>http://yo</u> utu.be/8e 6pDJJFO9 8	<u>http://yo</u> utu.be/8a vjkSoRSbk	<u>http://yo</u> utu.be/7s <u>xrLxr6Vp</u> <u>A</u>	<u>http://yo</u> utu.be/7S AisWFutb <u>w</u>	<u>http://yo</u> utu.be/7 <u>N28FRdCs</u> <u>3k</u>	<u>http://yo</u> utu.be/7l RGIKLEYo <u>A</u>	<u>http://yo</u> utu.be/7b gTPyeiD <u>1</u> o	<u>http://yo</u> utu.be/7 AFTM5pB OwE	<u>http://yo</u> utu.be/6 wmw1pE 3Jg
9.448	186.691	718.502	1.848.462	131.518	3.156.120	3.077.599	50.570	272.757	78.428	10.766
300	2899	5210	49907	269	43289	13574	190	183	461	1456
108	5500	7500	32000	979	47000	20000	211	1100	3500	1200
6	75	178	1100	137	2600	376	14	218	39	8
3,27	2,17	4,32	3,25	12,37	4,42	4,55	6,06	1,27	4,32	8,26
1	1	m	2	1	ε	2	2	1	1	0
music video	politics/E ntertainm	Entertain ment/mu	music video	Entertain ment/doc	Entertain ment/poli	entratain ment/mu	Entertain ment/film	politics/e ntrateinm	how to	politics/e ntrateinm
adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns
professio nal	amateur	amateur	professio nal	amateur	amateur	amateur	professio nal	amateur	amateur	amateur
non- famous	non- famous	non- famous	famous	object	non- famous	non- famous	famous	non- famous	non- famous	non- famous

<u>http://yo</u> utu.be/A <u>HIX2eig1</u> <u>hI</u>	<u>http://yo</u> utu.be/aE vitEpMly8	<u>http://yo</u> utu.be/a5 <u>OPitNmpl</u> <u>E</u>	<u>http://yo</u> utu.be/A <u>2N JdbYv</u> <u>zM</u>	<u>http://yo</u> utu.be/9 <u>R</u> <u>C1Mepk</u> <u>Sw</u>	<u>http://yo</u> utu.be/9 <u>QCgqQd</u> <u>mr0M</u>	<u>http://yo</u> utu.be/9p y4aMK3al U	<u>http://yo</u> <u>utu.be/9</u> <u>mpwlkc2</u> <u>a5s</u>	<u>http://yo</u> utu.be/9K <u>Wz8GsXX</u> <u>BE</u>	<u>http://yo</u> <u>utu.be/9e</u> <u>X8s9RvElc</u>	<u>http://yo</u> utu.be/ <u>8</u> UXircX3V dM
330.845	2.941.191	339.430	2.088.830	1.435.822	4.553.158	1.229.082	2.395.699	124.338	517.447	15.007.48 4
438	458	1814	5459	102058	20905	16805	5131	801	925	783061
8100	21000	22000	23000	11000	76000	0066	35000	3400	15000	77000
343	3200	186	2300	241	1200	107	12000	71	660	3800
2,48	8,09	9	3,45	2,12	2,12	3,31	4,01	60,3	13,34	25,33
1	2	1	1	0	2	1	ε	1	1	0
gaming	movie trailer	how to	music video	politics/e ntrateinm	news/ent rateinme	sport	politics/e ntrateinm	Entertain ment/doc	Entertain ment/doc	music
adults/fa ns	adults/ge neral	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns	adults/fa ns
amateur	professio nal	amateur	professio nal	amateur	professio nal	amateur	professio nal	amateur	amateur	amateur
non- famous	famous	non- famous	famous	non- famous	famous	non- famous	famous	non- famous	non- famous	famous

<u>//yo</u> <u>http://yo</u> <u>e/A</u> <u>utu.be/A</u> 2up <u>MCI9eOBI</u> <u>sY</u>	21.48 4.331.484	9 331153	00 23000	489	3,04	1	c music video	s/fa adults/fa ns	ssio professio nal	us famous
http: utu.b OgBg 7Jg	1 15.82 1	2931	1320	3200	6,43	7	musik	adult ns	profe nal	famo
http://yo utu.be/B- 9lvuEkrel	3.574.52	82806	16000	691	7,18	2	music	adults/fa ns	professio nal	famous
<u>http://yo</u> <u>utu.be/b4</u> <u>S7T05zTg</u> <u>Y</u>	2.357.790	4903	14000	478	6,28	2	Entertain ment/mu	adults/fa ns	amateur	non- famous
<u>http://yo</u> utu.be/b <u>G1T_U2a</u> <u>wwQ</u>	2.385.772	2280	16000	876	2,3	Г	how to	adults/sp ecialist	amateur	object
<u>http://yo</u> utu.be/bh <u>CfQ8BGo</u> <u>w8</u>	4.817.947	25183	108000	1500	5,26	2	music video	adults/fa ns	professio nal	famous
<u>http://yo</u> <u>utu.be/Bh</u> <u>fqQzMVJx</u> <u>I</u>	56.551	3068	3000	512	2,1	0	entratein ment/poli	adults/fa ns	amateur	non- famous
<u>http://yo</u> utu.be/ <u>B</u> <u>MT-</u> sXfgljU	526.176	3210	3800	137	3,18	2	movie trailer	adults/ge neral	professio nal	famous
<u>http://yo</u> utu.be/br <u>Ej4x28p</u> <u>k</u>	29.417	791	1400	27	7,09	0	how to	adults/sp ecialist	amateur	non- famous
<u>http://yo</u> utu.be/bR solFRsyRk	16.682	714	894	13	29,46	0	entratein ment/poli	adults/fa ns	amateur	non- famous
<u>http://yo</u> utu.be/B RuFayFO Hqg	867.283	2013	21000	295	33,44	2	gaming	adults/fa ns	amateur	object

<u>http://yo</u> utu.be/Br ZBiqK0p9 E	3.983.417	68268	20000	347	2,57	1	music video	adults/fa ns	professio nal	famous
<u>http://yo</u> utu.be/S NF41Mm RY9A	244.078	3975	4200	74	198	-1	documen tary	adults/sp ecialist	amateur	non- famous
<u>http://yo</u> <u>utu.be/06</u> <u>DNFXa9s-</u> <u>s</u>	84.808	4556	1600	53	3	3	commerci al	adults/fa ns	professio nal	famous
<u>http://yo</u> utu.be/18 OzYgoTRE <u>w</u>	141.380	4419	15000	29	2,37	2	Entertain ment/tras	adults/fa ns	amateur	non- famous
<u>http://yo</u> <u>utu.be/5i</u> <u>OhzJdDa</u> <u>wE</u>	7.790.359	26225	195000	3200	1	3	movie trailer	adults/ge neral	professio nal	famous
<u>http://yo</u> utu.be/74 <u>Y</u> ILhy4Rg E	270.986	8825	858	488	11,2	2	Entertain ment/tras	adults/fa ns	amateur	non- famous
<u>http://yo</u> <u>utu.be/8r</u> <u>-</u> 3MUP4S	195.986	2816	2000	138	4,3	1	music video	adults/fa ns	amateur	famous
<u>http://yo</u> <u>utu.be/aZ</u> <u>la1ttZHa</u> <u>w</u>	162.068.1 58	571073	2400000	125000	5,2	3	music video	adults/fa ns	professio nal	famous
<u>http://yo</u> utu.be/ <u>B</u> <u>W3nbMK</u> <u>plsU</u>	324.484	1596	18000	153	2,16	1	music video	adults/fa ns	professio nal	famous
<u>http://yo</u> <u>utu.be/b</u> <u>WXazVhly</u> <u>xQ</u>	76.395.86 7	2208249	461000	14000	5,16	2	music video	adults/fa ns	professio nal	famous
<u>http://yo</u> utu.be/bx <u>1Bh8ZvH</u> <u>84</u>	147.044.8 78	4681557	000896	21000	4,37	3	music video	adults/fa ns	professio nal	famous

<u>http://yo</u> utu.be/cC 10WShSp Yc	<u>http://yo</u> utu.be/cb <u>HkSVH5Lk</u> <u>A</u>	<u>http://yo</u> utu.be/By <u>xSS_6aMx</u> <u>g</u>	<u>http://yo</u> utu.be/ <u>Bx</u> 4jR7ClKVY	<u>http://yo</u> utu.be/BX <u>1c2HgrdD</u> <u>w</u>
373.760	2.340.758	23.135	2.020.254	111.683
1580	7464	2858	3715	1054
2700	25000	195	22000	3100
427	15000	2	582	302
16,01	1,18	2,08	4,31	2,19
2	2	0	2	1
news	gaming	Entertain ment/tras	music	movie trailer
adults/sp ecialist	adults/fa ns	adults/fa ns	adults/fa ns	adults/ge neral
amateur	amateur	amateur	professio nal	professio nal
famous	object	non- famous	object	famous