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The Matrix of Transmedia Creative Production:

Multi-Platform Production and
the Fragmentation of the
'Auteur' Model



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Abstract

Media entrepreneurship has given rise to a new media space in which new innovative forms of digital technology have emerged and revolutionised the way we now see the content of new media. The on flowing relation between the creative practitioner and the medium has enabled 'auteurs' to use digital technology to present new reflections of their work and to create a projection of commercial content with somewhat of an advertising component. We tend to look at the commercialisation of a medium in retrospect with regard to the medium as 'means', forgetting however that it is the emphasis on the means which compromises the outlook of how the work of an auteur evolves through multiple digital mediums.

Though commercialized in many forms, this dissertation points out the many pathways in which ordinary auteurs have the power to claim digitally networked fame to advertise not only their own work but also to recreate that presence of in the form of a community of celebrity stardom and appeal. We could argue that the work of an auteur can achieve the role of celebrity endorser once driven and sustained through the avenues presented through digital media.

Consequently, the role of the auteur has now been transformed to the celebrity 'quota' who can now drive multiple projects and revenue streams thereby redefining the auteur's significance as a primary advertising utility. We see it in musical artists, actors, sports people and even gamers. The requirement to achieve authenticity through presenting to audiences on transmedia platforms leads to new forms of verification of a million subscribers or 20 million views and likes which has enabled prosumers to connect with their audiences, offering their special talents or advice while at the same time collecting a reward to enhance their celebrity status. The role of the auteur is still alive and it can be said that digital transmedia media networks have helped kept it alive, albeit in a transformed state.

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Introduction

The overall aim of this research has been to obtain a fresh insight into the approach to creative production and the influence it has on the networking in creative systems within the context of transmedia. From film to music, video games to online applications, this dissertation analyses the connection between artistic creativity, the unlimited capabilities of imagination and unconstricted emotion, to modes of ‘authorship’ that transcend individuality and fixed media platforms. This entails tracing the inception of a creative idea and how it is developed beyond the common boundaries of technology with its inherent limitations and clarifying the evolution of recognisable artistic principles relevant to creative practice in transmedia.

In a conventional account, it can be argued that the value of art lies in its capacity to transcend a condensed form of technical limitation and to find an outlet for the ever flowing emotional expression of an individual idea (Collingwood 2014 p. 52) We will interrogate the negative and positive effects of the notion of individual creative expression (the ‘auteur’) and argue the differences between conventional and non-conventional models by identifying the influences which divergent media may have on ‘individuality’. This will hopefully facilitate clearer ideas about how the interactions that film, music video, video games and online applications have created in terms of Transmedia impact on the auteur model and its ‘post-auteur’ evolution.

The nature of our very own expressiveness can be approached in a highly formalized way, by focusing on the mechanics of a medium or the empirically identifiable aspects of creative production. However there is an increasing awareness in academic commentary about the ‘trans-individuality’ of aesthetic experience and we are increasingly aware that certain aspects that are

regarded as creative or imaginative in this day and age need to bridge the lines of formal principles and limitless emotion, - the idea of art proper as pertaining to something whose end was not predefined, and which combines physical inputs with the realm of the emotional (Swale 2015 p 121).

Consequently, this thesis examines the very notion of creativity and how it can influence the evolving practicality of Transmedia in terms of a 'post-auteur' model. This involves recognising both formal principles and emotional occurrences, identifying their contributions to media interactivity in order to reach an understanding of their full capabilities within an expressive transmedia state. A context in which creative minds can develop further explorations of innovative transmedia platforms therefore also entails redefining the terms of remediation and media convergence through the influence of creative production. (c.f. 'Welcome to convergence culture, where old and new media collide', Jenkins 2006 p 2). In particular, this approach will involve will investigation of the 'creative event' proceeding from the more conventional cinematic production of the 'auteur model' in the context of cinema in chapter one, and then moving toward increasingly multi-platform modes of creative production. This progression should reveal more explicitly the fragmentation of the conventional 'Auteur' model and explain how 'post-auteurs' have provided a new outlook into the convergence and progression of Transmedia. This thesis should help provide a discursive exploration of case-studies with a view to triangulating the emergent profile of the 'post-auteur'.

This research builds on an existing body of scholarship related to New Media. As Martin Lister (2009) explains it, the term 'new' relates to 'changes that are technological, textual, conventional and cultural' (p13) in relation to media and its transformation through the successive epochs. The emergent behaviour from film, music video and video gaming should help us to understand how

auteurs have influenced or been influenced to generate a certain convergence in their methods in earlier stages and then work to progress through transmedia to generate a new convergence of practice in this new era of the 'post-auteur'. Television dramas, for example, have engaged with storytelling in a distinctive way but the consequences for that form of narrative's emergence for audiences through the impact of digital technologies can help explain emergent approaches to storytelling in both filmmaking and music video (Daly 2010 p81-98). This entails acknowledging how video gaming has also influenced the digital forms of media and agency in order to regulate a transmedia engagement between audience and creatives. Elizabeth Evans (2011) also explores the notion of 'immediacy' or the support of different media platforms that directs our attention to a specific format in which the creator is intending we as the audience interact with. Therefore implying that it is our direct association with specific media that may redefine how these new ideas of post-auteurs and transmedia remediation are generated.

The question might also be asked whether we can be assured that transmedia has a progressive role for media creation or whether it typifies a process that constitutes the alienation of media users and creators alike. This research has proceeded with a relatively optimistic view of the possibilities of those outcomes but is not blind to the negative side as well. But as the example of online radio broadcasting and streaming show, it can help explain how auteurs have utilised the power of transmedia to redistribute and redefine the format of radio broadcasting in order to engage with audiences through different means and methods which, in most cases, offers qualitatively more than what the old style of radio broadcasting had to offer. As Edmond also explains, though radio tends to have been treated as an 'invisible medium' (Edmond, 2014, p.1569), he suggests that storytelling through multiple platforms can enable audiences to navigate their engagement with transmedia in a manner where they can encounter a new kind of

creative (the 'post-auteur' in my phrase) who can now present their work through different media platforms, thus utilising the full capabilities of transmedia in order to advertise to audiences and their preferred style of work.

These networks are not simply a collection of individuals; as Knappett states 'social networks are rarely either regular or random, falling instead somewhere in between these two extremes' (Knappett 2008, p 139). More importantly they entail, as Knappett forcefully argues, the agency of the material as well as the human. The key value in identifying the evolutionary state of interaction and connection between these agencies, both nonhuman and human, is to somehow present a framework wherein we can therefore recognise its implications and hopefully utilise it in order to enhance a flourishing of imaginative expression that all creative practitioners so dearly desire. Whether through cinema, music videos, video games or online radio, it is only by encouraging these 'experimental' methods that we can help media exponents to understand their connection between (trans)media and people from a fresh artistic perspective and also identify the potential that transmedia can present and develop it further.. The possibilities from here are endless and transmedia, through the principles of a 'post-auteur' artistic vision, can truly inspire an innovative approach to media and the evolution of creative practice.

Chapter One

The Auteur Film Maker

The Auteur Film Maker

The Independent filmmaker in relation to genre and artistic fruition has been developed into what we now know as a creator and director of film. The purpose of the Auteur filmmaker, artists and musicians are by no means connected to one ideology but have the abilities to develop their own style with regard to whatever type of creative work they have created.

When analysing the text of an auteur filmmaker, an insight into the response of their work is significant and defines the real connection between what makes them so different from the ordinary filmmaker. Though genre is a major part of any visual and audio presentation, it is not the defining factor in which an Auteur is categorised, but may in fact be the reason for why newer themes and ideas have been created.

So how does the Auteur film maker influence the work of visual and audio creators and what does this mean with regard to establishing their own unique style within a specific category of film making?¹ By category we mean the difference in film to a music video and how an Auteur filmmaker has established a strong connection to one or more of these categories. The creation of video is an active practice of expression and may in well be defined by terms of expressional art but it is the state of expressiveness which determines its overall responsiveness. The Auteur film maker is significant in terms of developing this response of self-reflexive insight which in turn creates newer ideas through imagination. By analysing the work of Auteur filmmakers, we can interpret the tropes and conventions in which these Auteur filmmakers have used to develop

¹ Strandvad S (2012) Organizing for the auteur: a dual case study of debut filmmaking Sara Malou MedieKultur p 118-135 53.

highlight the connections of these insightful responses.

John Singleton

In relation to style and film motif, the work of John Singleton signifies the connection between the gangster and the public through context. In the movie 'Boyz n the Hood' (1991) the main character 'Tre' played by lead actor Cuba Gooding Jr is a troubled young black American youth who is sent back to his father's house by his mother because he is getting in too much trouble at school. His father happens to stay in the meaner streets of South Central Los Angeles and brings his child up, teaching him the discipline needed to survive in the street and the world that Singleton has presented. Singleton uses the setting of this film to show the realities of gang violence in particular within the context of poorer black American communities, which is identified across a large spectrum of his work. Higher Learning (1995) and Poetic Justice (1993) are other notifications of Singletons work which also express this type of street violence and street setting. If we look further into the conventional aesthetics of each of these films we may argue which tropes typically identify Singleton as a filmmaker Auteur and how these motifs relate to the work of other filmmakers and Auteurs.

When looking at the role of each character in Boyz n the Hood, the patriarchal order of male superiority is evident in terms of how these male roles are represented.² It is important to highlight that the female and male interaction in the film is dominated primarily by the abuse of male characters signifying that the male role in the film is

² L'Heureux R Mc Coy L (2016) Boys in the 'Burbs p. 310.

sexists and led by capitalist ideologies. One scene in particular, is the jail release party for 'Dough boy' Tre's childhood friend played by O'shea Jackson where the interaction between the male and female characters of the film show signs of sexism and male patriarchy. Singleton uses this form of male role a lot in the film to develop this notion of violence. It is apparent that these representations of sexist's ideologies determine Singleton's intentions of categorising the influence of violent behaviour in three main sections, capitalism, sexism and patriarchy.³The representation of capitalism is somehow not so apparent in the film arguing the fact of what type of violence was actually presented. However because the film evolves around the climactic scene of Ricky the younger brother of Dough boy played by Morris Chestnut getting shot, the film may have shown signs of aggressive behaviour but tended to lack a bit with regard to actual capitalist behaviour and instead showed a lot of negative stereotypes of the black American culture. Singleton recognises the impact black culture has on a society filled with ideological representations and exploits that using gesture and expressive insight.⁴ These gestures help identify the influential triggers Singleton may have used in parts of the film to highlight particular ideologies that may have represented his work.

In the movie *Higher Learning*, Singleton has developed a setting based around a university environment. Far from the surroundings of the ghetto neighbourhoods, the movie is consistently challenging the placement of context and how it may impact the influential insight of this particular genre. Again, we may argue the exact location of what gestural representations he has chosen to ignite these re-occurring themes;

³ Hooks B (1992) *Representing whiteness in the black imagination* p. 338.

⁴ Perrot L (2015) *Music Video's Performing Bodies: Floria Sigismondi as Gestural Animator and Puppeteer*.

however it is the ever changing environment that surprises the audience, recognising the negative impact of stereotypes and still identifying the conflict of racial, class and gender issues. Singleton builds on these relationships between the characters, addressing these social problems and is again defined in another scene based around a violent event. It seems the development of violent representations has not changed but the context from which it is situated has developed discussion upon the issues of gender and race.⁵

Aesthetically the gestural components of the film extract the ideological representations of black culture within a multicultural setting. One character in particular, again played by the same actor in the previous movie *Boyz n the hood* Oshea Jackson, can argue that these motifs or recurring actors have helped define Singleton as an Auteur through their creative improvisation of character gesture. The introduction of a new character in a film insists that the Auteur may need to exclude these character gestures from that particular actor and implement new film components that may have been recurring in previous films. However Singleton has denied this and instead of using the same actor in different movies, he has kept the same characteristics of the character but replaced the actors, thus the importance of gesture. So is it normal to see two different actors play similar roles? No because we see it all the time from originals to sequels, to prequels and originals. The constant evolution of character is influenced by character gesture and may in part be the defining factor of film style for many film making Auteurs. Singleton presents this to us when he has attached similar characteristics from the character, Ricky in *Boyz n the hood*, to the

⁵ Fordham S & Ogbu J (1986) *Black Students School Success: Coping with the "burden of acting white"* p. 4.

main character of Higher Learning, Malik Williams played by Omar Epps. Both have athletic characters and show similar character gestures. Singleton may have used these characters to highlight the importance of gesture but at the same time introduced his own style by changing the actor but keeping their characteristics the same without being the same character.

It is evident that gesture between characters acquires a reflexive indication towards performance. The artistic value of expression is original and determined by unconventional procedures that define performance led practice and self-reflexivity. The selection of actors to play specific roles are significant to what type of gestural context the film director is asking for and may in fact define why an Auteur director relates so much to one particular style of acting. It may be the case of introducing new characters to the same actor that separate the differences between a good Auteur and a commercially based filmmaker and reinstate these qualities of character performance, however it is the manipulation of performance between settings that Singleton has intentionally used. This could in fact highlight different film components such as costuming which may in fact be needed to include the value of performance from the same actors used between films. The significance of the afro used in Higher Learning, may relate to the change in character between the same actors of a John Singleton film however it had developed a national identity which recognises the constant struggle of black American cultures in American propaganda.⁶ Singleton uses the representation of the afro in the film to challenge the ideological representations of white supremacy, therefore primarily used to separate the role of each character between the same actors

⁶ Brooks D.E & Hebert L.P (2006) Gender, Race and Media Representation p. 298-305.

but also present its purpose. Similar traits of costume design inflict purpose and meaning which could alter perspectives if used in completely different settings, therefore enhancing the significance of costume design to perpetuate this?

In earlier films prior to the release of *Higher Learning*, *Poetic Justice* (1993) was another film created by Singleton that looked at similar issues within a specific context. The main character Justice played by Janet Jackson is grieving over the murder of her boyfriend and is forced into a relationship with Lucky played by Tupac Shakur. The development of this relationship shows the pre conceived storytelling that Singleton is noted for often questioning why he has created a back drop story from an earlier film such as *Higher Learning*. In particular with *Poetic Justice*, Singleton has signified his interests primarily on a more dramatic, comedic tone highlighting the struggles of relationships between young black couples.

The characterisation of *Poetic Justice* as a film infiltrates the colourisation of black beauty, emphasizing the importance of multicultural dilemma. The film with regard to the recognition of what typifies Singleton as an original film maker is uniquely astounded, discriminative to a point but encouraging in terms of producing a film with positive outcomes in adjacent to the violent representations we have become accustomed to seeing in other Singleton films.⁷ It is adamant that the environment in which the film is placed, still continued to show the poverty and violent representations, but it was not the primary focus and was barely even recognised. The reversal of context and character seem to be switched in relation to *Higher Learning* which had its violent characters set

⁷ Leblanc L (1998) Observing reel life: Using feature films to teach ethnographic methods - Teaching Sociology, JSTOR - explains using feature films as methods to instruct cognition with students, for instance a reflection of learning youth subcultures while watching film..

within a so called peaceful environment. It is clear that Singleton is challenging the concept of context and character and producing the different outcomes within each setting, often one contradicting the other. This is evident in both films, which may entail that he may be trying to reject the negative stereotypes as a result of his first movie, *Boyz n the Hood*. Again we come back to gesture and its significance with regard to film response and perception.

The aesthetics of gesture in *Poetic Justice* is adherent, intentionally implemented to conceptualise the ghetto style of living. The symbolic use of the post office and the hair salon as a symbolic place of gathering in a poverty stricken community signified the importance of breaking down stereotypes within the diaspora and poorer communities. These symbols of informal gatherings seemed excluded from the other films but were influential in separating the negative representations from the positive in this one. Identifying these symbolic representations, each combining to give its added impact depending on what effect he was looking for, respectfully adhered as symbolic of nature through materialistic value but positive in the light that the hair salon had become a sanction for the poorer communities to idolise and respect. The costuming and style of the characters in the film in particular the main character Justice, epitomised the expressive nature of the setting in which she was placed, but at the same time did not overestimate her presence as a grieving soul from the ghetto. It was evident that she was to be shown as ghetto, such as the baggy clothes but it was her hair that symbolised the infusion of style and context, often referred to as an expressive representation of ghetto in a public environment. Therefore her hair was a symbolic representation of the salon distinguishing the difference in settings through character.

Singleton unlike in Higher Learning combines the two settings of ghetto and public in Poetic Justice but does not highlight any outside negative influences. He also rejects the negative influences from within the context of the film but only scratches the surface of violent transitions, again only focusing on the positive outlook of the film through comedy and narrative components.⁸ Poetic Justice is completely original and does not venture off into the violent adaptations that have reflected the negative connotations and stereotypes in his other films but may have influenced him in comparing the two different outlooks of romance and violence as seen in Higher Learning. The combination of the two are more highly detailed in the films after Higher Learning, but it is the influence that he has had on other directors in these films that may have gained the most interest.

In 2005 Singleton helped direct and produce two films, Four Brothers (2005) and Hustle and Flow (2005). Although he did not direct the film Hustle and Flow he did direct the film Four Brothers but was not the author of the film, insisting that his influences were in connection to the creative collaboration of other people. When analysing both films, it seems that they have derived from the narrative of his earlier films but focus more on the aspects of violence rather than the implications of romance. Four Brothers consistently evolves around the relationship between kin and addresses an added dimension of multi-bilingual and gang violence. In his earlier films we see the fight between black and white but in this film we see them together as a gang of step brothers. Because Singleton was not the author of the film we could argue that these

⁸ Park J H, Gabbadon N G & Ariel R (2006) Naturalizing Racial Differences Through Comedy: Asian, Black, and White Views on Racial Stereotypes in Rush Hour 2. Chernin Annenberg School for Communication, University of Pennsylvania, Philadelphia, PA 19104 - helps explain the positive representations of cultures and races in black film by reversing the effect of negative representations.

ideas were not his own but aesthetically it is evident that his influence on gestural behaviour is seen with regard to the main character of the film Bobby played by Mark Wahlberg. It seems apparent that Singleton was trying to adapt to this idea of multilingualism, insisting that the characteristics of a black male be applied to the character of a white male. It is also evident in Hustle and Flow, a film in which he was a producer showcased the multi-cultural gesturing with the white female prostitute character Nola played by Taryn Manning and the white gangster rap music producer Shelby played by DJ Qualls.

As for his fixation on gang violence, both films present large doses of violent behaviour adding to the fact that it is triggered by capitalism, patriarchal and sexist's representations as seen in his earlier violent films. Four Brothers does have the symbolic representation of a matriarchal order such as with the dead mother which brings the brothers back together, but Hustle and Flow seems to downgrade the female role insisting that the female characters in the film are empowered by their role as the downgraded prostitute of a pimp.⁹ This phenomenology of the male gaze is empirical that the interactions between male and female characters are dominated by the male character therefore maintaining control of the scene with gestural and social cues. Four Brothers allowed for bilingual gesture and the adherence of maternal coherence to enhance the narrative of the film but Hustle and flow relied on a patriarchal presence to navigate its way around the storyline. So how is it, Four Brothers is still violent without the violent triggers of capitalism, patriarch and sexists representations?

⁹ Mulvey L (1989) Visual pleasure and narrative cinema - Visual and other pleasures, - Springer explains the control of the male perspective in film by downgrading the female representation and empowering the role of the male.

The writers of the film David Elliot and Paul Lovett have placed emphasis on the concept of survival and struggle, and growing up in the mean streets of Detroit. The setting and environment of the film add to the struggle, insisting that we as the audience are compelled by the survival process in which Detroit is faced with in their everyday struggle with gang violence and poverty. Hustle and Flow also shows the same struggle of survival and retribution perpetuating an ideological fascination with hope and despair all nostalgically driven into a symbolic presence of violence and chaos. So is it fair to say that Singleton's biggest attribute towards film is his insight towards violence entangled into a system of inter-relational gesture and gangbanging in which challenges the formalities of setting within its very own context?

The context of every film is important to identify because of the value it has in determining the perspectives in which Singleton wishes to present. It seems Singleton has developed a case of using his films to break down black stereotypes and social barriers in an American context to present an awareness of social crimes and injustices. His style tends to challenge the opinionated view of the public, insisting that an audience response may see into the very dilemmas that have liberated the boundaries between the negative and positive representations on black culture in film and within a public forum. It is fair to say that his style of filmmaking is gestural and adherent to violence which in turn is completely original in terms of creativity and purpose.

Quentin Tarantino

Another well-known auteur, Quentin Jerome Tarantino has been regarded in the film industry as an expert in aesthetic violence and gore. His take on multi-dimensional narratives and referral to popular culture have helped increase his popularity among young movie lovers around the world.¹⁰ In 2009 Tarantino helped write and direct the movie *Inglorious Bastards*, a lesser known film, compared to his blockbuster hits *Pulp Fiction* (1994), *Sin City* (2005) and *The Kill Bill* series (2003-2004) but none the less a very worthy film to analyse the film aesthetics and decipher his filmmaking abilities and commonalities. Together with *Django Unchained* (2012) and *The Hateful Eight* (2015) we will try to interpret the semiotic connections between each film and develop an idea of what type of conventional layouts and film tropes are significant as his role as the film auteur.

Inglorious Basterds (2009) is a fictional film written by Tarantino, based on world war 2 focusing on the quarrel between America and Germany in the backdrop of an early 1900s France. The film starts off with a German hijacking of a French farmhouse believed to be harbouring Jewish prisoners. The scene ends with a gruesome shooting of Jewish run away, promulgating the repeat of violent film beginning scenes that Tarantino is well known for.¹¹

In the end one hostage gets away and is forced into hiding. Tarantino develops a standpoint in the scene where the audience is engaged into a suspenseful remorse

¹⁰ Rennett M (1995) *Quentin Tarantino and the Director as DJ* - The Journal of Popular Culture, - Wiley Online Library - Director as a DJ or remixer of cultures and media 2012 pp. 333 – 354.

¹¹ Giroux H A (1995) *Racism and the Aesthetic of Hyper-real Violence: Pulp Fiction and Other Visual Tragedies* By: Social Identities 1:2.

when suddenly the mood is over run and the violence starts happening. His ability to immerse the audience into a nervous shock of displeasure is second to none, intensifying the dramatic nature of the scene and over extending the exaggeration of horrific to damn near terrifying. The intentional staggering of dialogue between the two characters enhances the staggering effect, impressing on the audience a complete state of nervousness, waiting in ore but knowing damn well that it was always going to end ugly. He refers to the reflective response of dialogue, opting for the expulsion of Jewish betrayal as slow and torturous rather than standardising the execution scene as a conventional hostile situation that audiences are more use to seeing. It seems that the adherence of evil motive had more interest than the persistence of an un-apparelled freedom and the presentation in the characters voices, tone and actions from both sides had expressed it.

Another scene in which describes a similar turn of events is the captive scene, where the American special forces known as the Inglorious Bastards have captured German prisoners and end up beating one of them to death with a baseball bat. Again Tarantino indulges us with his sense of violent humour insisting that the audience respond in justification to the inglorious acts and charismatically superiorize them as vigilante glorification. The address to popular culture is encapsulated by its overwhelming referral to American historical references, such as with the lead character 'The Apache' played by Brad Pitt. It seems that both patriotic symbolism and westernised propaganda had demonised the influence of the Native American tribal links but at the same time perpetuated an ecliptic meaning derived from the very history that demonised their past. Tarantino has expelled all ideas of western discrimination and propelled it into a

direction sent on exterminating Nazis on a grand scale, but as a Native American war chief. Deliberately implemented to liberate the ordered conception of capitalist patriarchy, it only seems fair to recognise its nostalgic representation, often defying the misconceptions of well managed film analogy but re-connecting the intentional purpose for film aesthetic through popular culture. The significance of the baseball bat being used by the New Yorker to beat the poor German soldier to death, again explains Tarantino's intent on symbolizing the popular characteristics of the American culture.¹² By wiping away the discriminative stereotypes, Tarantino has intrusted that symbolic measure can divide the conquest of liberation infusing the empowerment of cultural representations to underpin its cultural virtue. It is unknowingly injective that the purpose of these cultural representations are identified and most admittedly reshaped into cultural aspirations of defiance and reform.

In 2012 Tarantino wrote and directed the film Django starring Jamie Foxx as the lead character Django and Christopher Waltz again, as Doctor Schultz a German dentist, bounty hunter. Django Unchained is regarded as another Spaghetti Western using Tarantino's take on an earlier model and redefining its conventional outtakes to create a newer version of violent gun slinging at its finest.¹³

As with previous film, Tarantino starts this one in similar fashion but in contradiction to Inglorious Bastards the outcome is in favour of the good guy, where Dr Schultz is forced to shoot the slave driver and his companion's horse, trapping the man under it so that

¹² Rieder J (2011) Race and revenge fantasies in Avatar, District 9 and Inglourious Basterds - Again explaining the use of racial violence and cultural recognition through character representations.

¹³ Fagan A (2016) Interpellating Django: The Functions of the Gaze in Tarantino's Django Unchained, University of Connecticut ISSN 1751-8229 Volume Seven, Number Three p 10 - The final shootout explains the newer version of the imaginary perspective without the conventional control of the male gaze.

he could not move. In typical Tarantino fashion the build up to a violent, climatic entry is imminent and the man is left to the mercy of the black slaves he has tormented. Again Christopher Waltz has presented a sinister yet comedic approach to his performance exaggerating the uncanny twist of violence and amusement with deception. It seems the deceptive characteristics of Tarantino movie scene are similar in ways of controlling the response of the audience. We will always know the film is going to end in violence but never know how violent it can actually become. The dialogue is important in establishing an immersive sense of shock and Tarantino has again implemented conventions that over-extend this immersion. Quick witted character dialogue and expressions seemed ideal to fracture minute scales of dramatic response overwhelmed by the intensified classification of the shootout. The shooting of the horse perpetuates this, implying that the horse is shot in order to display the gaping hole that was put through its head. The shooting of the horse could also have a deeper meaning in relation to how it was treated compared to the black slaves. It seems imperative that Tarantino has purposely used the comparison of downgrading the image of the black man in order to increase the violence against the antagonist in true over exaggerated form. His emphasis seems more primarily on developing a screenplay which over-extended these forms of violent performances but at the same time connected each character precisely in order to inflict it.

From one scene to the next, the film revolves around a narrative with the intention to showcasing as much blood and gore as possible increasing the response levels of the audience through shock and unpredictability. Another scene which showed similar scenes where when the dogs ate the slave. Tarantino uses the intensity of these scenes

and develops them further throughout the film to recreate a climatic ending in which everything just ends up getting blown up. Another audience tingler was when Django shoots the white female maiden in a rebellious act of defiance which alleviates the boundaries between immoral and proper. This perpetuates a symbolic form of gender and racial defiance, increased largely by the misunderstood connections of class and rivalry between the two black and white female characters in the film.

In terms of multiplying added dimensions of screenplay aesthetics, one could argue that Tarantino has inducted multiple aspects of trauma and hardships subordinated to the extent that each setting and scene represented and presented the stressful purpose of hard work and death. Set in the 1850s, the film seemed reliant on western features and motifs which would have also influenced the costuming. The protagonist in nearly every Tarantino film always seemed to have evolved around some popular cultural or historic event such as, the apache in the Inglorious Bastards. Django Unchained is developed around an old 1966 Italian film, Django created by the Italian film director Sergio Corbucci in which the main character of the film, Franco Nero also plays a cameo role in the re-invented version. Tarantino applies his trademark style of adherence to popular culture by symbolising this effect with the cameo roles in which a lot of his movies do incorporate. It is this aspect of filmmaking that reconnects the old innovators of filmmakers to the next generation of filmmakers and Auteurs.

A preconceived sequel to Django Unchained, The Hateful Eight is another film that explores the multiple storylines and narrative components that Tarantino possesses. In the first 2 previous films we discussed the violent introductions, but in this film it is particularly driven by the story for the first 30 minutes in order to gain our first glimpse at

the violent terror that Tarantino films are known for.¹⁴ There is the occasional punch in the face, in particular of a male striking a female and a lot of swearing but it is not until they reach the ranch where we see the first violent scene. This scene is adherent to a Tarantino style scenario where the violence is expected but it is blood and guts everywhere. It starts off slow and as the first violent scene falls into place the next just seems to add on and by the end of the film, there is nothing left but dead people and glory. It seems the incomprehensible development of violent representation is all but created by the ever increasing suspicion of uncertainty in which each character addresses the sole adherence of internal brutality.¹⁵ It is this unpredictability within Tarantino's style of filmmaking that increases the regard for shock initialising a sudden repetition of violent expressiveness that perpetuates its very acceptance. Understanding the complexity of its triggering response, the aesthetics of the film imply that we as the audience are responding in tune to what Tarantino has pre-determined. It is by large a redefined factor that our interaction with a Tarantino film is conceptualised by the very instances in which he has purposely lead us to. It is in these instances that our immersion within the film is in alignment with its trajectory intention and is by no means randomly selected from its intentional purpose.

The source in which alleviates the boundaries of film immorality are related to the political uproar that Tarantino attracts with his particular style of filmmaking. The notability that violence against women and the equality issues with racial stereotyping is

¹⁴ Gervais K (2013) Viewing violence in Statius' Thebaid and the films of Quentin Tarantino - *Inglorious Bastards* with its violent scenes of burning movie theatres and a Hitler killing Jews.

¹⁵ Aitken S C, October 2006, *Leading Men to Violence and Creating Spaces for their Emotions* Department of Geography, San Diego State University, USA *Gender, Place and Culture* Vol. 13, No. 5 pp. 491–507 - emotional responses to masculinities by film.

only used in regards for creative purposes and that it is not the violence in the films that are the real murderers it is the murderers themselves. Tarantino does not reconcile with any of his films as violent adhesives for violent behaviour but insists that the public be mindful of the fact that it is only the violent portrayal in the film that he is acknowledged for.

Aesthetically the film does refer to a lot of historic relevance and is shot in the cold settings of Colorado. The film motifs used in the film such as, the letter from President Lincoln which the black character Major Marquis, played by Samuel L Jackson, had in order to prove his freedom and courage in the great American Civil war, relies on the recognition of Black American civil rights and its significance in a time of slavery and white superiority. Tarantino uses this as a symbolic reference recognising the difference in time periods and a possible glimpse at the process of change in which America may have encountered during those times. In true Tarantino style, he exaggerates this presence by casting a multitude of different nationalities, all interwoven into a film characterisation of violence, blood and gore. This is then increased in nobility, when at the end of the film the Lincoln letter is read out by the white supremacists sheriff, Chris Mannix, played by Walton Goggins, to his friend the Black Major, in order to signify the changing of times. In response, the Letter did trigger a sense of nostalgia and collectiveness of cultures but am still puzzled by the insightful purpose of its non-liberal intention. Be that it may seem amusing, Tarantino seems to have encompassed the struggle attached to the letter through violence, underlining that the black man and the white man both be injured after violently shooting all the bad guys in the ranch. His filmmaking techniques may seem simple but can also be effective in the form of

introducing liberating ideas within a context in which many filmmakers, particularly white, dare not enter.

From the very beginning of Tarantino's career, glimpses of how his work has developed have been cited or influenced by previous films that he may have appeared in but not necessarily been the director or author of. Many of these films incorporated and developed the style of filmmaking that we now see in a Tarantino film today.¹⁶ Roles such as a cameo role in a bar fight scene in *Desperado* (1995) showcases his talent in front of the camera often referred to as the comedic attire to a serious situation. His unwitting sense of humour backed up by a psychopathic envy of creative reasoning is second to none, conjuring to an artistic adherence for egomaniac possibility and potential. If by immorally crazy we mean insane, then yes Tarantino significantly represents this to a certain degree but acknowledges the comedic value in which a violent scenario can still remain humoured.

It is with no doubt, apparent that evidentially the violent attributes of a spaghetti western are by far his biggest notability in film making. These adaptations seem to have been influenced by previous encounters such as the movie *From Dusk till Dawn* (1996) in which the portrayal of a vampire's' empire is vanquished by a team of gunslingers. We can relate this to his fixation on violent situations, insisting that each role he has played in another director's movie has played a major influence towards his development as an Auteur filmmaker. *Desperado* dwells upon empathy of self-pity and struggle all in-avertedly connected by violent shoot outs and murders. Though Tarantino is acknowledged for his over exaggeration of violent situations, it is his role as

¹⁶ Holm D K (2004) *Quentin Tarantino: The Pocket Essential Guide* p 20.

an actor in these films that underpin his connection to the influences which may have helped him produce such violent scenes in his own films. It seems there is nearly always a scene in every Tarantino directed film that presents a similar placement of comedy mixed with violence and gore. The constructional appetisers of aesthetic violence inclined to redirect respected response therefore perplexed in dismembering the artistic complexities of expressive violence and insightful recognition.

In a more detailed verification, another similarity these films share with Tarantino's own filmmaking style is the placement of a violent scene at the start of nearly every movie, such as with *Desperado*. The movie starts off with one guy talking at the bar, telling a story about a Mexican gunslinger. Tarantino starts many of his movies in similar fashion but imports more blood and gore. It is imperative that Tarantino has been placed in a similar scene in the same movie which indicates that he has promoted and evidentially owned this style as one of his own. It has become an indication of what a Tarantino film is most likely to have in it. Even the mood is set accordingly to the aesthetics of how the scene is used. From film to film it seems that the purpose of this scene in particular is to be a blueprint from which Tarantino has inflicted his filmmaking vision as an Auteur. When used in his own film, the scene does not have any artistic relevance in any circumstance but it is so repeatedly used to the point in which the representation of its use is symbolic. The liberation of the audience is left up to the actual expressive attributes the film may actually contain, but it is through these film tropes that the Auteur has left their trademark in an artistically valued setting of film appreciation.

Though categorised in conjunction with an ever growing list of Auteur filmmakers, Tarantino has surely added his own unique style and influence, derived by work that

may have given him the insightful vision of filmmaking that we now see in his films today. It is through these concepts and conventional film making styles that the role of an auteur has fast developed into an artistic society of film expression and relativity, insisting that we as an audience respond insightfully towards the increasing value of an artistic liberation through film. It is through the work of Tarantino and most cases many others that have helped revolutionised the artistic attainability of film making within a specific setting.

James Cameron

Known for his recurring themes such as the technological age versus man, the love story between the two main characters, a dominating matriarchal presence and the disasters and overturn of capitalism, Cameron has ignited our imagination with complex situations developed within a simple storyline and simple objective. Although it may seem difficult to comprehend such obscurity beneath the semiotics of a film's aesthetic nature, Cameron's films are not at all too difficult to understand and because of this, are easy to derive aesthetical meaning. We will look at three feature films that Cameron has helped write and direct, The Terminator (1984), Titanic (1997) and Avatar (2009), hoping that by doing so we will initiate a better understanding of how he has also contributed to the filmmaking process as a filmmaking auteur.

The technological advance of human behaviour and thirst for corporate greed meets eye to eye in this classic, as Cameron has created a feature film which alludes to the violent repercussions of a world destroyed by our very own hands. The film is set as a

time shift between future and present and has been plotted around the story of a boy who is not born yet but is under siege by an army of free thinking killer androids that are sent back to the past in order to exterminate the mother before the boy is born.

Cameron uses a choreographed scene of electrical time warping with the main villain played by Arnold Schwarzenegger, introducing the connection between technology and human. These recognised interactions of humans and computers significantly intensify the intended presence of a sci-fi genre movie but what makes it uniquely recognised as a Cameron film is the story of connection between android and human.

The connection of death and life somehow scares us as we are used to life preserved as a life force but when it is perpetuated as life attached to material with no life, an uncomfortable presence overwhelms us. There are multiple indications throughout the film which sole purpose is to intensify the horrific nature of the uncanny, most commonly used was the killing capabilities the android possessed in order to destroy its target. Cameron has added new meaning on to what is already uncomfortable and has over zealously made it even scarier.

Another added dimension in which Cameron has played with is the human shedding capabilities the android possessed, where a bulletproof skeleton intensified the shredding of human flesh once damage was inflicted. This again perpetuated a sudden shock of horror, but more importantly undermined the significance of human life. It was his purposeful intention to show the struggle between android and human both externally and internally which in turn was forced between a conflict between good and evil. The evil intentions of the android in the first Terminator movie was to intensify death as an extreme measure of android representation but was somewhat challenged

in the second Terminator movie. Do we now see the android in a different light of life and death or was it this struggle between good and evil that became the defining factor in which determined the difference between a materialistic life force and a dead robot?

Terminator 2 Judgement Day (1991) did challenge this view of the uncanniness to an extent, often referring to what actually did make a materialistic representation of life more humanistic without the attachment of death. It could've been that the bulletproof skeleton of the android was more addressable because it addressed the notion of protecting life rather than destroying it. But does this still inherit an uncanny presence of life attached to a lifeless object? And if so, was there a connection between why it had a life force attached to it in the first place? The answer still lies with what we as humans are comfortable with when dealing with androids but it was not the reason for why something with no life was all of a sudden brought to life. Therefore the purpose in which this being had life maybe the reason for why the android in Terminator 2 was set in a storyline to protect life.

In spite of controlling the audience's attention with a strong storyline and special effects, Titanic is based on a historic event and Cameron uses it to develop his own story on what might have happened at that time.¹⁷ The movie still had a very strong narrative, with a relationship between the two main characters Jack Dawson, played by Leonardo DiCaprio and Rose Duwitt Bukater played by Kate Winslet and evolved around some extreme stunt display and special effects with regard to the sinking of the ship itself. However it is the relationship between Dawson and Bukater that sets it apart

¹⁷ Gerstner D (2002) Unsinkable Masculinity: The Artist and the Work of Art in James Cameron's Titanic Cultural Critique, 50, Winter, pp. 1-22 (Article) Published by University of Minnesota Press DOI: 10.1353/cul.2002.0007 p-4.

from an ordinary romance movie. Cameron has developed a keen eye for romance in his film, he's even displayed its relevance in a film filled with violent shoot outs and killer androids from different time eras. So for Titanic to gain the most interest, Cameron had to develop a love story that could pull even the most hard-core, violent, gun slinging movie seekers into a movie which had the one major traumatic sinking scene towards the end of the film.¹⁸ The emphasis was put on a rare diamond necklace called the Heart of the Ocean which a drawing of it with Rose was retrieved in a box by an explorer when looking through the shipwreck at the bottom of the ocean eighty years later. The relationship between the drawing and the necklaces sparks debate on whether or not the necklace was still around or had been lost with the ship forever.

The film semiotics in which Cameron uses to enhance the romantic aesthetics of the film are interwoven into an artistic devotion to character interaction, setting, sound and even costuming.¹⁹ The love triangle between Rose, Jack and Rose's fiancé, Caledon Nathan Hockley, played by Billy Zane, somehow subdue to nostalgic representations of deception and lust but are put to the test in the later stages of the film, when the trauma of the sinking ship start to unravel the climatic purpose of a romantic narrative. It is not unquestionable to mention that the fictional romantic storyline was implemented as a subplot in relation to the actual event, but Cameron somehow did seem to allow for a characterisation of intense drama to over exaggerate an accurate account of what really did happen. There are parts during the sinking of the ship which are held accountable

¹⁸ Rushing J H, Frenz T S (2000) Singing over the bones: James Cameron's Titanic - Critical Studies in Media Communication, - Taylor & Francis - - 'the reinvention of the myth' p 12.

¹⁹ Brown S, McDonagh P (2013) Titanic: consuming the myths and meanings of an ambiguous brand ... - Journal of Consumer ...- jcr.oxfordjournals.org - p 601 - Are the settings and narrative correct? This article explains the ambiguous nature of commercialisation and how it typifies a film based on historical events.

for its intentional use for audience shock but in other incidents, in particular the orchestra going down with the ship while still playing seemed a bit too unbelievable. The jump between what was fictional and what wasn't may have overlapped in some places, causing the film to inherit support and salience in places that would only push the nostalgic representational theme that it had intended to.

The setting did not look like by any means as an easy task to construct, as Cameron's focus always seemed to be on supporting the development of the love story between Rose and Jack. Ways in which the environment of the film did enhance this representation of romance, were the presentations in dramatic sequences in which the audience could engage in close ups of the characters in their surroundings, such as with the poster of the film with Jack and Rose at the front of the ship. The colour was bright, the characters costuming seemed comforting and the wind was streamed just right for the scene to encompass the romantic feel. In contradiction, the climactic scene after the ship had sunk and Jack and Rose were stuck out in the middle of the ocean in freezing temperatures which had been redefined by frozen icicle hairs and pale white skin under a black night sky with moonlight as the only lighting. The only intention of the scene was to acknowledge the freezing temperatures but also contribute to the death of Jack Dawson, left to sink into the abyss of the ocean spread. However Cameron does alleviate this by presenting a dream state of unconsciousness as Rose, no longer a young female in distress slowly dies of old age as an old lady remembering her time she spent on the ship, following the infrastructure of an intact Titanic to the spirit of her dear beloved.

In 2009 Cameron had written and directed the movie Avatar.²⁰ The movie was created using computer generated imagery better known as CGI, and in similar fashion to Titanic revolves around the intergalactic relationship between Jake Sulley, an injured human marine reincarnated as an alien, played by Sam Worthington and Neytiri, his female alien companion, played by Zoe Saldana. Again Cameron has developed a relationship that shows two characters coming from two different cultures and is forced into a conflict of loyalty and betrayal. Cameron's acknowledged the implications in which deteriorates the boundaries between inter-relational characters but states that the actors presented a strong enough performance for the relationship between a human and alien to be seen as believable.

Ok the human character Jake Sulley is reincarnated as one of them but his role in the film was intended for the specific reason of creating a meaningful relationship between human and alien without getting too weird and awkward. It also depicted the journey of moving from one culture to another and seeing through the eyes of somebody else's perspective, perspective with regard to a new culture and identity. This allowed Cameron to create an imaginary world which could reach the outer limits of human perspective but at the same time still address the cultural problems of corporate greed and colonisation.²¹

The conflict between machine and man is again shown, but Cameron has challenged the idea of singling out previous experiments of thematic expression and combined

²⁰ Brown W (2012) Animation Ng Avatar: An Introduction <http://anm.sagepub.com/> Animation <http://anm.sagepub.com/content/7/3/221> The online version of this article can be found at: DOI: 10.1177/1746847712459595 2012 7: 221 pp 221- 224.

²¹ Watson J D D (2012) 'Now We Are All Avatars' Institute for International Studies, Brown University p 182.

them to create a multidimensional approach to filmmaking semiotics. It seemed as if his previous work had influenced a lot of the film tropes that are addressed in this film in particular and combined presented a theoretical case to the film making capabilities that Cameron may have wanted to express all together in one film. One example is the recognition of strong female characters which are seen in Titanic and Alien and are shown implicitly in Avatar.

The aesthetics of gesture and facial features are presented through performances using motion capture which allowed Cameron to store multiple digitizations of face and bodily movement. The animated characters are then treated as digitised versions of actor performances and the gestural features are significant in developing the characters main characteristics. Cameron has combined the methodology of supporting the context of computer generated imagery but leaped further in also recognising the representations of jumping from the human world into an animated one. With regard to the female character Neytiri, Cameron has chosen to keep her within the context of animation but used another female character in Sigourney Weaver who plays the human exobiologist Dr Grace Augustine but also jumps between both worlds to separate the boundaries of computer generated imagery and non-animated filming. Weaver is most recognisable in Cameron's previous film Aliens (1986) where she plays the alien survivor, Ellen Ripley investigating an Alien colony. The film is similar to Avatar and acknowledges the strong female role in Cameron's arsenal of film making characters. Dr Grace Augustine is somewhat non-existent in Avatar as a female heroine but the animated character Neytiri, even though presented in animated form, is displayed artistically through motion capture by Saldana as another strong female heroine. One

could argue that the female role in a James Cameron film is not always categorised with heroine qualities or capabilities, such as with the portrayal of Rose in Titanic. But none the less, each character plays their specific part in presenting a matriarchal order in which the female role is triumphant or victorious, compared to their male counterparts, such as with Rose surviving the ship sinking in Titanic and Jack dying. In the Avatar, the male character dies but then is suddenly brought back to life by the help of his female companion and the magic of the Navi mother goddess Eywa. He is also described as being a crippled in human form but made into a warring partner with his female companion in alien form, suggesting that the matriarchal order of Eywa has more positive advantages than the patriarchal order of the human general who they are at war with. One can only imagine which side Cameron had aligned with.

A year after the release of Terminator, Cameron helped co-write the screenplay to the second chapter of the Rambo series, Rambo 2 First Blood (1985). It is clear that Cameron was experimenting with his role as the screenwriter but to his credit did not over complicate the simple narrative that he was forced to develop upon. The film did not reflect the style in what we now know and have become accustomed to as a James Cameron film. If it were not for the one liners and cheesiness of over sympathised patriarchal stubbornness, Cameron's days as a screenplay writer might have been numbered. Not saying that the screenplay was any good, but it can only make you wonder why he had chosen to navigate the dialogue of a film that evolved around the patriotic depression of a Vietnam War veteran. Was there ever a movie where the implied intentions of the male gaze would instruct as much disbelief as possible between audience and the main character? Not to say that Sylvester Stallone's

portrayal of Rambo was bad, but none the less, there were parts in this movie that did not reflect any of Cameron's noted transitions through film which in hindsight may have acted as a learning lesson for why he chose female characters as leads in his own films. The character of Rambo seemed so intoxicating that the lead role was never in any way unjust and always seemed to have the premeditated instinct that he was always going to make it to the end of the film. One example of verifying his untouchable incarceration was when he was freed from the prison camp by his female sidekick Co-Bao played by Julia Nickson. They managed to slip in one scene of an actual friendship bonding but then ten seconds later she is shot dead by a pursuing gun party. Whether that was to do with emphasizing the unpredictability of war or increase the ego of the lead character for his final stand-off with the enemy. It all seemed too simple, predictable and cliché, mashed up in an uproar of violent gunfights and big explosions.²²

Cameron downplays this security of male untouchability by casting two male characters against each other for the attention of the female character, such as with the Titanic. The character of Jack as the charmer but ends up dying and the cowardly behaviour of Caledon the overprotective fiancé who survives the ship sinking, suggests that Cameron has used their conflict as a reflection of male characters used in the movies such as Rambo and the Terminator. Both are patriotic male characters who play uncompromising roles of invincibility. But it is evident that Cameron has casted the companionship of female roles in his films that are not left to hang out and dry like in Rambo for example. It seems that he intentionally used the character of the Terminator as a split characterisation of two different personalities and gave them each to their own

²² Jeffords S (1993) Can Masculinity Be Terminated? p345.

the quality of patriotic death and cowardly survival. Symbolic indications of these attributes are non-existent in the character of Rambo, which is why the unfortunate demise of his female sidekick helps support this claim of male invincibility. However it is apparent that the Terminator is deemed to act in accordance in the same regard as Caledon and Jack Dawson, so therefore may represent a more authentic verification of transition between two separate characterisation personalities.

It may have been a discussion arguing the impact of developing and creating your own film rather than writing a screenplay for another writer and director that identified the positive and negative impacts, however whatever claim it may be the films he created and directed seemed to suit the ideal perception of how an audience would engage and respond.²³ The films in which he had no control over did give him an insight into the influence of patriarchal representations and may have also contributed to his film perspective of the second Terminator movie, which was made after the second Rambo movie. However it was his own unique style of filmmaking in general that separated him from a box office genre movie junkie to an Auteur film enthusiast.

Reflecting on John Singleton

Watching John Singleton movies when I was a child use to make me think about how vulnerable life really was when growing up in a poor neighbourhood such as I did. I had experienced the same ordeals as what he tried to project in his film and in many cases tried to emulate some of the gestures and characteristics that his characters in the film

²³ LeSueur S C, Rehberger D (1988) Rocky IV, Rambo II, and the Place of the Individual in Modern American Society - The Journal of American Culture, - Wiley Online Library p 345.

would do.²⁴ It seemed that this type of interactivity between audience and character addressed a connection of inter-relational motivation that I still recall to this day. The influences many of his film had on me as a child proclaim too many of the ways I look at things with regard to poverty, violence and cultural indiscretions.

Singleton looks to oppose the involuntary oppressiveness of multicultural segregation and expresses his own perspective from a diasporic point of view through film. In many circumstances, he has over ruled the compression of capitalism and returned its ideological state to a political standpoint where certain motivations and social issues are questioned. We concur in extending our gratitude of faith and reconciliation in underlining the common faults in which society has sustained in order for cultural reliabilities to be taken from the poor. He had addresses this to a certain degree and maintains the cultural integrity of each party in order to withstand the cultural backlash that may have well developed from shooting these films. The opinions of the film maker seemed to be under scrutiny of false accusations and unrelated truths that may have caused a cultural uproar of instability and in aversively downgraded the cultural representation of America. However being that it may, Singleton was never in doubt of relaying a message of defiance and rebellious intuition that congregated into a reform of cultural reconciliation and insightful liberation. His films enabled people from all walks of life to see a truthful perspective of how the poorer communities actually lived and what reasons and motivations were reflected as an accurate representation of project living through trial and tribulation. Even though the response to the films did encounter

²⁴ Kipp M (2016) Gesture and Emotion: Can basic gestural form features discriminate emotions? DFKI, Saarbrücken, Germany kipp@dfki.de Jean-Claude Martin LIMSI-CNRS, Paris, France martin@limsi.fr - the idea of gestures generated from emotional affect which may lead to mimical behaviour if emotionally triggered.

stereotype reviews, Singleton's main intentions were identified and were presented aesthetically in relation to what he intended how audiences would perceive.²⁵ It could've been by coincidence that his films did inspire a realistic reform of diasporic understanding.

Reflecting on Quentin Tarantino

The interest in Quentin Tarantino films developed when I was at high school. I had previously watched *Desperado* starring Antonio Banderas and was amazed at how many women fancied Antonio Banderas. His relationship with Salma Hayek, had gathered a lot of interest among South American film lovers. The film also showcased a lot of new innovative ideas such as the guitar shootings, but it was Tarantino's cameo role as the drunken comedian who gets caught in a crossfire between Banderas and the crooked barmen that drew most the attention. This was the first time I had seen Tarantino in a film. My first reaction was that his presence of comedic value was very good. He was also very good at adding his own twist of comedic horror and had the ability to undermine the seriousness of the situation but still emphasize its full intention. His cameo role in *Little Nicky* (2000) as a Deacon signified the comedic and violent inception of the movie but also perpetuated the down to earth nature of his character. Furthermore he would produce film that could argue a political stance often causing controversial debate between audiences and reflect interest of artistic progression in

²⁵ Morley D and Chen K H (1996) What is this 'black' in black popular culture? Stuart Hall Stuart Hall Critical Dialogues in Cultural Studies Edited by The idea of acknowledging the black representations in black society and correlating it to what black culture really is in terms of how John Singleton identifies it for himself through his movies Chapter 23.

which helped revolutionise a political aesthetic purpose for film making using commercial atonement.

What interested me most about Tarantino's film making ability was the regard he had for popular culture where he would always refer to historical references through cultural dilemma. The discrimination between Black and White always seemed appealing as Tarantino developed a style in which cultural boundaries and segregation would always be challenged, signifying the importance of multicultural liberalism and imagination.²⁶ He manages to immerse the audience into a world of struggle and persecution, enticing audiences to relate to his film on another level often presenting how social attitudes, social opinion and perspectives in this world can be challenged. As a young teenager growing up I rarely ever did see a film that would challenge the authoritative view of society and was never really presented with media outlets that would showcase this type of opinionated appearance. I think it was not until I saw Django Unchained where I really did witness the true acquisition of cultural instabilities. At times challenged and managed to reconcile with the segregating nature of cultural discrimination.

The performance of Jamie Foxx as Django and also the costume design revealed certain semiotics and stereotypes that perpetuate a more implicit remand. The symbolic reform in which he is transformed from a slave to a fully trained bounty hunter implies that we are to acknowledge certain aspects of his character and development and relate them to our own struggles through the context of a discriminative society. Pulp Fiction (1994) was another cult classic that showcased the talents of Samuel L Jackson as the gun slinging Black American gangster who seemed to fit into the cultural context of this

²⁶ Bonilla Y, History Unchained (2013) p 72.

pre conceived Hollywood view of a Black American cowboy. It was never seen in earlier western films and for Tarantino to utilise the cult of the black American gangster and reveal its relationship with the influence of cowboy characteristics, explained why the boundaries between white and black stereotypes were always challenged.

In earlier western film, cowboys and Indians were always at war with each other and the Indians were always seen as the bad guy. It was not until the early 90s or the late 80s that we saw movies such as *Dances with Wolves* and *The Last of the Mohicans* where movies started to show the evil corruption of capitalism and colonisation. The Cowboy was starting to be portrayed as the bad guy and in some ways was saved by the intervening of the black American bad guy gangster which had a similar persona. *Django Unchained* challenges this bad guy representation and explains to us the reason for promoting a good guy cowboy character and bad guy cowboy character. By challenging the negative persona, a positive character was inevitable through Tarantino's eyes as he constantly manipulated his way around the negative connotations often in regard to his obsession with popular culture. It seemed Tarantino was always in favour of engaging the audience with an imprint of popular aesthetics, but managed to interpret the ideal situation in which the audience could relate to it somehow. It feels that he has chosen examples from other popular films and inflicted his own style of story development generating new concepts in which underpins these cultural conflicted interests.²⁷ Almost unaccountable of rejecting a sense of dramatic nostalgia continuously begging for an amusing tale, the immersion between Tarantino's

²⁷ Harris M (2011) *A Love and Cinema - Cinephilia, Style, and the Films of Quentin Tarantino* (thesis) submitted to the Faculty of Graduate Studies and Research in partial fulfilment of the requirements for the degree of Master of Arts in Film Studies - referencing films and mimicking them through his own films.

concept of engagement and what he has presented to us, gives neither an empirical definition and purpose but rather the insightful response to a much needed demonstration of performance, through an artistic direction. The impact of using a serious situation and making it not too comedic but enough to add something to the dialogue.

Reflecting on James Cameron

My first experience of a James Cameron feature film was when I first saw the Terminator (1984). I was born the year it was released so did not have the initial release impact it would have had like with other people, but managed to succumb to its hype when I saw the follow up that was released a few years later. James Cameron had that blockbuster approach to filmmaking that engaged with the younger audience in particular and appealed to younger males and females especially through the representations of strong heroic characters and equally strong female characters.

The aesthetics of strong heroic characters were usually hyped up, having extraordinary powers allowing the audience to use their imagination to connect to the heroic influences portrayed by these heroic character representations.²⁸ Semiotic advances were more in tune with my own definition for heroism presented with at an early age and I was entirely surrounded by these influences through media whether they were male or female role models in general. The male heroic genre was

²⁸ Barrionuevo A (April 10, 2010) Tribes of Amazon Find an Ally Out of 'Avatar' - With regard to his experiences in the Brazilian rainforest James Cameron has used it to create his stories and the heroes and heroines in them, in particular the Avatar.

interpreted in many forms but my experiences with heroic gestures were often referred to through a patriarchal order. Rarely was it evident that the male heroic character was unjustified by a non-patriarchal rule, primarily in conjunction with the aesthetics of the male gaze. Our behavioural patterns and social dilemmas consists of copying certain behaviours from images and audio through media insisting that we partake in the immersive activities of what the westernised media may have bestowed upon us. The male gaze is one behavioural pattern that deprives the female character from her role as a strong matriarchal instrument in film. She is merely there to uplift the ego of the male counterpart hoping that by doing so her own female character can be signified in a male context. The sexualisation of the female role is a major influence in western culture, so is the patriarchal order and capitalists appeal.

Cameron has used the female and male character roles in the terminator to full effect by separating these two identities and giving them negative and positive impacts.²⁹ Both male characters in the first Terminator movie end up dying at the end of the movie suggesting that Cameron has used their death to signify the importance of the female character in the film that does not die. This matriarchal order that Cameron has implemented into most of his films is specified by this particular method, killing off the male characters and presenting a struggle of survival for the female character. The western view is built around a patriarchal order of male sacrifice and patriotism, therefore there are boundaries in which the male gender is contextualized. A theological understanding of western opinions tends to idolise the sacrificial role of the male insisting that it is our duty as men to uphold these traditional values and withstand the

²⁹ Hills E (1999) From 'figurative males' to action heroines: further thoughts on active women in the cinema - An explanation for female action heroines.

ideological differences that seem to complicate them. Cameron does not necessarily promote the opposite but coincides between the roles of the male and female characters and allows them to support each other in terms of lifting each other's personas and charisma throughout the movie. The perspective of death and the symbolic form of sacrifice is implicit and is conducted in a patriarchal manner whereas Cameron's portrayal may suggest that the matriarchal perspective offers an explicit definition, implying that we are required to calculate the implications of death and how it should be viewed in terms of which levels characters show dominance. Does the survival of the character determine whether the gender role in the film is dominant or is it the actual death of the character that is held in higher regard? Is survival more important than sacrifice and if so how do we tell?

To resonate with the ordeals in which each character took, Cameron again, simply encourages us as audiences to carefully engage with the performances of each character and determine through an artistic perception on whether survival is more significant than sacrifice. For example does the aesthetics of Jack's death in Titanic show more emotional expression than Rose's survival and then death after the ordeal? When watching the scene of Jack letting go of Rose's plank and falling to the bottom of the ocean, the sudden shock that Jack was not going to make it hits you and eventually subsides in a natural response to the horror of loss and death. This emotional response is transfused into the character of Rose and her struggle to maintain that sense of loss was key to the expressive states in which each of these characters were presented. It was the emotional performances of Rose after Jack's death that explains the immersive complexities from audience response to character performance. By completely holding

the emotional response of the audience the characters performance can therefore be regarded as expressional and may in well typify a better understanding of how female and male character roles are regarded as the most dominant. Sacrifice and death may initiate the emotional senses but it is the expressive performance to deal with survival and emotion that is significantly more important, emotion being the key to completely understanding the insightful nature of each character's purpose.

Understanding the emotional attachment of an artistic expression in a western context ideally should specify the principles of thought and action and how they are expressed emotionally through performance with regard to gender and role. Cameron has used semiotics in his film that signify the salience of a situation or mood and enhances it by protecting its emotional essence. The trigger for emotional response is important in using film aesthetics to initiate and prolong emotional feelings and affects. Cameron's intentions seemed quite clear and it seemed to develop emotional connection between the characters and the audiences. The characters interaction always seemed to be intensified by the soundtrack, and further defined by the environment in which they were shot in. Living in a small town village far away from the extraordinary atmosphere of a sunken ship and large seas, the mood had to be set in order to engage with the audience so it was not a matter of how his work related to my life but rather how his work influenced me in terms of film immersion and imagination. Secondly, it is highly recognisable that the sexual representations of both female and male characters are undoubtedly used to an extent in many of his works signifying the connection between what is negatively condoned and what is held as a positive representation of sexuality in a James Cameron film.

Terminator is a prime example of using male sexuality in a negative light.³⁰ The Terminator is forced back in time through a time portal where his clothes are removed and he is bare naked. The representation of a naked male insists that Cameron was trying to show the masculinity of the male figure and by doing so was expecting the perspective of the male role to be sexually stereotyped with negative implications. The female character in the film, Sarah O'Connor was however not sexualised and was rather shown as the complete opposite. Her role in the film develops from a role of defiance to a semi sexualised heroine in the second film but is later killed off and the story is forced into a technological struggle of capitalism and greed.³¹ Cameron's intentions to highlight the sexual stereotypes of the male role challenged the westernised view of a sexual female representation and underpin the narrative conventions to neglect the significance of the male gaze.

The character interaction between the Terminator and John Connor for example in Terminator 2 emphasizes this point and allows the audience to see the male gaze forced into a reconciliation of the owner and the soldier. The Terminator with all his stoic behaviour and sexualised persona is the soldier that had to abide by the rules of his master, the boy John Connor. Seeing the transition between the boy and the Terminator, seems to be Cameron's approach to rectifying the conventional alignments of the male gaze, implying that males give away their masculinity and sexual selves to achieve a connection of uniqueness and fairness often suggesting that the female

³⁰ Palumbo D (2008) The Monomyth in James Cameron's The Terminator: Sarah as Monomythic Heroine - pp 415-416.

³¹ Gaine V M (2011) The Emergence of Feminine Humanity from a Technologized Masculinity in the Films of James Cameron - The difference between the representation of femininity and technological male counterparts.

heroine in the film is the leader and the male gaze is not applicable to her. The male gaze seems to have been supported by violence and a male connection to rebellion and rejection. Cameron seems to have applied these characteristics to his female characters and asks that we observe the roles of gender in relation to how similar the female character is to the male. It is still unsure to see whether he was trying to measure their characteristics separately or together knowing that the Terminator did have the added combination of invincibility and technological advances which may have decreased the credibility of the male role in a way. It is also evident that the character of the Terminator was given multiple lives and remains uncertain to whether or not it was subjective to the rising female heroin influences.

To imply that the female heroin characters in a John Cameron film did not subjectively objectify any male representation, suggesting that it did challenge the male perspective of the male role to a point. It was impossible to recognise any form of male influence in any of his film which did not undermine the status of the male hierarchy. The Terminator does it in nearly all of the films, Jack is the lesser in his role as the eagerly overzealous artist in Titanic who dies and the crippled soldier in the Avatar is only moving freely because he is transformed into the reincarnation of an alien host. More in so than ever before have we even seen a bunch of overhyped male egos that are only exemplified to support the focused intuition of the female heroin. The reaction on the face of male audiences around the world have dropped in order to respect the contribution that women have made in supporting the fairness of gender related issues in the film industry. Cameron seems to have made his point clear.

The Auteur Film Maker

The insightful transition from generic filmmaking to auteur entrepreneurship insists that our truest form of reflective imagination is respondent to the imaginative intention that the auteur has purposely created film for our imaginative mind to engage with. It is through their unique conventional styles of filmmaking that has allowed for audiences to rethink the art of filmmaking and reconsider its ever changing entail of film aesthetics and semiotics.³² Whether their film is purposely integrated into a network of transmedia proposals or that their film influence audiences in terms of connecting the film to media branding or commerciality.

The adherence of audience engagement requires an emotional understanding of artistic expression and adapts to the responsive needs of film immersion. An Auteur has the ability to perpetuate these abilities and redirect the attention of the audience to the specific symbolic forms of film aesthetics when necessary in order for their initial intentions to be recognised. It is not accurate enough to say that an Auteur has the ability to prophesize a situation in their head and present it through film, but it is fair to say that their preconceived vision is to artistically express the reflexive interpretation of the audience and carry their emotional response through the aesthetics of a film narrative which should allow the auteur to encapsulate and present their own style of filmmaking within the method.

³² Evans E (2011) **Transmedia Television: Audiences, New Media, and Daily Life** - new forms of narrative content and audience engagement, p 19.

The role of the Auteur is therefore original and conceptualises the artistic nature of film by semiotically reorganising the aesthetics of each scene which in turn enables and re-directs the audience's attention to whatever specific trend in the film the auteur wants them to focus on. These trends are insightful and forces the audience to focus on what the Auteur is anticipating that they focus on. Therefore when the story is completed, the trends in which led the audience to that specific feel of how the story was told is the significant factor indicating that our involvement as an audience is to watch and reflect on our experience.

Through response we could gather that an Auteur had the necessary requirements to present an expressive response. The emotional expression could then be allocated into separate entities by symbolic form not necessarily needing an accurate artistic expression to enforce that. It seems that each auteur may have created film none artistically in order to protect the emotional expression of film inquisition whether working in the movie or merely just watching the movie. The immersion of audience engagement is crucial and their reactions are what measure the credibility of an Auteur filmmaker. A non-artistic symbolic form placed in a certain way in a film could redirect the emotional attention of an audience in an intended place the Auteur could be anticipating, therefore not needing the artistic form in the film to produce this emotion but hoping that the response of the audience is led to have the story told in which the Auteur wanted the story to be told. The intentions of the Auteur in the film are to present these non-artistic tropes and hoping that by doing so, the film is shown in the contextual light of which it is intended to be shown whether it has the emotional attachment or not. Commercial interests and appraisal could regard this strategy as the most significant

typified by a needless understanding of public duty and political requirements, however to understand the principles of film aesthetics the audience would have to react to a film in artistic measurement, indicating that an emotional reaction would signify the artistic standpoint of an Auteur but not necessarily the style in which they have utilised to promote it. However an emotional response would argue whether the film did have any form of artistic involvement at all and in some cases would involve a separation of emotion from commercial representation. So to indicate that a film would show no emotion or inflict no emotion is inaccurate, needless to say commercially represented to inform the emotional fruition of imaginative liberation The authorship of an Auteurs work collaborating with different directors has shown the stages in which Auteurs have utilised the combination of film makers in connection with their own work to present to us, that an individual's idea can also evolve with the support of not only film makers but different creative media exponents, as the next chapter will explain.

Chapter Two

The Music Video Director

Auteur

The Music Video Director Auteur

Music can explore the emotional expressiveness of imaginative insight and the role of a music video director would be to find that connection between the artist, the music and the audience and present an expressive indication of musical imagination. A music video director that comes into mind when exploring the aesthetics of music video is Hype Williams.³³ Known for his hip hop and Black American cultural influence he is one in particular who has his own conventional style of filmmaking, persistent with the basic fundamentals of camera work and shot selection. His most recent music video, Video Phone (2009) starring Beyonce and Lady Gaga, shows the incorporation of mid-range body camera shots and background lighting that separates the foreground from the background. He also plays with colours and opacities that track bodily movements and highlight foreground salience. The costuming is futuristic with multiple coloured toy guns as props. The video was also very symmetrical and centred focusing primarily on the singers and their dancing movements. The representation of the street seemed to be the visualisation insisting that we as an audience immerse into the imaginative world of street violence and female sexuality.

Unique to Williams's style, the slow motion capture accentuates this again through body movement but more importantly presents the utilisation of sexuality and commercialisation. Not one to defer from the political constraints of public agenda, Williams has popular cultural references to famous pin up models and utilises their

³³ Vernallis C (2010) Music Video and YouTube: New Aesthetics and Generic Transformations Case Study— Beyoncé's and Lady Gaga's Video Phone - Describes many of the aesthetics used in music videos and the differences between online and offline.

commercial interests by relating parts of the video to similar transitions between the two singers and the popular icon Bettie Page. The costuming is also very avant-garde and perpetuates the extension of personality while conformed to the pressures to challenge the ideological impersonation of popularity.

It is through this inclination of social antiquity that Williams has incorporated the combination of fashion style and generic forms to establish a connection of engagement between audience and video imagery. The lyrical prowess of Beyonce as a lyricist is signified by the gestural performance of both Lady Gaga and herself and Williams has captured the essence of their performance by executing cuts on beat and a rhythmic flow of transition and immediacy.³⁴ Flashing lights tend to accentuate the beat and camouflage the foreground at certain stages of the video and in some cases it is evident that the firing of the toy gun has been especially edited to show gun shots after post editing highlighting the commercial attachment of the otherwise extra cinematic setting. It is relevant that the fairy-tale fantasy of an urban inner-city style is extravagant and promotes the visualisation of female independence however it is the exploitation of female sexuality that may confront political stand points in which a feminist approach may otherwise disagree with. The uncompromising struggle between gender and society role seems to always create debate insisting that the more suitable resolution is to nominate a fair exchange of gender value and representation.

The complete security of gender representation especially of the female role in a contextual environment disorientated by both feminist and westernised views, argues that one perspective or opinion in particular would not ensure any sufficient verification

³⁴ Vernallis C (2013) **Music video's second aesthetic?** The Oxford Handbook of New Audiovisual, p-17.

but only create more debate over whether one opinion is more suitable than the other. The feminist view of female sexuality and the perplexed variation of avant-garde style relativity consist of challenging the audience response to media representations and the female role upholding the social problems in which reflect gender related issues. The male opinion of the female role would be in relation to the phenomenology of the male gaze and its significance to the patriarchal order of the female agenda. The male gaze would not be so important in this particular music video but the feminist perspective of an authoritative female role challenging the perspective of a patriarchal society would be.³⁵ Strong representations of female characters are inclined to perpetuate the dominance and strength of matriarchal constructivism implying that it is the right of the female agenda to dictate the contextual conduct of the outside world. Mistreatment of that world would then result in a backlash of violence as shown with the guns and motorcycles the two female characters perform with. It seems Williams has signified the female passion for power through the dismemberment of the male disregard for gender equality.

Gold Digger (2005) was another hip hop single released by Kanye West which gave Williams another chance to showcase his talents as a music video director. The main subject of the music video was to emphasise the pin up magazine theme accustomed to Williams's style of creating video. Again we see similar centre shots of body movements in the foreground set in front of a strobe of light coloured settings as the background.

³⁵ Sellen E (Jul-2005) Journal of International Women's Studies Volume 6 Issue 3 Winning and Short-listed Essays from the Second Annual Essay Competition of the Feminist and Women's Studies Association (UK and Ireland)(FWSA)Article 6 Missy 'Misdemeanour' Elliott: Rapping on the Frontiers of Female Identity (p 50 -51)

The tone is set at a face paced beat so the visuals are adjusted to express multidimensional angles through an array of innovative transitions. The colours accentuate the multicultural vibe sensualised by the costuming of the performers. It seems that the negative and positive contrast of white and black help promote a heavenly atmosphere of blackness in a positive light. The white costumes accentuate the blackness of the characters, suggesting that their blackness seems untamed yet cleansed of white corruption. The layering of colours help highlight the relationship of love and prosperity and is overshadowed in certain scenes by the over dramatized portrayal of exotic colours such as pink and red to elaborate on the sensations of lust and greed. The woman is again sexualised through a patriarchal perspective and is also undermined by negative stereotyping and their instability to gain wealth without unjustly taken it from another man.³⁶These negative connotations initiate deterioration between gender roles and escalate into bigger obstacles which are visually captured by Williams through movement and gesture and a transparent movement from scene to scene.

The referral to popular cultural icons and pop art, allowed Williams to relate to his own unique style to the historical significance of the pop art movement often criticising the uncanniness of its representation. There are times when he has used the gesture of female models to imitate the trend of colourful tackiness again emphasising the Avant garde movement through historical pop art references. The style of hair is also important to note because it over exemplifies the influence of the pop art movement. It seems that the women in the video have been generalised into devil woman who have

³⁶ Weitzer R and Kubrin C E (2009) Men and Masculinities Meanings Misogyny in Rap Music: A Content Analysis of Prevalence and Meanings. - Images of women in popular music <http://jmm.sagepub.com> Men and Masculinities DOI: 10.1177/1097184X083276962009; 12; 3 originally published online Feb 19, 2009; (pp4-5)

that homely approach yet devious representation of stress and anxiety.³⁷ Their erotic behaviour accentuates their selfishness and reflects a connection between inter-relational domestic violence and money. Williams acknowledges the humour of the domestic situation but again is not influenced by a more positive outlook on the female role. The peripheral indication of a typical conventional style of Williams's video creation is profiled subsequently by the inclusion of popular culture.

Jamie Foxx sings the role of the voice over sample of Ray Charles and does not conclude by indicating that his involvement was mandatory but exemplified by the imaginative influence of Kanye West and his involvement with the production of the musical soundscape and lyrics. The extreme focus shots on the performances of both Foxx and West show the expressiveness of their musical emotions, West is very good at this and seems natural when performing in front of the camera. His expressive style is captured by Williams's comprehensive outlook on film aesthetics and atmospheric alignment. The context of the music video is almost adjacent to how West is performing and moves in conjunction with the dance choreography and lyrical movement. Somehow Williams has transferred this onto screen through shot selection and colour adjustments but does not alleviate any tension between the visual imagery and the audience engagement. The response is therefore translucent and ignites the imaginative exploration of prophesized insightfulness but does not declare any involvement of emotional response. An indication of interactive sound mapping emotionally charging the imaginative visualisation of the audience's imagination is

³⁷ Avery L R, Ward L M, Moss L (2016) Tuning Gender Representations of Femininity and Masculinity in Popular Music by Black Artists *Journal of Black - the overexpression of male and female representations in music video particularly in rap music.*

evident however it is what Williams has done visually that supports the instinctive intentions of the music. His unique approach to music video direction is typified by the semiotics of an urban street feel combined with the church and pastoral inclination that both West and Foxx are accustomed to. It is only right to acknowledge his work by the measurement of its interest and conceptual attainment.

Like Video Phone and Gold Digger, Digital Girl (2009) is another that transcends from Williams style of creative production through a studio platform environment. The most vibrant and colourful of all three, Digital Girl is an original masterpiece gathered together with the encompass to express the digital connection between the audience and the music.³⁸It is a lot darker than the others but the added bright colours give it more balance often levelling out the contrasting effects negatively and positively influencing the contextual arrangement of the symbolic aesthetics. Adherent through exploration the collaboration of semiotic ideologies offers reasonable signature motifs and are most common to Williams production style. Again he has used a centre shot to allow perspective and salience by significantly addressing a connection between foreground and background. The most common was the use of light colours to overlay the darken setting in order to reflect the symbolic nature of digital imagination. Thus increasing the integral demand of immersive attention only to remove any un-musical atonement and decrease any non-performance based objectives. Digital Girl is primarily addressing the need for digital interaction between social relations and how that is now the basis of communication for relationships in the digital age. It also has futuristic costuming

³⁸ Anderson R; Jennings J (2014) Afrofuturism The Digital Turn and the Visual Art of Kanye West DOI: 10.1057/9781137395825.0008 Palgrave Macmillan (p30) - Kanye West's implementation of using commercialisation and celebrity status to engage with audiences experiences and responses.

benefiting from the informal attire that separates the sense of non-technological adjustments to digitally recognised content.

The address of female representation has again re-established itself asking that we as the audience are encouraged to partake in the demenouring of female agents and their association with the digital girl satire if there is any. Williams has again intrusted his wardrobe crew with the task of portraying that perspective and in complete similarity with Gold Digger and Video Phone, he has dressed women up in the exact same way, whether or not it presents an argument on female derogatory or not is up for debate.³⁹

The only solution to conceptualising the negative and positive impacts of what the definition of a digital girl is exactly that, to find out what they mean by a digital girl. At first glance I had my own interpretation of what they might have been suggesting in terms of the symbolic form of the digital girl. Depending on what gender you were to look at it, the term Digital Girl could account for both negative and positive reflections more so to the negative implications in connection with the phenomenology of the male gaze. The negative inflictions imply that the demand for more stereotyped women to take claim to the reprimands of their male counterparts albeit equally endorsed by the patriarchal westernised supreme power, are taken advantaged of and have no obligation to reject the contextual arrangement in which they are placed in. Therefore to deny the female role that right of negligence is to deny their social need for misconduct and abnormal activities. Williams has tried to validate this by expressing the social dilemma in the female actors performances and used different contrasts of colour to

³⁹ Aubrey J S, Frisby C M (2011) Sexual objectification in music videos: A content analysis comparing gender and genre - Mass Communication and Society, 2011 - Taylor & Francis - Sexual objectification in hip hop videos compared to other genres.

deteriorate the blatant truth of using a digitised medium to connect to females digitally thus named the digital girl. West explains that his interpretation of the digital girl as some sort of social media relationship where the man is self-absorbed by the infusive connection he has with his digital girl and in some ways highlights the positive reinforcements of the stereotyped gender. However he has objectified the female role to an extent and transferred the positivity from which he has to redefine the female role through a positive light. He has taken the good things about the digital girl and stereotyped her so that it is the male construct that has theorised her ideological representation. It could be argued that by calling the song Digital Girl that the name in itself has attracted the most attention insisting that another female has been generalised in order to assist with the male ego.

It is apparent that Williams has proven to abide with this constant fixation on female stereotypes. Furthermore the repetitious creative styles have all but negatively impacted the male persona, some may argue that they are showing the reverse effect of male appreciation in order to label the female role from a male perspective in a western society context. In earlier releases prior to Digital Girl and the contemporary style of colourful studio background production, Williams released two music videos starring Beyonce Knowles and Nayo called 'Check On It' (2005) and So Sick (2005). In both videos Williams has focused primarily on the wide screen split upper and lower screen shots where he has used a signifier semiotic representation to relate to a current film or themes in the video. In the first video 'Check On it' Williams has allocated two split screen shots placed horizontally at the top and bottom of the screen with just a pink silk material moving around. The combination between a pink silk blanket and the rest of the

song helped connect it to the movie 'Pink Panther' (2006).

Beyonce is dancing around in a pink outfit and is teasing men to look at her in a provocative manner. Williams uses the same colour background to which is then cut off by the two horizontal split screens at the top and bottom. These colours help keep the theme of the song and movie but it is the performance by Beyonce the some may argue is another stereotyped music video directed at the sexuality of women.⁴⁰ Again Williams has used his craft to perpetuate the female sexuality of women whether in a positive or negative light, it always seems to be the only genre he has chosen to work on. We could discuss the positive outputs in which Beyonce has derived from allowing men to look at her in a sexual manner as if the point of judgement is from a woman's perspective. Therefore encouraging the perceptions of males to be weary of a female opinion in how she might want to be viewed. It seems Williams has been asked to present a video that allows the female perspective to be seen as non-feminist but at the same time have matriarchal control.⁴¹ So if Beyonce were to be presented in a violent manner such as in Video Phone as sexual but conservative, is it right that a non-violent female role be seen as sexually female yet non feminist? Of course it is in a non-apologetic western conservative approach, however, if it were not for the movie in which the song was entitled to would the same course of action still have been accepted if not for the context of the movie in which it was shown? Far cry from the outer limits of understanding could we dare venture into the realm of creativity and imagine that the

⁴⁰ Hunter M (2011) Shake it, baby, shake it: Consumption and the new gender relation in hip-hop - Sociological Perspectives, - spx.sagepub.com - the commercialisation of hip hop videos using sexual representations of women as a strip club culture.

⁴¹ Emerson R (2002) Gender & Society "Where My Girls At?": Negotiating Black Womanhood in Music Videos 16: 115 - p118 sexual freedom and contestation of sexism and racial discrimination.

production of 'Check On It' were to showcase primarily Beyonce's definition of female sexuality and connection to the film Pink Panther as the hyped up female version of the animated character of the pink panther, not forgetting that the animated character is a motif for the pink diamond that is used in the film. It was Williams's job to present that visual interpretation to the audience and by no means redirect their attention, such as with the importance of using the two split screens of pink barriers to reference.

In the next music video 'So Sick' (2005) written and composed by Neyo, the same creative style has been used by Williams as is with 'Check on It'. By adding two horizontal split screens at the top and bottom of the video, Williams is drawing attention to the environment of the video and setting in which it is located. It seems unnecessary that the visuals of the video be significant in relation to the lyrics of the song. Williams has used the environment visuals of a mountain anyhow to surround the audience's perception of coldness and loneliness. The song is actually talking about a relationship battle and the urge to feel empty, alone and adventurous rather than in love. First impressions are defined by the closing in of mountain tops and cold air and snow as if the audience were feeling trapped in by a relationship seeking a finer path. Williams has achieved this with perfection opting for the bird's eye view of the mountains while flying around. The sensation of looking for another beginning through cold wind and air but having the burden of love holds you back.

My first experience of Hype Williams was in 1993 when he had created the music videos for Positive K 'I got a man' and K7 'Come Baby Come'. The aesthetics of both music videos have a real sense of in camera editing techniques that Williams may have used to displace a few scenes such as a transition of changing clothing while the main

rapper is walking past the camera in 'I Got a Man'. He also uses a jump shot from the foreground to the background which shows the rapper talking to a girl on the sidewalk and then jumping into a poster on a wall. The editing effects seem complacent now but were unique at the time and gave the videos that added sensation of simplicity and originality.

In 1995 Williams directed the music videos for a number of Hip Hop and RnB artists ranging from Naughty by Nature to LL Cool J and Brandy. 'Craziest' performed and written by the rap group Naughty By Nature was one in particular that showed the dirty underground setting of hip hop in the early 90's as is with other hip hop artists such as Wu Tang and Notorious Big. The significance of this music video was to present a violent neighbourhood in which the group would perform under stage lights in a parking lot and an abandoned warehouse. It is evident that the style of clothing was from the 90s era such as with the baggy jeans and tops.⁴² It is most likely that the lighting used in the video created most of the performance expressiveness as the dark mysterious violent look came from the expressions on the rappers and actors faces through the transition of lighting from light to dark and back again. An accumulation of slow motion shots were also used to imitate the slow and silent underground uprising feel of the hip hop culture in the early 90s. Williams could boast that he had created a large number of those releases either in the charts or as top new emerging artists.

Another music video in particular 'Doin it' by LL Cool J showcased Williams creative talent by using studio performances of dancers in silver and black in order to create the effect of steel that LL Cool J refers to as the man of steel in his song. One could argue

⁴² Cutler C A (1999) White teens, hip hop and African American Journal of Sociolinguistics 3/4, 428±442
Yorkville Crossing: English 1 New York University: - White appropriation of black cultural forms.

again that he has attacked the female sexuality of a female by dressing women up in silver to represent the male ego as the 'man of steel' but it seems that the patriarchal dominance of the male rappers in the 90s did not present a sexist manner but were more in tune with the notion of male control. We see this as dominating the female opinion with the male perspective of female sexuality as LL Cool J is shown in a strip club watching strippers through the rest of the video.⁴³ The feminist approach could be to obliterate Williams creative worth such as with many of his other music videos but he has helped create music videos that objectify a man unjustly just as much such as with the video he created for Brandy 'Baby' (1994). However it only seems accepted if a woman who is dancing erotically can authenticate the opinion of a female and by that note does not misinterpret the situation. In my opinion Williams achieves a solution for this by creating videos for a large variety of artists than have their own unique opinions and perspectives and allows them to express it through his own context of visualisation and expression.

One example could be his collaboration with the female rapper Missy Elliot in songs such as 'the rain' (1997) and 'suck it to me' (1997) where she is talking about the individual opinion of women and subjectification of men. Again it is not the opinion of Williams that is significant but the creative format in which the artist used him to present their opinions.

⁴³ Railton D and Watson P (2015) NAUGHTY GIRLS AND RED BLOODED WOMEN Representations of female heterosexuality in music video, pp 57-58 - the differences between natural beauty and non-natural beauty and how the setting may distinguish this. For example, a strip club is considered unnatural and downgrades the sexuality of female representations.

Spike Jonze

Another music video director plotting his trade around the same time as Williams was Spike Jonze. In 1996 he directed the music video 'Da Funk' produced by Daft Punk. The video was to recreate a narrative based on an anthropomorphic character dressed up as a dog walking through the streets of New York with crutches to support a broken leg and his radio playing the song for the music video. Being nominated multiple times for an academy award for his feature films, it is not surprising that his work as a music video director comes off as more story orientated and completely original. Da Funk incorporates a sequence of musical sound with no lyrical intentions so is therefore a visual narrative aesthetically designed to represent the visuals in the film rather than the music. There maybe a limitation because the music has no words but it seems Jonze has disguised this by creatively introducing a layer of platforms in which the music could then become a part of another platform. This may have allowed the music video to develop multiple narratives insisting that we as an audience interact with certain themes and influences that may have also been recognised or created through multiple platforms in the video.

Because the music is centralized through a radio, semiotically the video could then add an imaginative storyline in this case which has been done and by doing so with added multiple factors of artistic expression and creative insight.⁴⁴ The connection

⁴⁴ Burns G (1986) Dreams and Mediation in Music Video. ERIC - Film as Dream p 5.

between the music and the story is somehow connected together by the context in which it is displayed and may have been important when deciding how to incorporate the key features of the video. Whether or not the added features combined did perpetuate the actual meaning of what daft punk was trying to achieve with their sound, nobody knows but the group themselves, however it is important to note that the connection between the audio and the visuals did offer an imaginative insight into the realm of anthropomorphized film making. Jonze seemed more reluctant to offer his creative interpretation of the daft punk sound, first of all categorising it into a context in which either suited his ideal representation or consisted more of exploring the creative aspects of what anthropomorphism filmmaking could really do. The urbanised adaptation of a dog walking through a busy New York neighbourhood at night was always going to come off as odd and till this day many still believe is confusing. A complete abstract and original concept insisting that we analyse the artistic value of expression and performance in which the video does entail, hoping that by doing so we may then determine the undertone artistic value and response it might have initially been searching for.

Basing my ideas on what consistently made Jonze a stylised director in both feature film and music video, it is clear that he has set his standard of video creation as being different to the rest opting for the abstract surrealist approach rather than the conventional commercialised style of video creation. He also centralises the key components and particularly focuses more on the performance of actors in his video rather than the music. The concept of the dog head in 'Da Funk' explains this more abruptly describing the importance of character expression and emotion. The video is

presenting a case of forbearance and is recognised significantly by the expressions of the dog character in a human world thus the purpose for the implementation of the anthropomorphic concept. The video is filled with all kinds of emotionally charged symbolism mainly credited by the performances of expressive characters such as the dog but also the context in which the video takes place. The struggle of the street life on a cold dark and windy night.

In 1998 the single Praise You by Fatboy Slim was released and Jonze had the job of creating a music video for it. The video was popular due to its originality and performative aspects entailing a contemporary dance performed by the 'Torrance Community Dance Group'. The video seemed to imply an artistic performative approach but enticed a comedic response which in turn may have labelled the video more of an amusing transition of fictional dancing rather than a contemporary form of artistic expressiveness. The more productive the video gets in terms of initiating a realistic interaction with audience and content, the more immersive the dance becomes while evolving within a context of real life onlookers. Progression from an ordinary street performance to a controversial public phenomenon gave 'Praise You' that real time immersion and appeal which seemed to grab the attention and appreciation of curious onlookers. The creation of the video was most likely directed at rejecting the conventional style of creating film, something that Jonze had encountered when facing problems with creating music videos for particular musicians and artists. His imagination was an inspirational look into creating film without the basic necessities, in this case the actual artist themselves and how he used his artistic creativity to work his way around it. The next concern may have been similar to his production on 'Da Funk' where he

needed multiple platforms to make up for the missing verses and musical cues for imaginative interaction. Praise You did offer a great deal of repetitive sampling but somehow did not incorporate the expressive, reactive insight in which Jonze might have tried to achieve when using the dance groups street performance as a visual interpretation.⁴⁵ Compelling because it had the intentions of presenting a video which was completely new and had never been used or seen by anybody in the industry before but also a productive disaster because of the rearrangements for filming and controversial interruption.

The commercialisation of Praise you seemed to be Jonze's only real intentions, occasionally you would see expressive states of emotional performance but the imaginative insight of Jonze's work is hardly noticed due to its commercial amusement not properly understood within the context of artistic performance. If the contemporary dance were to be regarded as artistic then the purpose of the dance would've been to stabilise its commercial approach by neutralising the amusement component. However because it is commercially produced to commercialise a popular song, some may argue that commercialisation needs to have funny components in order to gain the attention of audiences and not necessarily artistically define its artistic value.⁴⁶ Another common

⁴⁵ Yazdani A (2011) Affective Content Analysis of Music Video Clips Multimedia Signal Processing Group (MMSPG) Ecole Polytechnique Fédérale de Lausanne (EPFL) 1015 Lausanne, Switzerland ashkan.yazdani@epfl.ch Krista Kappeler Multimedia Signal Processing Group (MMSPG) Ecole Polytechnique Fédérale de Lausanne (EPFL) 1015 Lausanne, Switzerland krista.kappeler@epfl.ch Touradj Ebrahimi Multimedia Signal Processing Group (MMSPG) Ecole Polytechnique Fédérale de Lausanne (EPFL) 1015 Lausanne, Switzerland touradj.ebrahimi@epfl.ch - the trigger of emotions by watching different music videos helps explain how Jonze has triggered amusement, not necessarily a required emotion for true artistic appreciation.

⁴⁶ Nagel F Kopiez R Grewe O and Altenmuller E (2016) Software for continuous measurement of perceived emotions in music Hanover University of Music and Drama, Hanover, Germany - explains how emotions in music can be measured using research methods to recognise them, therefore explaining the emotional purpose in artistic expression and what emotions are not artistically recognised.

mistake is not recognising the utilisation of the avant-garde in which a mockery of artistic judgement has forced the commercialisation through an artistic representation of performative dance therefore allowing for the amusement of contemporary artistic dance to challenge the infliction of its very purpose.

Many may argue that Jonze has purposely done this to achieve a non-artistic definition of his work, raising criticism over whether his work is commercial or artistic. The only negative criticism towards his initial approach of creativity is to adjust his sense of commercialisation implying that it is his creativity that makes him the artistic genius that he is. The secure protection of craftiness is always in view and by no means decreases the importance of why a Jonze may involve rejecting the influence of art as it is his deflection of creative production that has caused its non-artistic deterioration. It is recognisable and may in fact be the reason for why he had chosen to challenge the authority of artistic verification. By using a creative dance as a representation of an avant-garde style performance, Jonze is wishfully hoping that his craft is protected by the challenge of art the video accentuates.⁴⁷ The production of the video may have emotionally redirected his craft in some ways and therefore caused the video to fail on all accounts of artistic expression. There is no true intention in what he has tried to achieve with the contemporary dancers and may have earned its own right full place as another commercialised video destroyed by the craft of amusement. Jonze may have come across as an artistic revolutionist with this music video but never really touched

⁴⁷ Straw W (1988) Music video in its contexts: popular music and post-modernism in the 1980s - Popular Music, - Cambridge Univ Press - challenges the artistic appreciation of music video but at the same perfecting his craft as a music video auteur, pp 256 – 257 - traditional boundaries and contemporary 'avant-garde'.

the surface of emotional output and imaginative liberation.

In 2007 the song *Flashing Lights* by Kanye West was released and Jonze created the music video which describes a tragic event between a psychotic female and a victimised male trapped in the boot of her car. The aesthetics of the video again depicts a controversial theme which challenges the female and male role perspectives of the film maker in conjunction with the receptive response of the audience. Jonze uses a low angle shot which highlights the significant factors involved with developing a thriller cinematic environment. Shot in the low light of sunset just before night, *Flashing Lights* perpetuates the horrific behaviour in which a psychotic female kills a man with a shovel tied up in her car boot. The camera moves away from the scene not showing the incident as if it were to imply a sensation of remorse, entailing that we as the audience are completely horrified by her actions. The video is quite simple and effective and describes the story of the song well, however it is Jonzes original approach to the artistic style of avant-garde filmmaking that needs to be recognised, insisting that the more suitable reaction to his work is dependent upon the sources in which he has control over. Being a little different from his original style of music video directing it seems the inclusion of amusement and influence of a non-artistic regard has been eradicated, promoting an ideal situation for Kanye's emotional depiction of a relationship tragedy.⁴⁸

The nostalgic representation of *Flashing Lights* is also compromised, implying that the semiotic influences throughout the video are incomprehensive and artistically

⁴⁸ Neal M A, Houston A, Anderson R, Jennings J (2000) Part I Revisiting the Pharmakon: Artistic Gifts/Human Complexities (p181)

perpetuate an emotional output of expressive performances. The imaginative portrayal of a typical Jonze music video is left to wonder, insightfully challenged by the costuming of the female actor dressed in a leather outfit. Why does it challenge the audience's interpretation? Maybe because it is the connection it has with the murder and how that connection symbolises a referral of conflict, implying that the odd exchange and relationship between her leather outfit and an act of violence is uncertain. Not saying that it does relate to each other in some weird way but rather works as a contradiction of symbolic interpretation perpetuating an artistic regard for an avant-garde recipient. You could say that the revelation that her costume imposes is set up as a nostalgic implication of dramatic performances but may in fact only be described as a depiction of burning clothes in which she is revealed as a murderous heroine. Such as with the low angle shots and slow motion sequences.

The constant regard for salience and attention are given to its artistic atonement and rely heavily on the impact the slow motion and low angle shots may have on its overall reception. Can this be regarded as a nostalgic representation of emotional response or is the craft in which creates this visualisation undefined and therefore remotely removed as an artistic devotion to an avant-garde performance. Again Jonze has utilised his own perspective of contradiction insisting that the murderous woman be uplifted after victimising her male counterpart exploited favourably by her own perspective of female independence. If therefore the leather costume is regarded as a representation of female independence is it not the burning of her coat at the beginning of the video a true representation of ridding herself of that independent representation? If so, then maybe her leather outfit is a creative expression of her true motives and emotional outcry,

therefore explaining why it is out of context and does not comply with the surroundings and settings in which it is placed. After she has murdered the chained man in the boot of her car, the video cuts to the song title and then ends on a slow fade out with the music. It seems Jonze had tried to capture every minute detail of artistic creativity, persistent with not defraying from destroying its artistic authenticity. It is clear that he has evolved from the director with the childlike comedy that we saw with Praise You and created artistic work even through directing and creating music video.

The music video Otis released in 2011 by Kanye West and Jay Z was another video directed by Jonze and relied heavily on the tracking, slow motion and low angle shots. The exact same situation as is with previous conventional styles of Jonze film making more so than ever the exploitation of money and power and being able to do what you like.⁴⁹ Jonze has used a variation of semiotics to present the patriotic and capitalist persona of the single, implicitly filming the flag of the United States of America on a warehouse wall the size of a large building indicating that it is it's larger than life appeal that is held in high regard. More significantly is the demand for an artistic approach to surroundings, props and costuming perpetuating the finer details of Jonze's artistic imagination by using the decapitated look of a revamped Maybach 57. After swirling around in the car with four girls in the back and recording in slow motion, the video seemed to typify the utilisation of wealth and amusement incorporated with the creative visualisation of validity that Jonze may have hoped to achieve. His experience with previous video may have excelled and improved his skill a little further each time

⁴⁹ Maner S (2013) Performing and Sounding Disruption: Coded Pleasure in Jay-Z and Kanye West's "Otis" M.A. The University of Texas at Austin, Supervisor: Deborah Paredez - pp11-12 Hustling the blueprint for success.

insisting that he would gradually develop a systematic style but always keeping a unique perspective of creativity, originality and imagination. Slowly overtime we could see his work come together but more importantly develop further based on past experiences and reflections.

Another Music video he directed in 2015 again with Kanye West and the likes of Paul McCartney, was Only One and features his baby daughter North. This video was most definitely the most expressive and emotional music video that I had ever seen directed by Jonze. It was completely raw and undefined making it one of the top videos in 2015. So simple and basic the song which was written and sung by Kanye was a late tribute to his beloved mother and for the first time presented an emotional outcry from the singer/rapper. I feel Jonze's complete turn from the funny outrageous sometimes idiotic guy that turned a community dance group into a one off worldwide sensation had finally directed a music video that actually had some truth and emotional awareness.

Artistically it would've been recognised as the best of the lot, indicating that it was the emotional content that contained that artistic connotation. There were no need for signified semiotics, the aesthetics of the video were purposely intended with the implicit simplicity of emotional performance. Taking away the unnecessary semiotics that might have distracted the audience from the expressive lyrical creativity that Kanye had possessed. The time of day and setting may have played its part in a contextual insightful meaning of the song but never the less did accentuate a finer interpretation of how the song could relate to the mood in which Kanye may have utilised to perform the single. More so than ever, Jonze did take a close up shot of his child, which showed a true expression of how Kanye may have felt when listening to the song over a layered

vocal sample closer to the end of the video. However it all seemed so abrupt and raw and was not glossed up with cheap innovative representations of symbolic amusement or magical astoundment. A more direct approach seemed more fitting and constantly impressed with large amounts of artistic emotion. One component that did stand out was the connection between a slow motion audio sound and the visuals that reflected the action of the audio on the video. The footsteps at the beginning with a slow audio recording of his laughing seemed weird at first but uncompromisingly may have neutralised the contradiction between the two realms or outer body experience that the video tried to imply. Kanye later explained that the song is sung from the perspective of his late mother, so if to say she was singing through him from heaven. The disparities between audio and visuals were manipulated in order to present that imagery of emotional understanding. It may be fair to say that the video itself was the universal platform for transferring an imaginative variation into the heart and soul of an artist with an expressive personality.

Chris Milk

In an earlier Kanye West music video 'All Falls Down' (2005) written and directed by Chris Milk, a complete opposite way of creating a perspective is presented. Milk utilises the first person perspective of West while walking around in an airport after his girlfriend. The imaginative narrative was not used by Milk but consisted of perpetuating a mise scene scenario using the first person perspective. A more cinematic interpretation compared to later versions of West music videos, the earlier pieces

seemed to combine a lot more cinematic influences rather than rely on the avant-garde approach to artistic realism.⁵⁰ The emotion of the video is evident and is created more entirely by its surroundings and film making innovation. The actors are also expressive and give it that cinematic feel with fairly known movie actors used to impose their stardom in the music video context. Stacey Dash known for her roles in the 90s teen flick 'Clueless' (1995) plays the part of West's girlfriend in the video who has recently dropped out of college and is accompanied through an airport by West. Other cameo roles of rappers and actors appear in the video giving it a more cinematic feel. Milk's utilisation of the celebrity status for actors and rappers from different films to incorporate most of the transferable references from film to music video combine to present his unique style of filmmaking that has generated most of the originality and aesthetics connected to his work.

The exploitation of celebrity status enabled West who was only an upcoming artist at the time to present his creative talent through the multiple platforms of celebrity exposure and lyrical combine both visually and non-visually a creative imaginative field. Milk's first person perspective of West utilised the impression that West was to escort Dash and abide to her potential needs implying that his social status at the time was newly acquainted and had yet to become similar to hers as movie like stardom. From this we may gather her brief encounter with the newly approved hip hop artists perpetuating a more realistic connection between rapper and actor. The representation

⁵⁰ Richardson C (2011) "Can't Tell Me Nothing": Symbolic Violence, Education, and Kanye West. *Popular Music and Society*, - Taylor & Francis - Identification: "Seen through Yves Saint Laurent Glasses" pp 99 – 101.

of a celebrity couple would have only gained more interest from audiences insisting that we could only speculate and imagine how their love affair may have been created and by watching the video, have ended up. This interest in celebrity status shows the connection between cinematic and non-cinematic by how it can be recognised and utilised in music video. It is only fair to acknowledge the influence that celebrity representation may have on not only this music video but music video in general.

Milk that is known for his uniquely developed artistic creativity is not a feature film maker himself but always challenges the boundaries of how creative art is perceived and created. He defines his work beyond three platforms of media interpretations such as television commercials music video and short film but is well immersed into the creation of interactive artwork.⁵¹ Milk has been known to create a sense of extended immediacy between audience engagement and music performance in which he utilises concert merchandise thrown into the crowds at concerts to connect the interactions of the audiences to the band performing on the stage. Whether nostalgically inclined or reliant on an informal response to audience engagement, Milk's purposeful intentions to utilise the creative engagement of audience immersion is also recognised in his work through music video in which is influenced by celebrity intervention and cinematic references. An example of this can be seen when the first person perspective of West's reflection in the mirror is most significant because it demands a detachment of craft and surrounds the audience with the realism of the situation itself. The setting becomes

⁵¹ Literat I (2012) International Journal of Communication 6(2012),2962–29841932–8036/20120005 Copyright ©. Licensed under the Creative Commons Attribution Non-commercial No Derivatives (by-nc-nd). Available at <http://ijoc.org>. The Work of Art in the Age of Mediated Participation: Crowdsourced Art and Collective Creativity IOANA LITERAT University of Southern California - p 2965 The Johnny Cash Project.

believable because we cannot see the craft in which the camera should be seen in the mirror if the audience is able to see the perspective of West through a camera lens.

Therefore, Milk plays on the idea of craftsmanship and nostalgia hoping that by doing so the audience can engage with the realism of the video rather than the craftsmanship in which it is made. The exact same intentions he had with the interactive concert, involving the crowd and the performers.

In 2007 Milk made another music video with West called Touch the Sky again featuring more celebrities and historical references such as the failed jump attempt by Evil Kineival a famous American daredevil. Milk utilises the celebrity status of all the featured actors to again gain interests from viewers and redirect their attention to the role the actors play by connecting their cinematic identities to a musical setting. Pamela Anderson for example plays the role as West's cliché blonde barbie doll girlfriend, exempted from the fact that her purpose in the video is to draw attention to that specific purpose, similar to her roles she may have played in previous films and television shows. The link between the music video and film replicates the intentions of both West and Milk in 'All Falls Down' but somehow has a less serious tone about it. It seemed West and Milk have tried to show the funny side of cinema and historical Americana by humorously re-enacting the famous jump and turning it into a commercialised music video short film. West is caught in a love triangle between another female actress Nia Long, known for her cameo roles in 'Fresh Prince of Bell Air' and the Oshea Jackson's comedy 'Friday', and West's onscreen girlfriend Pamela Anderson. Her celebrity status as an actress is again utilised by Milk to connect the cinematic television actress star to a musical context where the attention is drawn upon her commercial belonging in the

video clip rather than a serious reception of her role as the side girl to West's daredevil character. There is a quick interlude in the video where Long is arguing with the character of West just before he performs his stunt which promotes the utility aspects of her character's purpose in the video. The feud between West, Long and Anderson depict a commercialised relationship debate funnily enough relating to the impression of race. Whether West's character was more into the cliché blonde white woman rather than the afro American black woman.⁵² Milk's utilisation of the two female characters was disguised intentionally for that specific purpose. You could say Milk was intentionally disrespecting the seriousness of film by placing the commercialised aspects of both female characters in a short music video setting and highlighting them.

Milk addresses the historical referencing of the video signifying the 1970s spectacle with a screenplay based around the actual event that happened at Snake River Canyon in 1974. The costuming and setting were equivalent to Evel Knievel's actual jump attempt but it was the failure and landing of the jump in the video that summarised Milk's intentional use for the amusement of its commerciality. Once West's character starts to fall from the sky, the crashing scene is changed to a toy rocket landing on some rocks and engulfed in flames the size of a small fire or something lit from a match stick. If that was the exclamation point to really downgrade the influence of film and television in the music video genre then both West and Milk had achieved it. The only downfall to it was that their opinions had no definitive meaning and were also controversially criticised by members of the public for their solid attempt to disturb

⁵² EMERSON R A (2002) "WHERE MY GIRLS AT?" Negotiating Black Womanhood in Music Videos University of Texas at Austin - p123 One Dimensional Women hood.

American folklore. Whether it was the cheesy dialogue between West and Long or the overall prediction that West would raise eyebrows with his large sideburns, cheesy suit and good luck kiss with Pamela Anderson, it was amusing none the less to witness the imaginative insight that both Milk and West possessed. Creative to a degree that uncompromisingly captures the importance of a popular cultural significance in music and translating it onto screen with the intentions of using the cinematic influences to commercialise its credibility, 'Touch the Sky' more importantly addresses this connection and perpetuates its complete disregard for both cinematic aesthetics and endorses its utility proximities instead. 'Touch the Sky' revolves around the commercialisation of such dramatic sequences in American history hoping that by doing so presents to an audience its rejection of mainstream media in terms of redefining the course in which music video could channel its own commerciality influenced by the mainstream but not acknowledging it. It seems evident that Milk's only intention was to redefine those possibilities in mainstream and recreate them to his liking.

There are similar traits of cinematic references in Milk's previous work where he has used re-enactments of popular scenes in mainstream film to present a connection between music video and cinematic film.⁵³ The most common is in the music video 'Doesn't Remind Me of Anything' written and composed by Audio Slave and released in 2005, where in a scene of a boy training for a boxing fight is running upstairs as if he were Rocky Balboa from the popular film 'Rocky'(1976). Milk has identified the significance of popular cinematic recognition and utilised its commercial properties to

⁵³ Edwards L H (2012) Transmedia Storytelling, Corporate Synergy, and Audience Expression, Ph.D. Department of English Florida State University Spring - p 8 participatory fan culture.

seek the interests and attention from an audience watching the video. The video is in no way repelled by the intrusion in which the popular scene from the film is represented but has the ability to relinquish any inability for audience criticism to constantly undermine the musical connection to a mundane visual interpretation. It is this connectivity between popular mainstream representations and music video that perpetuates the purposeful use for commercial interest and by doing so redirects the popularity of music video to another level. Milk introduces an array of popular cultural identities but more importantly encourages its transparency to support the other. Ask yourself, if it were not for the popular cinematic influences would the music video still be of any interest?

Another platform in which allows Milk to redefine the cinematic feel in music video is the basic story narrative and context of which the video is placed in. The mise-en-scene in 'doesn't remind me of anything' is completely cinematic and shows no indication of the band or the singer. It is entirely based around the story of a young boy and his relationship with his mother and his father who is in a war. These narratives help define the lyrical interpretation of the music but more importantly increase the imaginative perception of the audience. Milk has visually tried to create a musical depiction of the song without disturbing the imaginative engagement between the audience and the video. Visually the video has to tell the story the band is trying to tell and Milk reconnects the aesthetics of a music video to a more cinematic setting by not involving a visual depiction of the band. The sound had to be recognised as more important and Milk achieves this by utilising the cinematic context rather than a performance based interpretation. Therefore the sound is emotionally distributed through triggered responses of recognised situations in which Milk has utilised to gain an audience

perspective, thus the incorporation of popular cinematic references. The connection between words and visuals are recognisable but the connection between sound and visual are emotionally identified by the indicators of affect.⁵⁴ Typically enhanced by slow motion shots and cinematic backgrounds to foreground, Milk's interpretation in particular is symbolic and revolves around the semiotics of emotional interaction and imagination. The symbolic use of a toy aeroplane in the boy's hand representing the father's involvement in the war could only create its own imaginative output connected creatively to the sound of the music rather than the lyrics, 'doesn't remind me of anything'. There is an undefined parallel in the music video that plays on the imaginative response of the audience lyrically questioning the interpretive aspects of the video itself. Again Milk has utilised creative effects to question the signified purpose of the video but creates an imaginative field in which the audience can interpret in their own mind how the actors in the video could have been feeling and thinking at that time. A perfect example is shown straight after the boy finishes his run up and down the stairs and is sitting in the passenger seat of a car looking at the rain on the window from bodies of boxers fighting. It seems Milk has also rejected the creative field of imagination within the context of the video by significantly downgrading the imaginative aspects of the actor's imagination in relation to the actual predefined lyrics of the song. Because we as the audience could see there disregard for the situation they are placed in, our sense of perspective is held in higher regard than their context of struggle for emotional regard. Milk has presented a visual contradiction specifically designed for that sole purpose.

Visual and audio conflict none the less, Milk has redefined the roles and intentions

⁵⁴ Yang Y Lin Y Su Y, and Chen H (2008) A Regression Approach to Music Emotion Recognition, Fellow, IEEE - Data Collection and Pre-processing.

developed from music video. The Anthropomorphic concept used in both music videos *These Words* (2005) performed by Natasha Bedingfield and *Gone Daddy Gone* (2006) performed by Gnarles Barkley, unify the imaginative field of cinematic response to musical creativity. Cinematic response in terms of identifying the fictional realm in which the visuals in the video take place and a reflective stance in which the audience may see their imagination triggered by anthropomorphic ideals. The connection between anthropomorphic and the *mise en scene* may help us to understand the instances in which control cinematic influences and audience criticism.⁵⁵ Milks most reliable source of intentional creative development is obscured by the atrocities of which an audience has no insightful recognition of aesthetics and predictable outcomes. Therefore to account to withhold receptive significance, the critical evaluation of anthropomorphism used in music video is not entirely dependent upon the metaphorical personification of an object or item but more so, the intentions in which its involvement in music video is recognisable. Its cinematic purpose is defined by its connection to the story.

Milks creative output of the music video 'These Words' is similar to 'Gone Daddy Gone' implying that anthropomorphism is the main technique used. Both videos deal with simple storylines and rely heavily on the animating concepts to push its commercial appeal. Bedingfield has acknowledged the connection between music and visuals by anthropomorphising a radio in which follows her around town while she is singing. Barkley has anthropomorphosis himself and his band choosing to sing while living the life of a flea flung out of the hair of a dog while singing to its owner. Both concepts are

⁵⁵ Burgess J (2008) 'ALL YOUR CHOCOLATE RAIN ARE BELONG TO US'? Viral Video, YouTube and the Dynamics of Participatory Culture To be published in *The Video Vortex Reader*, ed. Geert Lovink et al. Amsterdam: Institute of Network Cultures, forthcoming September.- Mash ups of music videos and social interaction between audiences.

surreal but attempt to visually connect the music in the simplest way possible. One could argue that if it were constructed with the intentions to challenge the perspectives of the audience such as with the advent garde approach, would it still indicate a connection to cinematic properties and similarities or could it still be recognised anyway?

Because it is a music video, does it then become just a music video because the audio and visuals tell the story with no evidence of cinematic involvement? What defines cinematic involvement in music video? Be it the involvement of famous actors historical events or even cinematic storylines and short film, how does anthropomorphism relate music video to the cinematic field? Milk introduces his proclaim on cinematic settings and animation and attempts to combine the two to perpetuate an audience comprehension of cinematic aesthetics. To define the role of cinema, an anthropomorphised proposal of cinematic settings may indicate this perception, but what is a cinematic setting? It is clear that the story in the music video has to appreciate the narrative therefore may become reluctant and only approved by certain surroundings and character roles involved with cinema. The anthropomorphism of an object alleviates the connection between film narrative and setting giving an uncertain terrain, cinematic capabilities. The bug, the walking radio all defines a cinematic appreciation for cinematic aesthetics. It seems as though Milk has used animation to identify these properties and by doing so allowed the fictional field to dictate the implications of becoming Avant garde or not. It is not an indication of using animation to challenge the mainstream ideology of film making but rather attempt to gather

impressions of mise en scene to tell a story.⁵⁶ Therefore a more fair argument maybe to identify which music video director chooses to use animation to perpetuate an avant-garde perception. It is clear that both music videos that Milk has directed using animation have only used animation to tell their story.

The main argument in this chapter was to identify the aesthetics of music videos through different directors and their connection with cinematic referencing. An indication that music video were either transformed by the implications of cinema or vice versa. The impact cinematic representations may have inflicted on the aesthetics of the music video compositional design exclude the contrast between good and bad but indicate the reasons for their implementation. All three music directors have their own unique approach to directing music video and involve conventional styles of cinematic storytelling and semiotics. It seemed more appreciated when each director complimented the cinematic influence with their own distinctive qualities. Williams was more in line with the actual involvement with feature films while Jonze explored the storytelling ability of the musician, Milk seemed to use the commerciality of famous celebrities and was also reliant on post edit and animation techniques to infiltrate a cinematic response. More or so the cross styled direction in which director utilised different forms of media to implement their work.⁵⁷ Because music video were more subjectable to audio and musical imagery, the comparison between music and cinema needed to recognise the importance of the video, whether it would signify the audio or be translucent and identify the story of the song. We can connect its translucent

⁵⁶ Aufderheide P (1986) *Music Videos: The Look of the Sound* p65.

⁵⁷ Evans, E (2011) *Transmedia Television Audiences, New Media, and Daily Life* (Comedia). Hoboken: Taylor and Francis.- refers to the cross-platform narrative experiences of transmedia storytelling p 20.

capabilities to cinematic, as most film revolves around a story or written narrative. However the music could develop its own purpose, often creating its own imaginative reflection. The sound is seemingly important in both cinema and music video, distributing a link between visual and audio but more significantly enhancing the connection between imagination and response.

The Music Video Director: 'auteur' to 'post-auteur'

Music video can at times reconnect the audience to an entirely different platform of imagination. The uncompromisingly defined purpose of audio imagination is in response to a selective field of emotion and performance. Music video tends to define audio involvement as the necessary instrument for the video itself whereas cinema is more reluctant to construct visualisation around the lyrical interpretation of a song. Inspirations give way to prominent ideas involved with the initial creative expressiveness of an idea or formation however, lyrical visualisation seems to fit in with direct transitions of visualisation. I would acknowledge that the audio effect of music would somehow inspire insightful rotations of creative expression but seem most assured that the narrative is best suited for a direct involvement. So is it fair to say that audio is best suited for one particular type of video creation or are both similar in creation and outlook?

The audio used in film trigger emotional outbursts of expressiveness connecting preconceived thought to an imaginative field of creativity. The same could be said for music video but more significantly in response to what a director has presented

onscreen. One may argue that the inspirations used to develop ideas for presenting film and music video may differ slightly or be the same. The work they present may in fact use audio to create similar intentions or different responses. It may be more convenient to differentiate the effectiveness of audio in both film and music video to underline the common factors involved with identifying creative output and criticism. Whether it is empirical or elaborative, we could argue that music video outlines less recognition of audio use and is more recognisable in film instead. However that leaves the undefined variable of why music video tends to involve less reconfiguration of audio implementation compared to film. The reason could be that music director's intentions are to distribute a creative output developed around telling the story from a musical perspective rather than using audio to translate ideas of imaginative expression.

The boundaries between musical perspective and imaginative insight and expression seem very close but it almost seems like one technique could be used to inspire the other, often neglecting the importance of its transition. Whereas musical perspective may be different from the use of audio intentions and purpose. Inspirations and triggers may involve the same criteria but more or less are perceived differently from where they actually are implemented or used. The difference being perception and implementation. The transition between the two complicates the effect of audio and sometimes confuses the audience into believing the wrong critical receptions rather than the right intentional developments. Music Video tends to use visuals to recognise the music more directly rather than using it to push an imagined field of imagery or visuals. The differences between the two seem to be more recognisable when analysing the work of music video auteurs in contrast to the work of film making auteurs.

Chapter Three

Video Game Auteurs

Video Game 'Auteurs'

The recognition of video game simulation is by far neglected in terms of redesigning the basic narrative concepts of conventional storytelling. The Ludology of different types of video games explores the endless possibilities that simulative games perpetuate. More interestingly enough differentiate from the predetermined route conventional film and music video may have presented before the interactive status that simulation can now provide. Not only does the infusion of narrative and simulation transfer similar components, only now do we see the elaborative design simulation may have on a narrative and how they combine to construct the governing rules for video games.

The authorship of video game design is driven within the conformities of narratology and consists of distinctively acknowledging the methods in which authors within the gaming world are depicted. Narratology, when broken down, can be described as two prominent aspects of game design, the first based on the actual events combined to produce the probable outcomes of the story which is then predetermined and the second, a mixture of simulative behaviours that are governed by rules and chance that initiate ideological outcomes within the context of its narratological role. Gonzalo Frasca explains this as the Ludo's and Padia, two forms of gaming methods than govern the ludology of what game designers intend to perceive and construct within the makeup of the game itself.⁵⁸

We tend to acknowledge the dividing factors in which governs the difference between conventional narrative, film and music video but forget that it is these exact same

⁵⁸ Frasca G (2003) Simulation vs Narrative The Introduction to Ludology chapter 10 p.229.

semiotics that define the use of simulative theories within the gaming context.

Simulation rules are governed by the law of chance and probabilities divided into objectives of win or lose situations that underpin the game itself. The difference in Ludo's and Padia is met within the constraints of a simulation format in which games are organised into four sanctions of gaming criteria or rules. The manipulation law is implemented into a game using Padia as the primary function of behavioural outcomes not connected to the main objective of the game. Therefore, the user is faced with the behavioural simulation of the actual player but is not in constant restraint of following the primary objective of the game. The Ludo's of the game however, is in turn different and is the main objective of the game in which the player is forced to decide the outcome of the challenge from which the player is placed in. Though the simauthor is in charge of the governance in the simulation, through the behavioural actions and movement of the player itself, it is therefore decided by the difference in the rules of the game itself that determines this.

The role of the narratology in video games is not complete without the rules in which govern its functionality and representation. Though conventional practices such as film and music video force the availability of a pre-determined narrative structure, it is the interactive ability within simulation that perpetuates a higher user immersive capability in which imagination is foreseen and intolerable to even the gamer designer's predictions. Probability plays a huge part in the ludology of video games and may in fact determine the creative aspirations of users more frequently, redefining the predetermined objectives placed within games by sim authors and initiating concepts and in game qualities that may be altered by unforeseen circumstances. This being the case in which

game designers are offering gaming updates and re instalments to alter gaming situations and performances within the game by alternative game designers or the user themselves. Complemented by the sim authors vulnerability to losing total control of the games narratology, it is far from reserved to claim that it is under the sim authors approved intentions, thus unlike film and music video, implies that the construction of the simulative narrative is also left to chance.

In this chapter we will consider these adaptations of narrative and simulative concepts and explore the methods of design through the ludology and critical response of game designers and the particular traits they share with each other. This should enable an overall outlook into the development of gaming situations but also the creative transition into the realm of more creative outputs and creative technologies. We will discuss the genre of video games specifically one by one and connect the methodological and ideological representations each game designer had with each genre.

Fighting Game

The introduction to a narratological fighting simulation assumed large expectations with the creation of the Mortal Kombat series throughout the 90s and beyond. John Tobias and Ed Boon collaborated on the series and selected to explore the ludological enhancement of two dimensional gaming designs slowly developing into a three dimensional gaming system. Intrigued beyond standards of redefining the fighting simulation genre, Tobias and Boon were very influential in developing a gaming series which incorporated large involvements of both narrative and simulative concepts.

Very early on, particularly in the earlier models Mortal Kombat did not contain Padia rules governed through the simulation and manipulation roles. It was more governed by Ludo's, where the role of Padia was still used but was more straight to the point, offering more of a goal orientated gameplay rather than exploration as you would expect with a fighting game. There were meta-cheats also implemented into each game throughout the series and would develop further every time an updated version of the game would be released. The chance to achieve hidden characters, perform special abilities and find new levels by unlocking some sort of hidden rule through gameplay allowed the user to implement their own stance on gaming configuration. It would also develop a sense of reiteration, enticing the player to develop their skill level in order to compete with computer or other players. The narrative aspects of the Mortal Kombat series were very violent and tended to perpetuate traumatic use of graphical violence. Its imagery cues were so explicit, that critical responses would differentiate female gaming from male gaming with the notion that Mortal Kombat was the most pinnacle of male enforced gaming reflection, insisting that males tended to respond to violent games more frequently than female players who were more intrigued by non-violent games.⁵⁹ Male users seemed to be more influenced by the speed and competitive nature of the game rather than the storyline narrative and relationships between characters. Mortal Kombat's storyline developed overtime and towards the ending of the series was significantly more of the focus as later versions were remakes from earlier models. The graphics were always going to get better overtime and more so helped distribute the narrative a lot clearer, even to newer players who were not so accustomed to its original

⁵⁹ Jenkins H (2001) FROM BARBIE TO MORTAL KOMBAT: FURTHER REFLECTIONS - explains why female gamers are more intrigued by non-violent games than their male counterparts.

releases.

Beginning with the release of Mortal Kombat Deadly Alliance (2002) did we see one of the first action adventure spinoffs that turned the fighting gameplay of Mortal Kombat into an action adventure game in which characters could now then explore a new special area of gameplay? This implementation of Padia in turn would negotiate interactive storylines in which the player could now see the connection between side stories of each character and the overall storyline of the main mission itself. Its user interactive sensibility would not only increase the player's attention to immersive capabilities but also promote new strategies of gaming imagery as well. Because the player is more connected to the freedom of exploration and the ability to achieve gaming updates and cheats, the narrative component is now more of a choice more than ever and entices the player to collaborate more efficiently with their own personal strategies rather than rely on already generated routes dictating their interactive experiences. Mortal Kombat does initiate an aesthetics connection through the introduction of cinematic scene involvement which does encourage the player to keep playing the game just out of pure interest however, it is the freedom of choice and interactive engagement that allows the player to reinforce individual preference and control therefore classifying each step of the game through mere amusement and entertaining purposes.

It seems the series of Mortal Kombat has evolved so rapidly over the years from a simple two dimensional fighting simulation of replicated sprite characters to a new and improved version of both Ludo's and Padia gaming concepts. Its narratology always seemed to be revitalised by every updated version that was released which in turn

helped develop the storyline further and attract larger interests from audiences and players all around the world. Though contingent with its public controversial reflections of violence and media explicitness, the impact Mortal Kombat did have on the gaming world could not be in the slightest manner a negative reflection of true gaming intuition but rather an insight into the imaginative engagement between media and user.

Driving and Racing

In 1997 creator Kazunori Yamauchi released the game Gran Turismo on the original PlayStation console. The game was a depiction between competition racing and remodelling of motor vehicles and was basically every car junkies dream game. From the original Mitsubishi lancer evolution series to the Honda civics vtec, Gran Turismo had everything known car manufacturer at the time you could think of. It was pretty much the simulation and manipulation setup of customisation and gameplay. The objective roles for competitive gameplay were simple and were eagerly driven by the need to upgrade cars or buy new ones. In later models the need for customised exterior upgrades were applicable but did not interfere with the player's usability of the game. It was to be fair, a very well developed racing car simulation and showcased an arrange of well-designed concepts to present a strong representation of the motor vehicle world. The best advantage Gran Turismo had was the selection of cars from ordinary everyday living concepts to outright fast formula one raise the checker flag space jets. It was also very detailed in its approach to motor vehicle design and performance and very near replicated the actual car in real life itself. From upgrades to tune ups and decor design

to mags and window tinting, the game had it all. Stunning scenery, state of the art graphic environments and lighting, Gran Turismo was truly a remarkable standard of a racing car simulation. The only downfall could've been the lack of narrative input or storyline adaptations that could've taken the game to another level however, the game was specifically developed for the purpose to support the notion of a first person, second and third person racing car experience rather than the narratology of cinematic roleplaying film aesthetics. In a case study through the University of Canterbury, a class of students researched the effects of first, second and third person views when driving in driving simulation games and how they affected the player's performance.⁶⁰ The results showed that first person view was preferred more over second person and third person as it was closer to the action and players felt like they had more control and adjustability. The more recognisable the view imposed the more comfortable the player would feel when playing the game.

The suggestion that racing car games were only driving games if the game was contestable may imply that role playing games such as Grand Theft Auto or Driver were only games situated with Padia as the freedom of exploration and were only related to racing games when the player was in an actual race with another player bar the computer.⁶¹ The objective of contestability was there, however Ludo's methodology suggests that its rules of usability would always be governed by another set of rules, in this case the distinction between a racing car game and a driving game. Similar games

⁶⁰ Xiao R Gutwin C Mandryk R L Bateman S Dburn A Cock A (2011) Effects of View, Input Device, and Track Width on Video Game Driving *University of Saskatchewan, *University of Canterburyoucette - explains the difference in performance from first, second and third point of view perspectives in driving games.

⁶¹ Wolf M J P (2000) Genre and the video game. The medium of the video game - Driving Games.

such as Need for speed underground also argue the same point but are most identifiable to both Padia and Ludo's, as both are used to enhance the usability of the game. Need for Speed is a racing car game and a role playing narrative that utilises the roles of Padia and Ludo's to contribute to the narratology of the simauthor. The option to race your mate in a one off street race is provided as well as the role playing aspect of completing the stages of an objective based storyline. Its main attraction is the revamped over exaggeration of street styled racing that specialises in exotic cars that make Gran Turismo look like a herd of sheep. Need for Speed is face paced and utilises cinematic screenplay and international enterouges to keep the player interested and by no means pulls their attention away from the actual gameplay itself. The controls are very simple and effective and do not neglect the credibility of the driver's skill level by expecting too much, even as a novice. By far the best racing car and driving simulation.

Shooting Games

In 2001 game developers Bungie released the first person shooter game Halo Combat Evolved. It presents both forms of Padia and Ludo's and utilises all four components of game design and narratology. Its biggest concern is the neglection of side missions. Pretty much every Halo game does not give you the option to explore outside of the main objective in the game. Sure there are adaptable or warthog missions where you are given free access to explore the outer regions of the games environment but the game itself does not encourage the player to attempt any side missions which could offer power ups or adjustable for the user. However, in saying that Halo does focus on

the strong storyline which did give the series great success but sometimes it can become very repetitive and the player is often left wondering whether the environment has even changed or not. The multiplayer option is very good however and can give you hours of fun with your friends. It could be that the added bonus of having your partner by your side when fighting the aliens encourages interaction between peers which amounts to an extension of immersion that side missions probably could not have involved and may have been best to avoid. The landscape of the game is huge and the co-op player mode would've been tricky to incorporate such detailed player interaction.

The mechanics in the gameplay also utilise simple button control at a first person perspective. It only uses third person perspective when in control of either vehicles or gun routes. Wolf also identifies the difference between shooting games and target games and how shooting games that do incorporate different perspectives are most of the time set between first person, second person and even third person perspectives. Because Halo is only first person, the movement is engaging and vulnerable to a point. The third person view gives the player a larger perspective on incoming targets such as with 'The Last of us' developed and published by Naughty Dog and Sony Entertainment. It was released June 2013 and consisted of showcasing the emerging role of cinematic narratology. Its predetermined narrative and cinematic cut scenes were similar to Halo in many ways which gave The Last of us that cinematic emergence that third person shooting games were indeed gaining more and more popularity in. Its free range on exploration was only intensified by a cinematic main objective which alike Halo included no side missions but a good targeting system for oncoming targets. The gameplay interaction was also quite simple and included simplified triggers for cut scenes which

kept the player in the story without too many distractions. In comparison between the two games, Halo did offer a freer range of Padia and exploration whereas The Last of Us focused more on Ludo's and the cinematic style appeal. The three components of simulation, manipulation and game objectives significantly determine both concepts of gameplay in both games but it is the interaction with extensions on game affordability and how gaming interaction was influenced by updated versions and trials that leaves players asking for more. The internet plays a big part in developing the social interactions and gaming situations between players but also contributed to the developer's critical response of their own material. As with most developers who would release a demo game before the main release, player's reactions could then be analysed and the game would then have the ability to adjust gaming situations in which would suit the player. This concept has been elaborated on a lot further with releases of new games introducing gaming updates or extensions that players can buy online or as a package and use in the game. Again another way for developers to go beyond the perceived vision of the main developer and incorporate their own customised versions of gaming interactions and situations such as guns, apparel, character modifications and scenery. These adaptations and rules could then allow even freelancers to customise the game to their fitting if given the chance to.

More reluctant than ever has the genre of shooting games ever becomes so intensified by the influence of cinematic cut scenes. Even the characters have evolved into near gestured imitation actors who have exposed the qualities of cinematic expression. The role of the simulation digital age has begun to revolutionise the way we now see media.

Role playing games

In 2003 Bio ware in conjunction with Lucas Arts released the game Star Wars Knights of the Old Republic. The game was formatted to a role playing simulation consisting of various character attributes and level ups within the proximities of a fantasy driven environment.⁶² Thomas H. Apperley (2004) clearly states that the role between non digital role playing games and digital role playing games are in the characteristics of the character and the difference in environments. The rules that govern the digital platform of an RPG are what remediation has incurred, completely controlled by the computer programing and in no effect is manipulated or controlled by the player or user. The emphasis is then put on the characteristics of the characters and is regarded as the digital platforms only connection to conventional non digital RPG's. The environment in Knights of the Old Republic is an example of how a computer game has rules in place that governs the player's objectives and is only really allowing them to develop the characteristics of their characters rather than letting them control the game objectives. The game gives the character the ability to choose one of two sides to the story but again is really only a development of character again reinforcing the digital platforms only real user ability.

There have been cases where through a digital platform RPG's have side missions in which players still partaking in their game can test their tactical knowledge to assign roles for armies or troops that they may control to place barriers or challenges in front of enemies. Assassins Creed Black Flag is a prime example in which the player can

⁶² Apperley T H (2004) Genre and game studies: Toward a critical approach to video game genres University of Melbourne pp 17-19.

assign roles for naval fleets that they control to attack or defend enemy warships while they are still playing in their own game. Though in a contextual sense is minor to the overall context of the game the user ability of the player is somewhat similar to the computer programming that governs it.

Apperley also suggests that convergence has changed the transitioning of immediacy and social interaction within the gaming environment. The implementation of online interaction has revolutionised the context in which the players can now interact and explore within the same online environment. This exploration may lead to new developments of gaming interactions that imitate the programming use of an RPG game itself. Such as the ability to govern another player's role in which their gaming now becomes an objective of another player's controllability. To partake in another player's online environment while the player is still active and able to set new objectives is innovative and brings to mind the social interactive abilities that conventional non digital RPG's are accustomed to having. This approach as with conventional gameplay systemises the gaming placements by including unlockable features that permits players to reach before moving on to the next attachment, all within the boundaries of an online real-time situation. Therefore the gaming situation is socially driven and allows players to react with each other in similar fashion as the game designer themselves. The new role then of the game designer would be to create an environment in which players could interact with giving them the capabilities to set tasks and objectives for newer players who have joined the online transition to obtain or complete before they are allowed to progress further in the game. An example similar to Watchdogs of how online players can track each other's behaviour within the context of the game and set

traps or unstable objectives to interrogate each other's role in the game in order to complete challenges in their own game. One option could be displayed to a player within the context of their own game to extract the necessary requirements from another online player's game in order to complete an objective in their own game. The other option would be to complete the level without extraction from another online player's game in order for the player to progress through the game if there is no other online presence available. It is a matter of player emersion and progression combined with the affordance of convergence.

Sport Games

The genre of sporting games has all but redefined the transition of athletic ability into the comfort of your own home. A recent study shows that the relationship between sport and video games are very similar and that the two combined are broken up into five different stages.⁶³ If we apply these five categories to nba2k and rugby league live we can then analyse the strengths and weaknesses that each game possess and how they may impact our behaviour and social interactions as players.

The first step is the antisocial dilemma that researchers are saying are a cause of video games. The partaking of video games is not a result of antisocial behaviour but can lead to it, it could be the violence shown in some video games such as Rugby League for example where the gameplay offers the re-enactment of the hit stick which pulverises opponents on attack or in this case the players on the other team. There is

⁶³ Crawford G and Gosling V K (2009) More Than a Game: Sports-Themed Video Games and Player Narratives University of Salford pp 51 – 54.

not strong enough evidence to suggest that this is true however some may believe that it contributes to the overall perspective of holding people indoors to play games rather than impose a social interaction of sporting aesthetics that may motivate the player to an athletic interest in the sport.

The second step is the competitive nature that sport games may bring such as turning the world of gaming into a sport itself. Sport games play a major role in this sector as it is suitable for such occasions and events. The notion that an NBA2k live sporting fixture could be televised across a large array of audiences around the world is astonishing. We see glimpses of it now with famous players challenging each other on YouTube videos to see who is the most dominant on the gaming screen however it is more noticeable in actual tournaments where televised sets are broadcasting tournaments of professional gamers from all around the world.

The third being the advertising aspect of fully licensed teams and organisations utilising games to advertise their team and their product. It is clearly used in NBA2k and Rugby League Live and even shows the team's sponsors on billboards and advertising banners. The constant recognition of sponsorship deals and organisations would only give your team more exposure therefore importing higher interest in their product.

The fourth explains how sport video games are one of the most in demand genres of video games throughout the world. Rugby League has a solid following in Australia, part of Europe and in the Pacific and NBA2k is renowned all over the world as the NBA is a very popular organisation for top flight basketball. However the idea of playing as your favourite basketball player is omniscient and players all around the world a very acceptable of distributing their own time to such social interest and gaming behaviour.

The last but not least is the incorporation of imitative behaviour between sports and the technology that provides the gaming simulation. Nintendo Wii is a prime example as well as the Xbox Kinect and the PlayStation eye camera. Each console contributes to the variations of player user ability. The Wii utilises a joystick to control motions of sporting action within the games simulator. The Xbox Kinect is similar and utilises a camera to pick up the actual movements of the player to accentuate motion of the characters in the game. The PlayStation is similar and can connect player's motions to characters in an instant. On a grander scale the motion detection sporting simulations are endless. Golfing seems to be the most adored however there are instances where boxing is a frequent interest and dancing is also a fan favourite. The notion that sport games keep gamers indoors is true however does not imply that they are not using any sporting movements to participate in the game itself.

The Ludo's and Padia structure of a sporting video game is evident but rarely permits gamers to interact without the other. In older styled video games such as NBA live 1990's and early 2000's we did not see the narrative approach to sporting games the games now have. They were completely Padia and conveyed the conventional applications of sporting gameplay. The games now have evolved and interplay with storylines on careers and online social interactions that can change the gamers gaming experience in an instant. We are completely in awe of how far they have come and how further on they can develop.

Rhythm and Dance Games

In 2005 publishers Red Octane and Activision in conjunction with Harmonic released the game Guitar Hero. Similar to the Wii control stick, encouraged gamers to partake in gaming activities using a guitar controller instead. The guitar controller has five buttons situated on the neck of the guitar, each button representing the fret and the strings attached to a particular section of the guitar.⁶⁴ At the base end the strum hand is replaced by a flick switch in accordance with the fret buttons which help initiate the interaction between the controller and the game itself. In a research developed at the University de Montreal, researchers explored the similarities the guitar controller had with playing a real guitar. Studies suggested that though playing the real guitar had no actual relevance to the performance structure of the guitar controller, the controller itself was specifically designed to represent the act of playing a guitar rather than actually playing a real guitar. When looking at the visual interface of the guitar hero game screen the setup is identical to that of an actual guitar. The neck is exposed with the six strings vertically set from the bottom to the middle of the screen. Once the song starts playing the notes start appearing along the fret and strings from which the player has to then correspond to that specific colour or note. Therefore it is not the positioning of the fret that really matters but the colour coordination in which the notes are played. The frets become a guide for the colours in which the players can associate with and also become accustomed to with repetitive interaction with the game.

⁶⁴ Arsenault D (2008) Guitar Hero "Not like playing guitar at all"? Département d'histoire de l'art et études cinématographiques Université de Montréal dominic.arsenault@umontreal.ca - Guitar Heroes physical interface and visual interface.

The developer's intentions for the game were to utilise the ability for gamers to experience the nostalgia of performing with a guitar in front of a large audience. The aesthetics of the game control most of that representation incorporating famous songs and lead guitarists into the game hoping that by doing so the gamers can achieve points or credibility and pass certain challenges and obstacles presented by the game's computer programming. Like all games the difficulty is a necessary requirement and allows even the novice gamer who has no knowledge of guttering to pick up the basic fundamentals of the game's controls with ease. Overtime the selections of songs become coherent and gamers will find that their performances will only get better.

The dynamics from which the gameplay is situated relies on the melody, the harmony and rhythm of the song. The melody and harmony consists of pitch changes and the rhythm is the timing in which the notes are presented on screen. At a certain point on the screen the note will be selected and the player will have to play it using the button and the pick switch from the guitar base. At any given time any colour can be presented on screen and the player has to select it using the guitar controller before it passes by. It is made more difficult when multiple notes are presented in quick successions and the player has to quickly adjust. However because the interface is simplified by colour coordination the frets and button can simply be applied. It is a matter of timing and colour detection which separates the good gamers from the novices. The actual notion that gaming could be used as an interactive behaviour of movement and imitative action has only recently been introduced into the gaming platform of interactive gaming, however many studies suggest that it is these types of games that have ignited a new generation of game developers and gamers alike to persist with creating new and

innovative approaches to simulation practice and video game design for the future. The idea that gaming is nothing but an anti-social dilemma that affects the functionality of our healthy and satisfied society has all but motivated the new era of gamers to reject the stereotypes and interact with games in newer ways that undermine the judgement and perspectives of the public. The new age of gaming is here.

Platform Adventure Games and Open World Adventure Games

The emerging factors in two dimensional platform games are in accordance to the progression of sustainability over the years. Games and titles such as the Mario Bros series (1983) are one of many that seem to represent the progression of the two dimensional platform games.⁶⁵ If we determine progression by means of game rules or ludology we will notice that two dimensional games specifically in the early 80s and 90s used the term progression as the main concept or tool for their gameplay structure. Progression meaning that the game has one primary task or challenges and the player completes the game by completing these challenges. The second pro-dominantly used in three dimensional games is also connected to Padia and consists primarily of the emergence between gameplay and the gaming rules. A study in Denmark (2002) looked at the difference between emergence and progression and how each contributed to the other.⁶⁶

⁶⁵ Sorenson N and Pasquier P (2002) Towards a Generic Framework for Automated Video Game Level Creation School of Interactive Arts and Technology, Simon Fraser University Surrey, 250 -13450 102 Avenue, Surrey, BC - explains the creation process of 2 dimensional video games.

⁶⁶ Juul J (2002) The Open and the Closed: Games of Emergence and Games of Progression Dept. of Digital Aesthetics and Communication IT University of Copenhagen Glentevej 67, DK-2400 Copenhagen NV Denmark jjjuul@it-c.dk <http://www.jesperjuul.net> pp 324-328.

The most recognisable use of the connection between emergence and progression was shown in the three dimensional follow up to the Mario Series, Super Mario 64 released in 1996 on the Nintendo 64 console. The three dimensional platformer utilised the expansive gameplay and environment to perpetuate that open world texture of exploration and emergence. It may have been one of the first times gamers would have experienced a super Mario's game in an open world environment. The introduction to emergent gameplay meant that the gamer had the unlimited freedom of choice and could explore the world without having to follow a set destination and objective or time limit.

The game also included an open world perspective of challenges which meant gamers could choose when and sometimes where they wanted to complete tasks in the game. This allowed the notion of emergence to revolutionise the way gamers would participate in a game. Many games insist that there is only one way tasks in the game are undertaken but emergence suggests that some games require skill and luck to compromise the efforts and rules that game designers have imported into a game under the understanding that their rules will meet the requirements for tasks and objectives to be completed by the gamer without the fall back of insufficiency. However some games have adapted to the abilities that they have been given to by the game designer and have created new ways to initiate that understanding of emergence in more ways than one. Take Super Mario's 64 for example, the game starts off at the front of a large castle and the character of Mario is tempted to enter that castle without taking any notice of the extra activities that are given to him outside the castle. Now for emergence to take effect the tasks that are achievable outside the castle have to be possible but

impossible for the rules of movability the game designer has designed for the character of Mario. However on top of the castle there are hidden mushrooms and collectables and the only way to reach them is to outthink the capabilities given to the character of Mario and combine them to climb onto a ledge at the top of the castle therefore reaching the collectables. After watching a demonstration on YouTube it took an estimated three to five go's before the gamer pushed their avatar to the top of the castle using a combination of jumping movements.⁶⁷ This recognition of emergence typifies the gamer's interactive engagement with video games and identifies the blurred boundaries in which gamers and game designers are connected to. For all we know the set of rules used for the movement of the character Mario may have been intentionally created in order for the gamer to pursue those collectables at the top of the castle regarding that it was the only way to reach the collectables in the first instance or else why would the game designer have put them there in the first place. If that is true then somehow the game designer has still initiated control on how games may have or may not have been encouraging gamers to think outside the resources they are given and create new ways of gaming in which the game designer may or may not have control over.

It is obvious in games like Grand Theft Auto Five (2013) that emergence is evident and can sometimes connect rivalries between players especially online or in multiplayer contested arenas. The internet has plenty of footage showcasing the extremities gamers would go to in order to endorse their entertainment credibility by uploading game footage of them and their friends doing stupid things in the gaming world.⁶⁸

⁶⁷ Super Mario's 64 demonstration retrieved from https://www.youtube.com/watch?v=gjcXgFo_RxU.

⁶⁸ Miller K (2008) The Accidental Carjack: Ethnography, Game world Tourism, and Grand Theft Auto.

Whether it be gang shootouts and drive byes or a contest that tests the level of power each gun can generate by lining all your online gaming mates up in a line to shoot and see how many fall from one bullet. The aesthetics include costuming and environment exploration and some even use it to take footage of gang shootouts and develop a story around it. The possibilities are endless and perpetuate an imaginative capability that games of the past could never do.

Strategy Games

As a youth I was not too fond of strategy games and only really scratch the surface of board games such as chess and Chinese checkers and never really took any fancy towards them. The most recognisable board game I did play however was a game called Risk. The game was based around a world war scenario between countries and the objective was to win the war by annihilating all the other players and taking over the selected territories. The most common real time strategy video game I experienced and was synonymous to Risk but in digital format was Kingdom under Fire Heroes (2005) developed by game designers Blue side and Photogram. The first edition to the Kingdom under Fire series, Heroes was an elite real time strategy game that let the player control an army of troops to face either humans, orcs or dark elves, depending on which side you would take. Each army had their own strengths and weaknesses but it was a matter of utilising the right combination of war tactics that decided the victors from the defeated. Hero's ability to perpetuate player's tactical gamer manoeuvrability

insisted that the game designers were encouraging gamers to rely heavily on cognitive intuition and at times reinforce the emergence of individual coherence to outthink the enemy. As with many strategy games, the gameplay was very tactical and the wrong move could leave you wishing you had restacked your brain cell levels before undertaken such challenges. Heroes also promoted the exploration of progression, enticing gamers to maintain their attention with incentives hoping that its simple cinematic appearance, cut shots and rewards would sustain their interest levels for far longer.

Another strategy game with similar tactical gameplay was Middle Earth: Shadow of Mordor (2014). Some may argue that the narrative structure of the game helped create the emergent narrative of the gamer.⁶⁹ The embedded narrative belonging to the Shadows of Mordor were distinctively separated by the role in which emergent narrative could replace the game motives in which the game designers had intentionally designed in order for gamers to have that freedom of exploration and experimentation. Kroon also discussed how the effect embedded narrative could have on the character's nemesis development, such as their decline or power increases throughout the game which in turn grants them freedom, away from the main storyline once it was completed similar to Grand Theft Auto Five and transitions the gamers to utilise the newly improved character abilities the embedded narrative had created for them in order to produce their own narratives or emergence narrative. Shadows of Mordor used the nemesis development similar to a strategy game where nemesis and players characters alike

⁶⁹ Kroon J (2016) Nemesis Narratives the relationship between embedded and emergent narrative in Middle Earth: Shadow of Mordor. 3817571 Master's Thesis MA New Media and Digital Culture June 17th, pp 11-13.

either gained power or lost power depending on who left the battle victorious, wounded or defeated. The objective in that situation was for the player to move his player to the overlord position on the troops list gaining all general spots of the armies and turning them all into his own legion of troops in order to take over Middle Earth and exact his revenge on his arch nemesis. Therefore the tactical pursuit was still left as a developing tool for the embedded narrative but more so a defining characteristic for emergent character abilities and individual gamer narratives to evolve. An earlier model similar to the embedded and emergent capabilities within *Shadows of Mordor* was an action slash role playing game called *Overlord* (2007) developed by Game Developers Triumph and 4J Studios. This game used an exact tactical gameplay of troops and army navigation to overtake townships and destroy crops and farmlands using summoned demons. The emergent factors engage primarily with side missions and abusive violent situations. However there are bugs in the game as with many others that help increase character abilities by cheating the game design, neglecting any reason for the gamer not to improve their own emergent narrative without the help of any embedded progression at all. These glitches are very complex and are easier negotiated by online forums and navigational walkthroughs.

The social interaction between gamers online is increasing everyday due to the digital climate we now live in. The forums are full of posts situating certain parts in games that players might be stuck on or need some extra help with to enable an easier progression with their game. The major effects these social responses have are influenced by player's inability to cope with the game designer's initial progression for the game therefore interacting with other gamers to simplify difficult obstacles in order to progress

through the game. We are now responsible for our own entertainment validity, forever increased by our own social demand to partake in such activities without losing any of that entertainment value. The quality that most gamers perceive themselves in playing video games are in fact not influenced by difficult tasks to cope with but rather the nostalgic measure of completing one's task in order to see what will be happening next. Walkthroughs somehow relieve that measurement of excitement by showing us the plot and story without having to play anything at all. It can remove that notion of accomplishment and replace it with an untouched perspective rather than a player's sense of entitlement for completing the game themselves. It could also encourage gamers to focus on finishing the game in order to partake in those emerging roles that become available when players have completed the main missions.

Studies have shown that teenagers who play games and are more likely to partake in online discussions on video games are politically or civically motivated.⁷⁰ Those who are not contributing to the online forums would most likely be those who are using those forums to use the help or do not use them at all. More so than ever the increasing demand for an online presence has evolved into another source of economy ejecting players into an entrepreneurship role of online advertisements and averages. These games are most definitely not restricted to one particular genre but are emergent in their own right no matter what gaming concept they are perpetuating. The most common being the gaming apps which neutralises the players inability to absorb any definition of

⁷⁰ Lenhart A (2008) Teens, Video Games, and Civics Teens' gaming experiences are diverse and include significant social interaction and civic engagement September 16, , Sr. Research Specialist, Pew Internet Project Joseph Kahne, Dean, School of Education, Mills College & Director, Civic Engagement Research Group (CERG) Ellen Middaugh, Sr. Research Associate, CERG Alexandra Rankin Macgill, Project Manager, Pew Internet Project Chris Evans, Sr. Program Associate, CERG Jessica Vitak, Research Intern, Pew Internet Project – (p6)

entertainment value without the exposure of advertisement banners distracting their gaming intentions. Many android games are presented in really great definition but make no money from free gaming alone but the advertisement exploitations it can demand. The expectations for prosumers and consumers alike are high and are growing every day, making it more difficult for online game designers to create an authentic game without the sustainability of advertising. Therefore the quality is high but the means for productivity could be replaceable.⁷¹ Product placement is essential and the specified purpose for averages is to advertise that product through their game in order to exemplify interest among fellow gamers. Once gamers have had the chance to play the game, those branded products are then placed within the context of the game itself hoping that by doing so the gamer can then decide whether it has any relevance to their consumer ability or not. But fair enough it is intentionally put there to be seen and commercially promoted.

Horror Games

Beyond the commercial arena, the horror genre tends to perpetuate the definitive qualities of a games designers true craftsmanship or the absolute opposite, a herendorous composition of what ifs and buts. Studies show that the connection between games aesthetics and the virtual character represent formations in which realism is determined by uncanny properties intentionally deformed to inflict horrific

⁷¹ Wise K Bolls P D Kim H Venkataraman A Meyer R (2008) Enjoyment of Advergimes and Brand Attitudes: The impact of thematic relevance. The Advergame.

ideologies towards the gamer.⁷² Impacted by the sensual patterns gamers feel when responding to visual and audio cues, the horror genre is relevantly referred to as such and by no means is used to represent anything but without purposefully terrifying the gamers immersive state. The shock nature of something suddenly appearing out of nowhere sends shivers down the gamer's spine, however it is the uncanniness of virtual dolls that typifies the encounter between the real life and the virtual reality that exposes the genre at its different stages.

Ewan Kirkland of Kingston University explains it best when describing the agency of cyborgs and the link between the dead and living giving that sense of intolerable uncanniness.⁷³ The boundaries that influence video games as such and the settings in which effect game developers perspective of horror within gaming environments.

Resident Evil (1996) is one game that comes to mind when describing the horror genre and its impact within the gaming world. Bernard Perron (2004) states that there are two different types of shock horror when sudden objects get flung in front of you or when things start to explode. He believes that the anticipation of an event is by far different to not knowing what hits you when it hits you. The traction of shock is overturned if the gamer is already expecting it and therefore becomes suspense.⁷⁴ The use of avatars signifying the agency of a life force simultaneously encouraged the components of action with the characters, however can sometimes relinquish terror into gamers minds

⁷² Tinwell A (2009) Survival horror games - an uncanny modality. University of Bolton , A.Tinwell@bolton.ac.uk Mark Grimshaw University of Bolton , m.n.grimshaw@bolton.ac.uk - p16 Facial Expressions.

⁷³ Kirkland E (2009) Horror Videogames and the Uncanny Kingston University London ekirklanduk@yahoo.co.uk - The avatars combination of life and lifelessness.

⁷⁴ Perron B (2004) Sign of a Threat: The Effects of Warning Systems in Survival Horror Games Department of Art History and Film Studies University of Montreal Canada (514) 343-7384 bernard.perron@umontreal.ca - Shock and tension.

depicting them as agents of life within artificial life. Resident Evil uses monsters and evil beings to perpetuate that terrified feeling within gamers, often working as mediums of fear intentionally positioned to install that dreaded feeling of the undead. The game environment is also responsible for the uncanny presence, identifying notable acquisitions that are acutely enhanced by the irony of audio coherence. Inherited to replicate historical cinematic representations, Resident Evil is if any, another cult classic redefined by similar Hollywood movies and their cultural popularities from within the cinematic environment. We could refer Resident Evil similar to movies such as Dracula or Frankenstein but most likely identify it with its own genre of cinematic movies which again utilises the uncanny infiltration of a cybernetic side narrative. No horror movie is complete without the unsettled feeling of the undead and robotic agents representing the life essence of human beings thoroughly disrupted by the evolutionary makeup of nature and human intervention. Our unknown ability to always ruin nature's own genetic makeup again reinforces the intolerable defiance that is the demonised tyranny that we create for ourselves. Resident Evil reflects all the wrong doings of humans and science and uses that vulnerability to instil fear into the audiences and gamers alike. The only real misconception is that the undead were believed to be the curse of all humans when in fact the responsibility would fall on the shoulders of the creators and victims themselves. It's a matter of the undead agency defied by its predecessor therefore perpetuating that restlessness of life within the agent of death. That creepiness of exclusive entitlement ruptures the complex nature of our social behaviour, rather misinterpreted to make us believe that the undead can really govern a living soul.

The story of the horror genre can stimulate the masses for a lifetime questioning the

ethics of cyborg human likeness and its realistic approach to human behaviour, our recollection of historical Hollywood horror representations triggering social anxieties, the incorporation of sound and symbolic environments to refurnish our complex perspective on violent situations and fear and our understanding of natural scientific entitlement and how it affects the infliction of unnatural sustainability. The most ideologically disturbed genre to date but original nonetheless.

Could we then say video games are a mixture of narrative genres used to distinguish the difference between the Ludo's and the Padia? Of course we can, it is the connection between genres that deploy meaning among the emersion and progression of each and every video game. The only difference being the genre that implements these structures and therefore underpins its collective transition. We could relate emersion to the adaptability of the player and their tendencies which may help in identifying gaming progression through the game, although the games developer may be exclusively unaware of which games actually do persist with displaying their particular controllability. The second being the narrative components which drive the genre of the video game to its aesthetic fulfilment. Its progressive structure reformed by the game's capabilities to explore the gaming environment that is presented to them. When we are placed in situations which do reflect these gaming fulfilments we are united in a way in which progression and emersion is a matter of synchronizing what is more important to the gamer's interests, whether it be completing the game or using its character development to further their exploration or interests into what else the game could offer.

The adventurer tends to look for an escape into the gaming world in order to fulfil the satisfying need to control the imaginative and retreat from what may not be possible to

foresee in real life. Gaming brings our imagination into perspective, encouraging the less fortunate to explore the outer limitations of what digital simulation may be able to provide. We tend to recognise this in the form of user ability, the mediums in which attach us to the digital environments in which we are exposed to. Again utilising the imaginative field of unlimited aspiration in order to partake in a participatory practice that encourages gamers to control their games with more bodily movement. The movements may consist of sporting movements or musical movements such as dancing or instrument playing. Combined to suggest that the interactive gaming situation has developed into a full immersive placement of contextual applications used to surround the gamer with extensive appeal in order to sustain their full attention and interests. The gamer has complete control of the interactive state and requires only their limits of attention to subsidise the gaming experience.

The increase in gaming demand has now revolutionised the way games are now not only played but created to assist with such reform. The introduction of the internet has allowed games to be distributed throughout the entire world at a drop of a dime and by no means is slowing down. Advertising companies and branding manufacturers are given the opportunities to utilise their gaming interests among their customers and respect the rights in which games could be used to encourage their specific endorsements. Only now do we see these types of integrations in which categorise the average advergaming from the most popular, often determined by the genre and its progression and immersion. The ideology that perpetuates such categorical meaning is one that reflects the properties in which companies may recognise the gamer's interests in the games and exploits their attention by distributing content that matches the criteria.

The games will then encourage the gamer to identify a connection between them the game and the product and create an ideological preference in which the product could then become a yearning or somewhat entitlement. Sex, money, fast cars, you name it the list goes on and advertising companies are trying their best to persuade the consumer in any way shape or form to conform. The most reliable expectation would be to inspect each element carefully, identifying the common neglects in which represent advergames to ethical contributions foregoing the entitlement that they most certainly are labelling as the gamers unknown cause for gaming. What makes gamers so indulged by the mere responsibility to partake in such a practice that offers nothing more than just nostalgic credibility and more money taken out of your pockets for things that they probably don't even want or need? How could gaming influence people so much in order to give them minimal reason to endorse their product with the elusive practice that is gaming?

The role of the online gamer has changed over the years imploring a cohered exchange of social interaction and experiences. It is redeemed and pronounced a social reliability that forgoes the opportunists, to be encouraged to explore the undefined parameters in online gaming that exclusively allows gamers to think of social gaming on another level. The interaction between social peers online is just another avenue in which gamers can come together through social forums partaking in competitions mainly and emerging activities to restore the gamer's nostalgic thirst. Being able to record your gaming and presenting online to social forums is just one of the many engagements that appear in the gaming environment, most definitely a case of entertainment value inconclusive to its advertising potential.

Some may argue that there are three dimensions of advergames interactivity. Lee, Park and Wise (2013) address the three stages of games interactivity, active control, two way communication and synchronicity.⁷⁵

Apart from naming brand logos in the foreground and background of advergames, advertisers also use character roles and game narratives. Some are used to advertise an upcoming movie or even a full version of another game as we use to see with demo games and console gaming. However there are stages in which Lee, Park and Wise have identified as forms of brand integration into advergames. Associative, illustrative and demonstrative integration form the backbone of how advergames convey their branding products in their game. The most commonly used, Associative is simple and usually presented as an image or brand logo with just visual identification however, illustrative and demonstrative are more active control and demand most of the gamers attention through implementing branding into the gameplay such as branded spaceships or guns. The stages are dependent on which level of gamer modification is necessary. Lee, Park and Wise also discuss the prosumers persuasion effects and how consumers react to the levels of branding. Whether it is an emotional decree or mental stimuli that drive consumers to interact with the brand in some way, shape or form or it is nothing more than a nostalgic entitlement that gamers so eagerly seek. It is clear that adver gaming placing a significant emphasis towards the modality of the game in more ways than one. The aesthetics of gameplay is typically designed to inform gamers the

⁷⁵ Lee J Park H and Wise K (2013) *New Media & Society*
<http://nms.sagepub.com/content/early/2013/09/16/1461444813504267> The online version of this article can be found at: DOI: 10.1177/1461444813504267 published online 18 September *New Media Society*
Brand interactivity and its effects on the outcomes of advergame play Published by:
<http://www.sagepublications.com> (p.4)

natural occurrence of emotionally driven gameplay, however the emotion to play games may not be driven by a nostalgic stimulation but rather a mental and emotional one.

Studies suggest that narrative components implied to comply with the fundamental infrastructure of simulation are set to their specific standards in order to generate those mental stimuli that keep gamers playing games. Genre plays a large role in recognising the efforts game developers undergo in order to present that emotional drive within the context of gaming. But how does narrative genre in gaming provide that pursuit of entitlement or whether it is a nostalgic entitlement at all?

The exploration to what really identifies gamers as obsessive digital onlookers does not expand in the broad sense of gaming interactivity in itself but rather the context in which gamers are triggered to show emotion through gameplay, through even the slightest expression. These triggers of emotions could then develop into a recurrence and therefore addict gamers to that mental stimulation of emotional sensation. The acts of violence in fighting games, the joy of fulfilment or happiness when one has completed an adventure game, or even the feeling of terror and submission when playing through a horror game that scares you to death. The Horror genre best describes that dreaded effect of fear by alluding the obvious and replacing it with unexpected fear. Game narratologies are experts in creating that sense of unknown fear and challenge gamers to repeatedly interact with it knowing too well that the only achievement will be getting through its initial engagement. However it is that engagement that excites gamers and proves that the sensation of fear and terror perpetuates those emotional triggers of excitement and curiosity, that sense of not knowing what is going to happen next will determine whether horror games are in fact utilising the fear factor in order to

contextually situate its gaming audience.

Of course the emotion of gaming works differently with different genres and may in fact direct more attention towards what actually triggers gamer's interaction, whether it would be responsive or ideal. A study in the United Kingdom showed that measurements of gameplay emotion could be detected by the pressure in which buttons were pushed while playing a videogame at three different levels.⁷⁶ The beginner's level showed lesser pressure, while at the highest level the pressure was increased. The study could not be completed without measuring its valence. The optimist would surely receive greater appreciation of an emotional outburst of how aggressiveness and anger could lead to a series of abrupt rage and anger, vigilantly admiring a sense of terror and amazement while seeking the fortitudes of joy and serenity.

However, it may seem unjust to not only recognise the engagement of interaction but also the intrinsic value in which each gamer may uphold while interacting with the video game itself.

The prescribed methods in which involved the attainment of emotional expressions and triggers clearly state that the pressure alone not only detected it but in fact curated the possibility that pressure was reliant of excessive button pushing matched by non-excessive and could only detect emotion if the value of valence were evident. Therefore the combination of excessive button pushing and non-excessive button pushing would have to be connected with an emotional expression somehow and the only connection

⁷⁶ Sykes J (2003) Affective Gaming Measuring emotion through the gamepad Centre for Research into Systems and People Glasgow Caledonian University Glasgow, G4 0BA +44 141 331 8443 jon.sykes@gcal.ac.uk Simon Brown Centre for Research into Systems and People Glasgow Caledonian University Glasgow, G4 0BA +44 141 331 8445 simon.brown@gcal.ac.uk - the ability to measure pressure with gamers button pushing and perspiration.

people may identify as relevant would be aggression and anticipation. The connection between emotion and understanding may involve valance but most assuredly would not involve the effect of non-proper art.

Art is formed to the expressive value of emotion and defined by our social reflection of understanding, and so too with video gaming and its ludological understanding can be recognised through its distinctive emotional attachment, the driving force behind psychological and philosophical understanding if connected to an accurate meaning of art proper.⁷⁷ It is clearly exaggerated that Collingwood's definition of art proper is not conformed to the rules that govern the artistic requirements however an exaggeration of an emotional necessity is clearly required to drive the essence of its properties. Within the gaming context these aggressive emotions contradicted by vigilant behaviour may in well reflect the increase and decrease of excessive button pushing, therefore underpinning the value of finger pressure and its resolve. Aggressive behaviour depicted by a higher button pushing rate and non-aggressive shown by a lower button pushing rate. The emotion is therefore identified but how do we interpret it as a true form of ludological understanding implementing the analytical strategies of Collingwood's definition of art.

In order to identify the emotion which Collingwood has acknowledged as part of the 'proper' form of art, we need to distinguish the significance of a true form of emotional awareness that gaming situations may invite us to explore. So instead of measuring the statistical pressure of fingers on buttons we are measuring the emotional pressure on button pushing, which in this case is the excessive action compared to the non-

⁷⁷ R.G Collingwood (1938) *The Principles Of Art* at the Calderon Press. pp109-111.

excessive. So therefore, how is an excessive action described as being aggressive? Can you be excessive and non-aggressive? The answer may lie in the excessive action developing aggressive pressure, which we now tend to think is aggressive because of the Collingwood interpretation of artistic emotion. We have disconnected the in proper pieces of art and identified the emotional attribute. The aggressive behaviour is therefore recognised by its expressive state which in turn is the excessive button pushing due to the pressure of the challenge in the game. Therefore the challenge and difficulties in the game have to co-exist with the gamers emotional expressive states. The only way for that to be achieved was to identify the points in narrative and genre through a simulation context that emulated the triggers of emotion.

One study shows that the natural state of gamer's consciousness and perseverance in games can be measured to reflect their affective gaming.⁷⁸ However if the natural consciousness becomes aware of his controllability within the game the effect is therefore lost and the measurements become inaccurate. Therefore the experiment has to test the natural state of the gamer by reversing their comfort zone. This then allows the experiment to track the conscious state of the gamer without losing any coherence. We could apply this method to genre games with high narratology and cinematic impressions however the controllability would be unstable and the user would need to become unaware through sudden intervals such as with horror games.

One example could be a first person shooter or target game, where the natural ability

⁷⁸ Gilleade K M, Dix A (2005) Affective Videogames and Modes of Affective Gaming: Assist Me, Challenge Me, Emote Me Computing Department Lancaster University Lancaster, LA1 4YR, UK +44 (0)1524 510339, 510319 gilleade@comp.lancs.ac.uk, alan@hcibook.com Jen Allanson Allanson Consulting 100 Barnham Drive, Childwall Liverpool, L16 5ES, UK +44 (0)151 2800901 jenallanson@acm.org pp 4-6.

to shoot unknown objects is mortified by a quick distraction or horrific intervention. The ability to shoot accurately under pressure would be the aim and the experiment should measure the pressure zones in order to depict the high aggressive behaviour and low aggressive behaviour by changing the game speed and amount of distraction objects. Gilleade and Dix (2005) state that in the same study, each affect game experience is made up of three different categories, assist me, challenge me and emote me. Assist me purely uses game aesthetics and assistance in adventure games to show the player what the next task is to do. This method can sometimes frustrate gamers as assist points are sometimes hidden within the game's environment and the anxiety of gamers can be pushed to the limits if they are not found. Challenge me works as in all games through tasks and competitions and is varied by difficulties and achievements. The higher the difficulty the more intense the gameplay. Emote me uses affect gameplay to assure gamers of their gaming response or emotional interactions with the game.

The accuracy of game design or emotional triggers with the game's aesthetics are important and grants the gamer access to the intentional purpose the game's designer was intending the gamer to experience. We can see these through games with high level of narratology and effective simulation meaning that the Ludo's and Padia are effectively combined and designed to engage with the gamer's emotional interaction. Some examples could be shown with the action and adventure genre in games such as God of War and the Grand Theft Auto series. Each game utilising a strong narrative base presented through a cinematic style gameplay. The aesthetics of the video games help intensify the interaction between gamer and game, protruding emotional references in which demand the gamer's full emotive attention. Games designers must initiate

games experiments analysing the emotional response of each gamer, utilising their research to develop new innovations in which appeal to the gamers emotional awareness. The utilisation of cross platform media to initialise immediate effect towards the gamers senses indicate that games are by far the weakest link in terms of narrative possibilities even in an emergent state of gaming adaptability. However Kristen Daily (2010) states that in order for 'user interaction and participation' (p.82), the term of the word 'viewer' is used to interpret the user across a multitude of media platforms.⁷⁹

The next chapter will interpret the demands of interactive media in general and analyse the new and innovative approaches media experts are using in order to comprehend the emotional response of audience engagement whether through interactive conventions or expressional interests. It is through these creative outputs and explorations, that the imaginative development of media thinking and technological advances help us to understand our role in a society driven by the digital cyclone that has no limitations. Only then can we obtain the conceptual value of creative arts and media platforms, extract them back to their very simplistic forms and analyse the connections they have enveloped and continue to do so, even to this very day. Imagination has no boundaries but emotions and ethics may very well do.

⁷⁹ Daly K (Fall 2010) Cinema 3.0: The Interactive-Image Cinema Journal Vol. 50, No. 1 pp. 81-98.

Chapter Four

TRANSMEDIA

Transmedia

The internet and social network sites versus word of mouth. What forms a relationship between two, three, four or more people? Communication between peers is a reluctant source of interaction that defines the finer path of engagement in retrospect of its philosophical and constant emerging behaviour. We tend to grasp at the idea that interactive relationships are a developed notion of communication between people but in hindsight could mean anything or another thing entirely, for example the relationship between a dog and a cat. Depending on what the relationship is, do we as human beings have a relationship with technology or media? Of course we do, as we always communicate between technologies or with technologies or even against technologies. Media, meaning the platform of which information can be transferred acknowledges the affirmation in which technology embodies its potential to allow information to be processed across spectrums of communicative sanctions, however it is merely impossible to discredit the role in which media does not play in traditional methods of communication but instead may relate to how technology and word of mouth can differ from each other in terms of effect and impact.

The creative representations that govern most interactive media verify the artistic components of interactive communications combined with technological implications. Accredited to supposedly disempower the boundaries of communicative interactivity, do we as a socially interactive society accept that technology is the more positive outlook for communication or does it set up more barriers in which tend to develop more problems to exist with the progression of our social anxieties? The role in which creative

networking has evolved and transformed the everyday situation of the conventional lifestyle may have enforced the aspired desperation to neglect our informal to formal selves. Formal with regard to how we communicate without the influence of technology and informal with how do with it. It is important to recognise supplementary maybe to the extent that informal communication in fact ought to be introduced as a non-technological term as it is natural and the variables of human influences are not defined. Therefore within the context of communication, the informal meaning the technological influences between humans, media and communication as significant but not verified by empirical judgement.

It is imperative that the creative influence designers may have on the interaction between technology and people is by far an evolving process. The influences that the aspects of art, culture, language, society and many others may have on technology is overwhelming and protrudes to inform us that we are ever so dependent upon our own natural well-being to cope with such demands. The importance to compensate for such rigorous ideology insists that we are albeit redefined by our very own actions and it may be so that our actions are in turn starting to take more control each and every day. So what does define us as a society sampled by our own technological advances?

Communication plays a very significant role in determining the importance of interaction and networking but at what point does it rely solely on communication and networks and at what point does it not? Have we now become a society of digitised transformed agendas or has the essence of real life conversation eluded us to the fact that we are now more interactive with communication through technology rather than with each other without it? It seems impossible to deny the situation in which society has now

denied itself its own possible solution to respond accordingly, when in fact it is the solution that has driven us to find a better resolution and so on. The revolving process of inconsistencies with technology have all but deemed our responsibility as an undefined species to perceive at an all-time low and may have in fact made it damn near impossible to make what was simple, a possibility at all. Many times have we encountered problems with cell phones, computers, televisions, radios and the list goes on, where our own conscious self has accepted the fact that we are only functional with our cell phone in our pockets or with our computers on our desks. Technology has now taken over and is pushing our society to the limits in which our natural resources are now starting to lose its credibility. Could it be too simple for us to interact with each other through technology or have we just lost the essence of what it is truly like to be undefined or unspecified in a natural sense?

People are different, computers are all the same

The relationship between computers and people are an agreement that our social behaviour is part of an evolving process that recognises the fortitude to exhibit technology as a comparison for human response. A study by Byron Reeves and Clifford Nass (1996) showed that the relationship between computers and people could be analysed by using the expressional emotion of politeness.⁸⁰ Reeves and Clifford argue that to understand the role of politeness while studying the behaviour in which participants use in order to respond to computer generated material suggests that

⁸⁰ Reeves B Nass C (1996) The Media Equation How people treat computers, television and new media like real people and places pp 21-25.

computers can present different cases if an experiment is utilising the act of politeness between computer and human. Do we see computers as instruments of kind giving things or is our politeness only used for humans and not computers? During the experiment people were asked to answer questions and partake in an evaluation test on how well the computer did its role with the questionnaire. One computer exalted itself while the other just stayed the same. The results typically showed that the computer that praised itself for its work was looked positively upon by the human evaluations of its performance and the other was not. Another variable in the study introduced the connection between human programmer and human participant. The human participants were asked whether they were thinking of the human programmer while partaking in the experiment. Their answer was no, therefore the relationship between human and computer was more significant and relied heavily on the importance of the computer's performance. Reeves and Clifford also suggest that the human thought process is often left in an unconscious state and our social interaction between us a more abrupt and unaware, much different to a computer which is quite empirical and is governed by set rules. However, can these rules which guide the computer's basic programming become emergent therefore setting apart their own set of rules in which enable them to govern themselves?

One has to take a short piece out of the 1980s film the Terminator and its story based around the destruction of mankind and the uprising of the computer race. Games are a good example in which underpins the arrangement of algorithmic behaviour errors. Leo Breiman (1999) studied the error consistencies with the prediction of video games and

the arcing algorithms.⁸¹ He examined the error rate between undefined instances and predictors in which game rules and set behaviours that are governed by chance and resolution properties have less of a chance to malfunction and cause errors. By focusing on the algorithms error rate between the unpredictable and the predictable the game developer can then present a steadier version of the game with no inconsistencies in gameplay. The thought of a game being able to create its own evolutionary behaviour governed by chance and its gaming requirements is thought provoking and closely relates to the process in which computers are starting to develop their own systems in which a variation in chance and predictability is all that is required. A relationship between different predictors does however leave a bit of concern but most assuredly does not imply that our computers are now starting to connect in ways that even our own minds are finding hard to comprehend, or does it?

If in fact our social interactive state is left in the unconscious realm of unpredictability and no limitations, do we then perceive to acknowledge that computers and technologies alike are starting to develop that same sense of unpredictability with regard to understanding connections that may also develop an unlimited sense of having no technological boundaries. The rules which have governed the cybernetic world for so long have more assuredly become apparent and have started to develop erratic behaviour in which technologists are only now becoming more aware of by the hour.

Can we surely be living in an age of the digitised mind or have we still control of our

⁸¹ Breiman L (1997) Prediction Games and Arcing Algorithms. leo@stat.berkeley.edu Technical Report 504 December 19, Statistics Department University of California Berkeley, CA. (4720) - Looking for better solutions in gaming strategies by forcing predictors to decrease the error rate of training sets therefore creating newer algorithms.

deepest understandings in order to precipitate the constructed from the instructive?

Socially Interactive Robots

The social interaction between robots and humans used to belong in the fictional world of the science fiction and our own creative imagination, however that imagination has for many years redefined the connection between robotics and their unknown adaptabilities within the experimental constructs of our society. As early as the 1990's were there presentations of robot experiments that explored the behaviour of insects and translated those discoveries to the behavioural patterns of robots.⁸² These studies explored the classes of social robots and their performance and behavioural patterns with tasks and social interactions between other robots, humans or both.

The perception of robots is defined by human relativity such as emotional outputs and measurements of cognition. It is incredible to identify how emotions are triggered through digital receptors and predictors and the amount of erratic behaviour that could emerge with the connection of emotional receptors interacting within a robotic mind. If we could only distinguish the unconscious from the conscious then does that allow us to identify the barriers in which robots could then govern their own means of cognitive learning adaptabilities. It could be a simple matter of speed and durations, which could then be compromised by chance and adaptability, but one has to wonder whether the creation of the robotic mind is intuitive and coexists with our own understanding of its

⁸² Fong T Nourbakhsh I and Dautenhahn K (2005) A Survey of Socially Interactive Robots: Concepts, Design, and Applications CMU-RI-TR-02-29 The Robotics Institute Carnegie Mellon University 5000 Forbes Avenue Pittsburgh, Pennsylvania 15213 p 2.

capabilities. Emotional intelligence can argue that imagination, cognition and personality reframe from what the conscious mind may appear as trait tracking and the unconscious, as a form of information processing.⁸³ To deny any human these abilities of self-awareness, self-management, empathy and relationship management would be to discourage their sole purpose or reason to exist. But to transfer these abilities into computerised data would then initialize a robot to perform and think like us, but be unclear through the empathetic and relationship management stages which social experiments are trying to understand in order to comprehend the interactive states in how robots could copy and perform based on the behavioural patterns of living organisms. It is all clear that we can make a robot self-aware and self-manageable but it is unclear at what levels of empathy and relationship management we can predict or whether we can predict them at all.

The case in which social interaction between humans and robots is a debatable task and needs to lean the significant attention towards the importance of engagement and understanding. Thoroughly implicit, the demands for a social interactive state would not seem so apparent if it were to acknowledge an empathetic evolvement rather than a conventional engagement of self-awareness and self-management. The most evident and exclusive regards towards interactive states would be to recognise the value in which empathy could revolutionise the information processing of a digitised platform. But how do we encourage an empathetic computer system behaviour, albeit the brain of a robot? The emotions in which increase the chances of an empathetic behavioural

⁸³ Petrides K V* Furnham A (1999) On the dimensional structure of emotional intelligence Department of Psychology, University College London, 26 Bedford Way, London WC1 OAP, UK Received 14 April 1999; received in revised form 9 July 1999; accepted 17 August 1999 - explains the stages of emotional intelligence.

state would need to be triggered through a series of computerised receptors, transferring information to points in which the robot could then identify those particular emotional predictors. A colour chart could place a colour with an emotion and aligned specific emotions together to represent the emotional output. Therefore if we were to identify specific emotions that triggered an empathetic state through the combination of colour ratios for example, could we then use that to explore the processes of digitising emotions? The advance involvement of human expressions and behaviours could then correlate to digitised predictors in which nullifying the non-emotional aspects of a digitised recipient could then encourage robots to somehow think or feel like us. Dependant on its triggers and how each emotion is programmed into its system to react to certain things would help sustain or recognise the cognitive aspects of its programming therefore identifying the roles in which it could be used for. It could be a matter of implementing information into its database and allocating a system of probability or chance to reflect its emotional colour arrangement of learning and response. These responses could then move into a system of movement or behavioural expressions correlating to its information absorption, in other words setting up its sensory bank for its own emotional recognition system and responses.

The age old question of artificial intelligence and its role in our society seems to signify the importance of exactly it, intelligence. But what is intelligence and how do we as humans perceive it, especially among robots and technology. A study by Brian Duffy (2003) showed the elements involved in distinguishing the importance of human expressions and responses on robots or in other words, anthropomorphism.⁸⁴ Duffy

⁸⁴ Duffy B R (2003) Anthropomorphism and the social robot * Media Lab Europe, Sugar House Lane, Bellevue, Dublin 8, Ireland pp 179-183.

explains that the intelligence factors of a robot are split into two separate identities, the projective intelligence and the perceiving intelligence. It is not clear whether a robot could engage with humans by allowing itself to recognise its own intelligence and importance and whether or not that could be left to the probability of emotional significance. But it is clear that anthropomorphism can help identify the expressional behaviours that may entice a regard for intelligent behaviour and by doing so develop a social interactive recognition that could encourage cognition of self-regard or self-awareness. The process would be like that of a new-born baby slowly developing their own self-awareness. Once they become aware of their own intelligence and identity, then they would be able to start managing themselves and so on, ideally using relationship management to recollect their social importance. The emotional chart would create forms of importance implementing higher probabilities of anger or happiness in response to cognition and perpetuate the correct expression using anthropomorphised agendas. The sensation of fear and rage could then regulate accordingly to gestural behaviours and actions, rather movements that permit the accession of cognitive understanding. This allowing the recognition of copycat behaviour and the influence of surrounding factors that increase its growth and adaptability. It almost seems as if artificial intelligence could go a step further and implement sensory implications of pain or regret, as if it were also vulnerable to human anxieties and issues, thus the becoming of a new age of robots, robots built to grant human being access to immortal life.

A Russian Billionaire Dimitry Itskov has developed a plan to establish an organisation to build robots or androids by the year 2045. His aim is to develop androids that can upload our digitised brain once we have died and turn us into robots, thus granting us

immortality.⁸⁵ The religious connotations explain the process of reincarnation in connection to many religious beliefs and in some ways has contributed to this theological stance. Coercive it may seem, the belief that one can design an artificial replica of a human being and upload its brain stagnation into its hard drive does not at all seem that odd if denied the principles and theorisation of its scientific involvement. A Romanian scientist Antonio Sandu explains the human relationship with transcendence and its importance in a religious and spiritual context. Could the divinity of human acquirement be somewhat substituted by technology and its digital presence? First we have to investigate its causes. The motivation to undertake such a large responsibility would not only grant access to the prolongation of a digitised human life but also the means to develop the godlike abilities of omnipotence and omnipresence. Do we really have the power to not only create a universal transcendence but also defy death and prolong life?

The ontological explanation for why human character has always seemed to redefine the aspirations of our own self determination not only requests ethical barriers to be set in place but also asks the question of why we as humans are so fixated on creating a controlled society of godlike manifestations. The influence that technology has created within the context of our own social outlook does not determine the successions in which deny our abilities to procreate a society which insists that we are not adequate. It could be that our ontological understandings are misguided to give people hope as with many other theological amalgamations which undermine the very nature of the resources that we are each given in order to progress through life without the egotistical

⁸⁵ Sandu A (2015) Anthropology of Immortality and the crisis of posthuman conscience pp 5-8.

reference to our own regulatory importance in the whole vastness of the universe. Are we that important to submit such control in order to fixate on what might happen if we do not? Though technology has improved at large over the years, I would almost succumb to the fact that we are anywhere near the level of an advanced everlasting technological age but can imagine that it may seem everlasting from the other side of the spectrum.

The Conformities of a Capitalist Technological Age

The arrival of the electronics revolution declared a significant up rise in technological innovations and restored the working society into a revolutionary process of industrial production and information capitalism. The two would be identified as separate indications of the technological revolution throughout history and often deteriorated the common grounds between the working class man and the capitalist exploiter.⁸⁶ A more inconsistent relationship between the costs of material production and money hungry capitalists, the profits were always declared unsustainable if production costs far outweighed the intent for consumers to purchase. Therefore if the production line was heavy but the sales were low, the fault would surely lie on the methods implemented for budgeting and information processing. One could argue that key investors and stakeholders could hold up their percentage of the intake but could never guarantee a safe return in profits and revenue. Therefore the demand for product would have to exceed limitations of growth in order for information capitalists to see their investment

⁸⁶ Davis J (1997) Thomas Hirschl and Michael Stack, Cutting Edge: Technology, Information Capitalism and Social Revolution The following is the introduction to Cutting Edge: Technology, Information Capitalism and Social Revolution, edited by due from Verso this summer. By Jim Davis, Tom Hirschl & Michael Stack - capitalism has won and history is over. Technology has taken over the working man.

profits positively increase. In order for a successful campaign to emerge the owner would need to acknowledge that the percentages of the investor's productivity would have to enlarge the companies make and demand from worker to customer rate therefore allowing their profits to grow and sustain the company without even using any of their own money. A capitalist's paradise but on the other end the workers are left in limbo and never assured any real security regardless of role, production or performance. A simple process of the bigger the demand then more money for the people involved. If we were to discuss the implications in which a successful company is working well and has found a sustainable demand for productivity to stay comfortable, then we need not underestimate the revenue in which company owners and investors alike are controlling the percentages of profit and leaving the workers nothing less than a one to five percent evaluation of profits, thus never underperforming but staggeringly unfair in terms of who gets the biggest portion for the little that is compensated. These capitalists are surely undervaluing the working class man and have been for decades. Technology has brought a new digital age of defiance and some may say an innovative approach towards the information revolution that only the established corporations had access to not too long ago. It is through these social networks and the online digital presence that society is now starting to recognise and develop new means to prolong those misconceptions that capitalist have kept hidden from innocent working class citizens for decades. The new era of the digital entrepreneur has arrived and many social classed citizens are starting to take advantage.

Though encouraged to obtain better perspectives for human comprehension, it is the digital presence that has evolved and allowed the average joe to more astoundingly

enrich society with their own ideas on critical value and progress. The opinions and power of the capitalists are still there but the information and methods in which sanctified their methods and ideologies have somewhat been exposed. The ease of access to information through the internet and social media has supported society's demand for the hidden agendas of capitalism and corporate control and many have started to take the new value in which corporations are now seeing for themselves the effects a state of digital information revolution has laid its foundation upon.

We could argue that our attention to prosumer and consumer fulfilment is never quite that simple but would deflect from the fact that capitalism has entered a stage of system control and may in fact require more work to successfully promote one's use in the context of the working peoples workforce. It is our natural ability to assume that corporate control is controlled by big words and large establishments when in fact it could only be a simple transition of good networking and reliability. Could it be that the ideological transformation of authorship and transmedia are starting to revolutionise the age old discussion of capitalism and progression? One can only wonder. .

Social Networks and Advertising

Our main concern could be that social network sites neglect the privacy of targeted audience gatherings and are only interested in the transfer of money and budget forecasts. We seem to be too preoccupied with the speed of the digital information communication in this day and age and tend to rather forget to better educate ourselves on the negative and positive impacts that social networks may have on us. The biggest

sector of advertising engagement is due to the increase in inventory production and may not always mean that its productive rate is that expensive to produce. In terms of service and product the turnover from production to sales may only need a phone call to a large manufacturing company, a website to sell the goods and often a competitive profit margin to redirect inventory without the hassle of trust and safety issues or consumer vulnerabilities. A local retailer website is always preferred over foreign retailers as a common understanding of wants and needs with the buyer perpetuate a more trustworthy connection. The buyer may also be after something a lot lesser than the minimum required amount foreign wholesale manufacturers are asking for. However it is that reliability and connection of networks that the digitised information revolution has implemented into the economy, asking that we now utilise these social circles to define the economic situation at this present state. Innovative it may seem, our reliability on these social connections are important to recognise and may indefinitely prescribe newer methodological networks at the simple push of a button.

Further from the truth, would it be known that scammers and false advertisements have also exploited the online market situations and most likely increased the work of security agents used to fight these common networking threats? The line between dishonesty and honesty is far too blemished in the social interactive world of computer marketing and needs not a lot of convincing to entice prosumers to think otherwise. The initial rate of consumerism could be an effect of many things but never are they too empowered by the reflective approach to campaign marketing. The acknowledgement of traffic that large user websites bring in do a lot in terms of situating consumers in an environment where preferred needs and wants are identified and sourced through

targeted audiences.⁸⁷ However it is also important to note that the consumer has the rights to protect their privacy from advertiser's demands which in most cases rejects their intentions to maximise their own productive prosumer requirements, therefore losing profits and last but not least lose their business. The advertising targeting needs to be specifically designed to allow advertisers to utilise these markets and more importantly maximise their profits. Many social network sites require the standard profile input and regard these profiles as sources to infiltrate advertiser's preferences for targeting specific audiences. One can only imagine the privacy issues these social network sites have hidden from users and may have in fact left users without knowing the problems that can be caused by allocating certain privacies to third party users in order to systemise a way to promote a brand or product. These systems have allowed prosumers and consumers alike to relinquish their rights and control of private information under the watchful surveillance of social trends and liabilities. Their rights to have secure ownership of their content is put under threat and used to initiate a system of profiting economic growth without the consent of the user. Some sites may have terms and agreements that reject those claims and protect their own rights under a specified agreement. However it only makes you wonder whether half the things people put themselves through is necessary in order to stream live advertisements to your very corner of the online digital world. It may be an issue of tolerance or undesirability, if so then social media sites have far outstretched the limitations that once were in the arena of online marketing.

We can now insist that gatherings of groups and social media circles can reorganise

⁸⁷ Tucker C (2014) Social Networks, Personalized Advertising and Privacy Controls May 6, 2014 - A study of online advertisements the percentage of clicks and attention they receive.

the rate of prosumer and consumerism with a touch of a button and are even at a point to also determine how people are directed and influenced to make decisions with advertiser's products and services. Transmedia has surely opened a new pathway in which auteurs or prosumers can negotiate newer avenues and more critical appraisals of their work or product thus granting larger scales of immediacy.

Online Radio / The new age of Creative Networking

The creation of online media streams has significantly loosened the constraints on media innovation and interaction through the years. The consistency that online radio can provide is reliant on the combination of generated networking systems in accordance to the productive and interactive capabilities that audience engagements can help predict. A study on the effects of fly-casting at the University of Virginia in 2001 explored the impact fly-casting had on the public when filtering out music by artists to a specific ratings criteria of genres and artists similarities.⁸⁸ The results tended to favour the more efficient performing equivalents but never the less found a substantial amount of evidence to suggest that the old traditions of radio broadcasting was ever going to die out. Except that there is a revolution of online digital presence and network marketing systems based on audience interactions that seem to have redefined the role of the radio broadcaster and their radio streaming systems. A new approach to the online distribution of popular channels and media services have helped identify the strengths available in traditional radio broadcasting and enabled a fresher outlook into the online

⁸⁸ Hauver D B French J C (2001) Flycasting: using collaborative filtering to generate a playlist for online radio - Web Delivering of Music, 2001 - A research that explains an overview of flycasting.

capabilities of audience engagement and interaction.

I have created an online radio website that has utilised the fly-casting approach to radio streaming and implemented it into a network of music commercialisation. The webpage entitles users to sign into the member's page and engage with other artists and the promotional progress of their own music through the audience engagement with other networks connected to the site and the listeners of the radio station also connected to the site. The networking of these particular websites allow for users and audiences alike to interact with the purposeful intention of promoting and listening to their music in a simplified space of music promotional necessities and engagement.

The first step was to collectively add a radio stream to the webpage. In order for that to be done, I created a radio stream using the Radionomy website which allows you to create multiple stations with their radio manager and implement their Application Program Interface into the Hyper Text Mark-up Language of my own website which promotes the stream and its services. I then converted the website into a membership sign up forum which allows users to create their own profile page and engage with other music producers and artists that are also using the music promotional service. The member's page also has an upload page, which allows members to purchase rights to have their music played on the websites radio depending on which package they select and a page with the radio playing the artists music together with featured artists and well known global artists. Another section of the member's page is the social feeds section, which shows members the progress of their music and how many audiences it has reached in terms of individual likes and views. For my particular website I have integrated music websites such as Soundcloud and Reverb nation, both specifically

designed to engage audiences with single tracks and playlists. Therefore the members can see the progress of their own music without having to set up their own social music media accounts with different websites. The member's page also allows members to use the websites services to increase the online presence of their own media accounts if they want to and do have different music media accounts. The primary purpose of the radio is to engage with as much audience as possible and interpret these findings into patterns of audience engagement and appeal. The intentions of the music promotions would be to recognise these patterns of audience engagements and hopefully increase the demand for its services and online productivity. The next step would be to create a buzz around its presence and produce a music promotional service that entitles music creators and listeners alike to interact with each other under the umbrella of the website's promotional design and social networks. Not only is the website ideal for music promoters to situate themselves among the hype of well-known artists and music lovers around the world but it would almost seem unambitious not to identify the terms and rules involved, that govern the placement of intellectual properties used with media in all forms, therefore codes and ethics are always advised.

Creating Hype / Apps

When creating the radio promotion website, I was tentative to not utilise the promotional potential an app could develop for the website. My first intentions were to leave it as is and try and drive traffic to the website through social media sites and advertising campaigns. That would still be useful, however a shortened version of the website in

app form would be more sufficient. Therefore I created the app for the website which can be found in the google apps store or the Radio Kinect website.⁸⁹ The most versatile, in terms of simplifying the technical distribution process of any digital product, web apps are a useful option for consumer convenience. However a radio host looking for music creators to successfully upload music to a web interactive platform cannot run on the efficiency of an internet driven website and app alone though, it needs offline activity and online relativity. By including music operating systems with the intentions of giving the consumer more flexibility with importing music directly to the online streaming, the offline usability and distribution of music needs to be more direct and situated in one convenient place in order for the ease of access to user materials and online links. Therefore the ability to upload music directly into the app offline will enable consumers to retrieve their music in the app without having to worry about whether they still have it on their device or not. It can be used as another media player for music. The only downside would be that the user's offline memory might lose some memory space because it will not be placed in an online memory system. However it is just an option if the user will rather risk leaving the content on a device that could easily go missing therefore having to find it in another system somewhere and take an age to upload it back onto another device to transfer it back into the system. The combination of adjusting a music library and the chance to get your music heard are a much bigger incentive alone.

Differences between interactive statuses and engaging content are complimented by

⁸⁹Cameron V (2017) Radio Kinect website - <http://vjcameron.wixsite.com/radiokinect>
Website for Radio Kinect app
<https://play.google.com/store/apps/details?id=com.appswiz.radiokinect&hl=en> 2017 - Website for online Radio and streaming professionally produced music.

the advanced progressive nature of digital technology and how far the expansion and senses of creative awareness are able to take you. It does not seem possible to create engaging content that has the capability to set newer innovative pathways until it has been done.

The chance to expose audiences to a creative approach to radio broadcasting does not rest on sleeping shoulders but rather the aspiring emotional potencies that so much dearly needed to be addressed and how it may in fact exploit the entertainment industry's channelling media services and intellectual property rights. Assistance is purely devoted to the purposeful engagement of media convergence and its remediated forms which progressively resolve networking speculations not reflective or reminded of the fact that the limitations of a technological attachment is still uncertain. It seems that beyond measure, Bluetooth has utilised the insertion of converging technologies to showcase their latest versions of wireless headphones and Bluetooth speakers. Could it be possible that a device can extract audio files from another device using the Bluetooth technology and somehow record it without the connection of any WIFI transmission? By doing so we could redefine the existing boundaries to replace WIFI connected streams with device sharing instead. Only now has Google utilised the significance of offline capabilities by extracting video files from online video streams through Chromecast and mobile phones in order to display them on a bigger screen with no hassle at all.⁹⁰ But then again that is only scraping the tip of what is capable by reducing technological constraints and offering better opportunities for existing technologies to be governed by

⁹⁰ He Y Fei K Fernandez G A (2014) Video quality assessment for Web content mirroring - A research on chromecast and the stages in which video is transmitted from an external device to television.

the user rather than the media and technology companies withholding authorisation to do so. The option to partake in media and information placements should be left with the consumer and by no means be a reliability to an unauthorized, media technology expert.

Audience Interaction and Appreciation

The power of the like, share and follow buttons in social media can help advertising campaigns create an online presence for an individual, business or even large network corporations. Having a good online presence can drive more audiences to your page and assumingly more customers to your product. The chance to acquire those audiences however, have systems in place that enable advertising campaigns to direct traffic to social media sites that have already found a way to increase the online presence. That being said, the requirement for social media sites to present a strong online presence may come at a price, often dealing with dodgy fan incentive websites that offer customers an estimated amount of fan subscriptions or likes and views for money, thus building your online presence and creating an existing market for consumers to be directed to. Utilising your new found online fame does not entitle the prosumer to predict future customer interactions but rather influences their choices in terms of acknowledging that your support helps certify the brand. However, like I said earlier there are so many counterfeit companies out there that do test the limits of the social media services and are all too aware of how instant fame can grant the prosumer a false representation. The process has to be naturally sustained and by no means

should include unverified accounts that amount to the withdrawal of your own social media account from the social media provider's services.⁹¹ A disruptive approach to marketing an online presence would not only leave your brand with a bad reputation but also stop your involvement with future projects. Do not be deceived by what could result in a degrading process of bad representations and consumer liabilities which could mean the death of your entire online marketing operation, the statistics do not lie and can easily influence consumers to be ripped off by a dishonest businessman. However there are some fans buying companies out there that do give you the trusting security that your business will not fall on deaf ears and by any means look to really increase your online presence with the utmost accuracy and honesty they can provide. By honesty we mean, providing real and interactive account holders that are willing to either look at your brand, like it or even subscribe to it. This insures that the buyer of the fans is not falsely accused of involving people that have no verification of holding an account with the social media website and at its worse are not made up. By doing so, the prosumer can increase his social presence and also develop new relationships when consumers come to either buy their product or interact with their brand therefore building its presence.

Selected among a few, the discontinuation of a brand name does not assure any significant proportion of discredited appeal without targeting the right audiences in relation to the right product or service. Therefore crowdsourcing is deemed uncertain in terms of what consumers or onlookers are really looking for and what really drives a

⁹¹ Naylor R W Lamberton C P West P M (2012) Beyond the "like" button: The impact of mere virtual presence on brand evaluations and purchase intentions in social media settings - Journal of Marketing, 2012 – Predicting Consumer response to mere virtual Presence pp 5-6.

large market to maintain its massive audience targeting approach. The second prosumers lose focus on what the process is to maintain that level of satisfaction, the easier and quicker the brand funded organisation will fail. In all cases, an amount of audience usability is taken into account and what really depicts branded corporations and online businesses from the rest.

It seems feasible that emotional tendencies are applicable to the exchange of common understandings and goods between social groups and are not influenced directly by the product entirely, in some cases the brands appeal and in most of the time even an awareness of anything to do with the thing. Influences to interact with online markets can be caused by anything and only too right is it of any concern that those emotional tendencies do trigger an interactive surge to be fulfilled with the access people do have through online shopping and entertainment interactivity. Do we now see how important the right appeal can be in order to support those mechanisms of fulfilment and sometimes even influence people to recognise their abandonment of even more unexpected needs?

Conclusion

In my research I have analysed the expressive affordances of film, music videos and video games (amongst a number of other platforms) from the perspective of both the creator and the audience's points of view. The relatively contextual aesthetics reveals a profoundly increasing overlap between those to polarities with the similarities between the two, including more significantly the engagement of ideas and creatively responsive solutions, requiring more emphasis towards the understanding of its primary nature through transmedia. We tend to acknowledge that our creative approach to media is more effective when presented between groups of people in order to gain a better understanding of how things may have influenced somebody or triggered ideas. It seems appropriate to discuss the affective nature of their emotional awakenings and more significantly the manner in which emotional triggers can influence additional gatherings and assemblages of creative exploration and imagination.

At first glance, the emotional valences involved in influencing people to desire the fulfilment of what media platforms digital and non-digital can actually provide seems relevant only in terms of deciding what information is transferred through which platforms, rather than actually having a deeper effect on people and their needs. The fact is that we have been engaging in the mass exchange of goods and information for centuries, with mailing orders and shipments, even to go as far as to the shipment of slaves and cattle, common goods and even bibles. However, from the beginning this phenomenon has not only been governed by the word of law, but the materiality of

exchange and communication platforms, including what we now know generally as media, tools in which transfers information between people. The emotional valences of knowledge and understanding is therefore not only dependent on how information is interpreted between each other but can also be influenced by how the information is also delivered.

In the context of an increased social demand for emotional need-fulfilment and encouragement, transmedia has surely facilitated more than just another alternative avenue for conveying information for individuals – I argue that it has generated an arena for expanding the possibilities of emotional interaction and facilitating the kind of emotional interaction through creative expression that so many creative practitioners so dearly look for. Is it a mere coincidence that our creative value is none other than an un-constricted conception of releasing emotions from an individualized entity and finding avenues to connect in as multiple ways, and through as many material avenues as possible? I have suggested through the discussion of the preceding case-studies that creative practitioners who embrace the affordances of transmedia become acutely aware of their previous non-utilisation of our full potential to explore an unlimited access to a community of creative practice. We are no longer confined to these earlier creative ‘prisons’ due to our ability to recognise them. Could it be that the value of artistic realization through transmedia is a development which enables media practitioners (such as myself) to unlock those barriers therefore allowing artists – very broadly construed not as individuals but as ‘post-auteur’ creatives in community - to incorporate all ideas and explore all possible avenues of emotional expressiveness. For the same token, does this mean that by engaging in this practice, we no longer

have any certified 'proof' that some form of artistic recognition of individual agency is no longer needed? Does this kind of art contradict itself and leave emotional expression in an open-ended labyrinth of endless aspiration? The answer to both of these is certainly no, - imagination and creativity no longer exist within the realms of mere uncertainty and exploration but also along the lines of intentionality and emotional awareness. We can now somehow see that there is a new matrix of practice wherein creative producers can take advantage of the ever growing possibilities of an imaginative idea, the multiplicity of avenues of media expression that now present themselves in a highly integrated network, and the unlimited responses that practice within that creative context can trigger. By doing so we may finally see that creative minds seem certain to maintain the principles which surely govern an artistic response between social interactivity however unravels methodologies implemented through transmedia in which connects creative practitioners and producers to an unlimited source of outcomes and situations.

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