

New Media and Participatory Culture

↻ Mirko Tobias Schäfer

↻ Samuel Zwaan

University Utrecht, 2011

Makers in the Lowlands:

‘MACHINIMA’

Presented by

Robbin Huigen

3651487

Salko Joost Kattenberg

3614875

Dennis Roberts

3653021

Stephan Westphal

3640353

1. Introduction	3
1.1 Methods used	3
1.2 Daniel van Gils	4
1.3 Amateur culture	5
2. Machinima defined. By Stephan Westphal.	5
2.1 Three categories	6
2.3 Developer meets Gamer	7
3. Machinima media practices. By Robbin Huigen.	8
3.1 User participation model	9
4. Games affordances, and the rise of the open game culture. By Salko Joost Kattenberg.	13
4.1 Speedruns	14
4.2 Performance play	14
4.3 Mod Culture	15
4.4 Games as Emergent Systems	15
4.5 Player-as-Producer	16
4.6 Games as Open Systems	16
4.7 Change as result of open systems	17
4.8 Open systems vs Machinima	17
5. Participants, economy and beyond. By Dennis Roberts.	18
5.1 Mainstream Machinima	19
5.2 Moneymaking networks	20
5.3 Intrinsic motivation.	22
6. Conclusion	25
References	28
Appendix "Interview Daniël Van Gils." E-mail interview. 29 Mar. 2011.	32

1. Introduction

This paper is written as part of a project called 'Makers in the Lowlands' to analyse the Dutch amateur culture and media production with the help of digital media and specifically aims at Machinima, the creation of media productions with the use of a game or 3D engine.

We chose this subject because of our own personal interest in the matter. The team was and are all involved in creating this exciting new art form, varying from actually making the 'pure' form of video Machinima to uploading screenshots of game situations to blogs and forums.

By analyzing Machinima through a discourse and literature study we hope to find indications how amateur culture and media production are constructed, offering insights that help in a better understanding of the Dutch amateur culture and how this can be used to create new communities.

Another important source of information has come from our research team which consists out of three people who have experience in creating Machinima and belonged to communities who distributed them across the internet. As being one of these three, my own experience in making Machinima has also proved to be enriching in the analysis of the Machinima culture.

1.1 Methods used

Janet M. Ruane describes in the article 'Essentials of Research Methods' different types of social science research and argues that "our ability to evaluate information is directly tied to our knowledge of research methods." (2005, 14). Ruane presents four main types of research being time-based knowing, credential-based knowing, common sense and intuition knowledge sources. The first research method, time-base knowing, should be critically viewed as Ruane states that "the mere passing of time does NOT in itself establish something as true". The same goes for the social implications of Machinima within amateur culture. Although Machinima could be viewed as "art from the digital age" (Lowood, cited Jenkins, p1) we need to consider how Machinima is being created, with what tools and to what end. The second type of research, credential-based knowing, we are trusting experts by

deferring to their credentials and training, therefore accepting as accurate and true that which experts tell us (Ruane 2005, p4).

We also looked into interesting facts and statistics about Machinima in the online community settings. What made it increasingly popular, plausible explanations and causal connections.

For this research we not only use our own experience in the creation of Machinima. We also performed an interview with Daniël van Gils, an overall Dutch expert in creating, using and performing live Machinima. Van Gils has been active in Machinima and game developing since he was eleven years old and was also an active member of online communities regarding Machinima. In deferring to the game developers' credentials and training, acceptance about facts being accurate and true will be critically reviewed, claiming that not everything being said or told by game developers within the social discourse about Machinima is accurate and true.

The last two research methods within social research are common sense and intuition. According to Ruane "common sense uses our personal experiences and the experiences of those we know as the source of practical knowledge." (2005, p8) and "intuition can be thought of as direct access knowledge; it refers to a way of knowing that operates on gut feelings without the use of intellect" (2005, p8). These types of research within the social research field are of less use in this research as the findings and conclusions will be based upon an interview and the analysis of the social discourse on websites, articles and forums. This research will use these types of research in order to analyze the contemporary debate about the use of Machinima.

1.2 Daniel van Gils

As stated above, Daniël van Gils is approached as a Dutch expert regarding Machinima because of his background in game development and the creation of Machinima. Ever since the age of eleven, Van Gils was fascinated with programming and the creation of computer games. He thought it was interesting to create Machinima not just by recording gameplay, but by using the 3D capabilities of a game to create real-time or live Machinima. Daniël also started a foundation called 'NuPlay' in order to investigate ways to use games as tools. Also, Van Gils organised different workshops to learn more of other creators and why they make Machinima. Today Daniël is already eleven years active as a professional game developer.

1.3 Amateur culture

In this research we are analysing the culture surrounding Machinima, a culture formed by both amateurs and professionals. We see an amateur as someone who creates (media) content in his or her own time, not motivated, rewarded or obligated by financial or economical reasons, solely motivated by personal interests in pursuit of (artistic) self expression in a number of different forms. One of the differences between an amateur and a professional both creating (media) content is the aim of their (media) production; an amateur will produce (media) content without a commercial goal or interest unlike a professional. It is important to realise this distinction to analyse the amateur culture surrounding Machinima. Our understanding of an amateur culture is as a culture that consists out of amateurs where (media) content is produced and distributed via various different channels. If we address the term culture, we refer to the amateur culture as described above.

To start with our research, we first analyzed the existing discourse by gathering information about websites, forums and literature regarding Machinima. We also examined numerous amounts of games and related Machinima and formulated our research question: How does participation in Machinima culture function?

2. Machinima defined. By Stephan Westphal.

The word 'Machinima' is a combination of the words machine and cinema and describes a phenomena that originated in the early ninety's of the 20th century (Tsai and Czarnecki 2008, 29; Haefliger, Jäger and Krogh 2010, 1199; Berkeley 2006, 67). At the end of the ninety's game developers began including recording functionality within games enabling users to record their game activities and, with scripts and after editing, create movies with or without a different narrative. As Leo Berkeley points out, Machinima can be defined as the creation of media productions by (amateur) users who record real-time rendered scenes within a game or 3D-environment to construct a video narrative (Berkeley 2006, 66). Because these media productions are created with the help of computers, a link to animation movies is easily made, though there are, significant differences between Machinima and animation movies. To create an animation movie like 'Finding Nemo' (Pixar 2003) for example, computers need to render several hours or even days for a few seconds of film. In

contrary to this, with Machinima the images are rendered real-time by the 3D-engine of a game or 3D-environment and recorded by some sort of movie capturing functionality (Tsai and Czarnecki 2008, 29).

Soon after the introduction of recording functionalities within games, the game community started using this new functionality to show each other their skills or how fast they could complete a specific level for example (Haefliger, Jäger and Krogh 2010, 1207). In the mid nineties and up until today, game developers are expanding the possibilities to record scenes within a game by including different camera angles, enabling user to create more complex narratives and improve their media productions (Berkeley 2006, 67). This is clearly visible in World of Warcraft (Blizzard 2004)

and Call of Duty: Modern Warfare 2 (Infinity Ward 2009)

productions where users are able to create sophisticated movie clips, including custom voice-overs, sound effects, music, and cinematographic effects.

2.1 Three categories

When examining Machinima discourse, we distinguish three different categories of Machinima. First, there is a form where users simply record their game play to improve their skills by analyzing strategies used. This was the first and most basic form of Machinima which was very popular amongst game enthusiasts in the early nineties (Haefliger, Jäger and Krogh 2010, 1207). An example of Machinima in which gamers recorded their skills are the so called speed runs of the computer game Doom (id Software 1993)[3]. In this specific video the player is clearly making his way through different levels as quickly as possible to show others how well he or she mastered the game. This type of Machinima simply requires the gamer to capture the game play with the in-game functionality or so called screen recording software.

Another category of Machinima is recorded within games using the methods as described above and is edited afterwards with movie editing software, adding or alternating (sound) effects, additional voice-overs and music. This is the kind of Machinima which best matches the definition of Machinima as described in the first paragraph of this chapter. The two examples of World of Warcraft and Call of Duty: Modern Warfare 2 earlier mentioned, fit in this second level of Machinima we distinguish. When viewing these examples, one can see clear similarity's with traditional blockbuster movies or music clips produced to accompany songs. The construction of narrative plays an important role at this category of Machinima.

At the third category of Machinima, only the game engine is used to create Machinima, outside the original narrative and aesthetics of a game. This category is more experimental in comparison with the other two levels because it involves the manipulation of the engine of a game or 3D-environment to create media productions. This requires a rather high degree of technical programming skills (Interview Daniël van Gils, 2011). An example made by the Dutch Machinima maker Daniël van Gils shows how he used the game DOOM 3 (id Software 2004) in order to create visuals that responds to music[4]. In this specific example, Daniël van Gils was able to make adjustments to the original game, changing the original environment in a way it responds to music played.

In the first paragraph of this chapter, a definition of Machinima was used stated by Berkeley as constructing a narrative. The fact we distinguish three different categories of Machinima forces us to redefine Machinima because not all types include the construction of a narrative. Bearing the three different levels in mind, Machinima can be defined as the creation of media productions by (amateur) users who record real-time rendered scenes using the engine of a game or 3D-environment, editing the recordings afterwards to change the original narrative or not. The Dutch live Machinima performer Daniël van Gils agrees with this definition except for the fact that Machinima could also include other uses than creating movies. He regards Machinima as a part of games, a tool which can be used for other uses than recording movies only, just like the brush and canvas an artist uses to create a painting. Machinima itself is not a form of expressive art, it is a tool to create expressive art (Interview Daniël van Gils, 2011). In order to come to a final definition of Machinima used in this research paper, which includes the different types as described above, our findings and the view of Van Gils are combined:

Machinima is used as a tool by (amateur) gamers to perform live or record real-time rendered scenes using the game or the engine of a game, enabling (amateur) gamers to edit recordings and change the original narrative or game aesthetics.

2.3 Developer meets Gamer

This new approach of using an existing 3D-engine of a game or 3D-environment to create media productions is an explicit example of the 'convergence culture' coined by Henry Jenkins (2006). Productions made by the individual meet the professionally produced media content by the industry because 'consumers are learning how to use [...] different media technologies to bring the flow of media more fully under their control and to interact with

other consumers' (Jenkins 2006, 18). In the following chapters we will show how Machinima, with the help of computers and the Internet, enables gamers to create sophisticated media productions using existing games and software. The established game industry responds to this development by supporting the creation of Machinima in adding additional recording possibilities in new releases or making game engines publicly available.

With the help of computers and the Internet, the level of participation by gamers is thus getting increasingly larger, stimulating fans of a particular game to create related media productions. It is to say that new digital technologies enable users to create their own media productions like Machinima and 'shifted power structures in the media towards the increased accessibility of production and distribution technology' (Berkeley 2006, 69), creating a tool for a new form of art: the art of Machinima (Haefliger, Jäger and Krogh 2010, 1206; Interview Daniel van Gils, 2011).

3. Machinima media practices. By Robbin Huigen.

As mentioned in the previous chapter, the approach of using an existing 3D-engine of a game or 3D-environment can be seen as the 'convergence culture' described by Henry Jenkins (2006). This chapter takes a closer look at the amateur culture which exists in the creation of Machinima. This chapter is not a historical account of Machinima, but merely an attempt to analyze the media practice within the amateur culture of Machinima and to answer the question of why people participate. This chapter also focuses on the important factors that made Machinima possible and how users are motivated and stimulated to create content for online distribution. The main question in this chapter is therefore formulated as: "Which factors supported the popular rise of 'Machinima' and facilitated in an active user generated content participatory culture"?

There are many forms of Machinima with thousands of hours of video material like *own-age.com* or *worldofwarcraftmovies.com*. In the previous chapter we defined three categories of Machinima. One of them is scrutinised namely "the level of Machinima that is recorded within games and is edited afterwards with movie editing software". Examples of this category of Machinima are the in-game captured video's displaying game performance, also known as *speedruns* or *frag movies*. Well known games that have been used for this type of Machinima are first person shooters like DOOM and Quake. Although many other games are used for the creation of the different categories of Machinima we distinguish, this chapter focuses on the media practices. This category of Machinima is one of the most

commonly created Machinima and therefore the main reason for narrowing down the field of research. For example, one of the most well known Machinima videos is Quake's 'Annihilation' frag movie.

The next paragraphs will explore Machinima in more detail by using several academics and authors who did research in the field of media and culture practices (Schäfer 2008, Lowood 2007). For this research an interview with Daniël van Gils was taken to compare analytic conclusions with the practices of Machinima. Another important source of information comes, as mentioned in the introduction, from our own experience in creating Machinima, this has proved to be enriching in the analysis of the culture surrounding Machinima.

3.1 User participation model

The main issue at hand in the analysis of Machinima is the level of participation. According to Mirko Tobias Schäfer, the domains of user participation exist out of accumulation, archiving (or organizing), and construction (Schäfer 2011, p. 46). Participation within the Machinima culture is a form of media production on amateur level and can be placed in the three domains of the 'user participation model' created by Schäfer. The research question here is to investigate how the participatory culture in communities, making Machinima, has evolved and what key factors contributed in this development. The first step is to situate Machinima in Schäfer's model by defining its use and purpose on a media production level. Situating Machinima in the model of user participation helps to create a framework from where we can place different media practices of users. The following paragraphs will describe each axis of the model accompanied by examples of how Machinima is accumulated, archived and constructed. In the conclusion, these three axes will be combined in the final analysis.

The first axis is accumulation as described by Schäfer as "all activities that revolve around popular media content and products, for the most part initially developed by corporate companies" (Schäfer 2011, p. 46). Schäfer states that fans expand these artifacts not only by contributing to discussions and debates, but also by creating related media texts. The website Machinima.com is a good example of a central platform where users have access to the latest Machinima video clips. Machinima is a central hub for the distribution of Machinima where among others two of the largest current channels are used: YouTube and Facebook. According to Van Gils, the hype of Machinima found its peak in 2005-2006 and its production and distribution is still expanding (Interview Van Gils, 2011). One of the reasons

for this increase are technologies like YouTube and social networking sites like Facebook. When taking a closer look at YouTube, it is clear that this technology or channel allows users to upload and distribute their Machinima through the World Wide Web. Furthermore YouTube makes it possible to users to comment on uploaded Machinima video. Websites like Facebook, used by a platform Machinima.com, allow users to spread and distribute their latest videos in their social network hoping to create a 'buzz' among networks. With 2.3 billion annual video views in 2010, 500 million monthly video views in February, and 50 million unique views in February¹ the YouTube channel is one of the most important ways to distribute Machinima in recent years and can be placed on the second axis (archiving/organising) of Schäfer's participation model. Schäfer states that archiving/organising takes place on several levels where "on an active and intrinsic level, user stores artefacts, build online data collections and reorganize cultural resources and knowledge bases" (Schäfer 2011, p. 47). The YouTube channel or the Facebook fan page of Machinima.com is a prime example of how users store artefact, like video clips of Machinima for example. According to Schäfer there is another example of archiving artefacts which can be seen as 'the multitude of fan sites that organize links to related content or the many weblogs and web forums that share content originally produced by corporate companies' (Schäfer 2011, p. 47). A platform like Machinima.com is a good example of how the accumulation and distribution of Machinima is constructed, but does not entirely gives a clear explanation of how participation is encouraged or facilitated. Schäfer states that content originally can be produced by corporate companies, but most - if not all - Machinima is created by amateurs. Furthermore Schäfer addresses the active and intrinsic level of user participation as key for users to store artefacts on platforms which is the case at communities like Machinima.com. To find the answers relating participation of Machinima we have to take a closer look at the amateur culture surrounding Machinima. We can find these answers by analyzing the last axis, that of construction. The axis of construction is "the production occurring outside established culture industries" (Schäfer, 2011 p. 47) and Machinima made by amateurs are forms of construction that are produced outside the established gaming industries. Examples of these productions of Machinima are *speedruns* and *frag movie* which are made in DOOM and Quake. Henry Lowood helps to define Machinima' use and purpose on a media production level: "[...]we also learn from machinima how the dissemination of accessible tools- even if they are not necessarily easy-to-use - creates opportunities for the emergence of unexpected content in a postmodern environment [...]" (Lowood 2005, p. 2). Lowood analyses in his article 'High-Performance Play: The Making of Machinima' how the creators

¹ Machinima.com <<http://www.machinima.com>> Accessed April 2nd, 20:48.

of DOOM and Quake released their script programming language and source code and gave it to the community, enabling them to create Machinima. By doing so, the discourse about the potential of Machinima took shape. Lowood remarks: "In another article that appeared in *New Scientist*, Hollywood, animators, Machinima makers, and game developers discussed the limitations and advantages of real-time animation as a possible business threat to intensive, frame-based methods such as those used by Pixar and Disney" (Lowood 2005, p. 3-4). Schäfer addresses the problem of these threats in his book *Bastard Culture!* and how organisations are reluctant to change their business model accordingly to the markets wishes and needs. Where more established industries like the film and music industries have failed adapting their business strategies, game developers have found other ways to make good use of the community wishes for their own commercial purposes. Schäfer states how cultural industries can use the possibility to shift from content creator to platform provider for user-generated content, and effectively extend their production mode into the sphere of consumers (Schäfer 2011, p. 50). The cultural industries of Machinima, including game developing companies like *id Software*, has shown how they made use of the possibilities to change from content creator to platform provider. One of the arguments to support this claim is given by Lowood: "customization of Quake would become a new arena for demonstrating one's skills. Quake, as software, was far more complex than DOOM, but it has also been made more accessible. This mixture of qualities set the stage for a new wave of high-performance game practise" (Lowood, 2005 p. 6-7). Besides the tools provided by the game developers of DOOM and Quake, the progress of internet technology made possible a wide distribution of Machinima, as Lowood remarks how "these machinima could be distributed over the Internet at almost no cost, either in the original game play files or in a encoded movie format" (Lowood, 2005 p. 3). Finally Lowood states that "rather, it may be worthwhile to shift attention to the technologies and practises emerging out of computer games as a medium, and how they might provide new avenues for cultural, artistic and social expression, including performance art" (Lowood, 2005 p. 13). This shift towards considering computer games as a medium is one of the key factors in analysing the emerging culture of Machinima and its implication on cultural, artistic and social levels.

Mirko Tobias Schäfer analyses participation as implicit and explicit media practice. Schäfer claims that participation can be formalised as a default design feature that unfolds as an implicit activity (Schäfer, 2011 p. 105). The problem in this approach is that claiming participation as a default design feature can be interpreted as how participation is created being part of a design feature and therefore not looking at the influence of communities. Schäfer addresses O'Reilly in support of this argument: "[...] the underlying design of Web

2.0 has been described as an architecture of participation” (O'Reilly, 2005 cit. in Schäfer, 2011 p. 105), a term that clearly points to an understanding of participation generated by design options rather than community spirit. Our claim is that community spirit is under played and deserves more credit and acknowledgement in the creation of a participatory culture.

In support of our claim we will show how the rise of Machinima culture contains important elements in favor of showing how community spirit is part of the creation of participatory use in media practices. As Schäfer argues: "participation extends production and distribution into the domain of audiences and users" (Schäfer, 2011 p. 77). Machinima meets the criteria of how participation extends production and distribution, as the community consisting of gamers began producing their own videos and distributing them over the World Wide Web ². One of the early forms of Machinima which was created by gamers to show their level of skill, is called *speedruns*. Lowood mentions one of the well known Machinima *speedruns* called: Quake done Quick. In these videos, a gamer shows his or her level of skill in beating computer controlled characters and the clock towards the end of the game. The creation of video was done by gamers, altering and/or using the mechanics and code of the game and enabling other gamers to record their own *speedruns* as well. According to Daniël van Gils, players were able to create their own recordings inside the game and from that moment on the camera was born. Central to the idea of Van Gils is the rise of a group of creative people who took the game engine and started 'exploiting' it to their own artistic use. Making use of the limited functionality that game developers provided in their game, the community was encouraged to create these new forms of in-game video footage and distribute them, making use of their own communication channels. One of the popular channels was Internet Relay Chat where gamers could share their enthusiasm and passion about games. The creation of Machinima came from the gamers' urge to express themselves in new ways, not only facilitated by technical features provided game developers. The community's spirit is therefore one of the essential aspects in the creation of Machinima and the rise of a participatory culture.

How can these technical features like game engines be valued, on the level of facilitating the community in creating Machinima, in comparison to community spirit? According to Daniël van Gils, 'game engines remain difficult to master, it requires a significantly amount of technical knowledge like programming and scripting'. Daniël van Gils makes a metaphorical comparison that making Machinima is not similar to a brush and a tube of

² Machinima.com is the largest website where Machinima is distributed, where everyone can download (view) or upload (create) their own video's and share them with the community.

paint, where even a baby can draw a line on the linen canvas. The answer to the research question 'Which factors supported the popular rise of 'Machinima' and facilitated in an active user generated content participatory culture?' lies in a convergence of different media practices and a fusion of technical features like game engines and community spirit that drive artistic expression.

4. Games affordances, and the rise of the open game culture. By Salko Joost Kattenberg.

In the first two chapters we have defined Machinima and situated machinima in culture as participatory media. In defining Machinima, we have come up with our own definition of Machinima.

“Machinima is used as a tool by (amateur) gamers to perform live or record real-time rendered scenes using the game or the engine of a game, enabling (amateur) gamers to edit recordings and change the original narrative or game aesthetics.”

In this definition, the game itself or the given tools are considered vital for the recording or real time rendering of scenes, the essence of Machinima. We address Machinima as tools that Machinima makers can use. Daniël van Gils noted that he sees Machinima as “part of games as tools”. Henry Lowood seems to agree with Van Gils and writes: “When a computer game is released today, it is as much a set of design tools as a finished game design.” (Lowood, 2005 p. 6, p. 23) What are these technical features of game tools? And how do games provide these tools to Machinima makers? Looking at the aspect of the ‘construction’ of Machinima, as written by Schäfer and previously mentioned, game developers provide programming script and source code, enabled players to start creating Machinima. The factors that support the rise of Machinima are a mix of the technical features, the community and culture surrounding Machinima, these drive forth the production and innovation of Machinima itself.

In this chapter we focus on games and game developers and how they facilitate the tools and technical aspects that allow Machinima makers to make Machinima. This is done by analysing different games, looking at different concepts from game studies that allow us to compare games with its fanculture, which Machinima is part of. In this way we hope to find ways in which games and game developers make games accessible for Machinima makers.

4.1 Speedruns

In the first chapter of this paper we divided Machinima into three categories. The first categorie of Machinima was the recording of game play without changing the narrative, speedruns are part of this level of Machinima. As described by Henry Lowood in *High-Performance Play: The Making of Machinima*, speedruns are the origin of Machinima. DOOM (id Systems, 1993) was released with the ability to record 'demo movies'. These where scripts of code that allowed game engines to reproduce series of events played earlier. With this new ability, players were able to review and compare their movements, aim and strategy and adjust or improve their performance. Jasper Juul talks about this phenomenon as being present in every game in some way. Juul states that every game has an 'ideal sequence', the best or most flawless path to choose, the perfect narrative. Juul states that games "let you complete the game: through countless saves and reloads, it is possible to realize the ideal sequence" (Juul, 2004 p. 220) According to Juul players are motivated to achieve this ideal sequence. Lowood writes: "Speedrunners dash through levels by all means available" (Lowood, 2005 p. 14)

4.2 Performance play

Motivated by DOOM's new ability to replay your actions fans quickly began exchanging the demo movie files. The notion of capturing the video footage instead of the scripts and codes was not far away. The game community around DOOM, so called 'clans', programmed ways of screen capturing the in-game footage, enabling them to render every frame the game engine produced. The first actual in-game movies where created. Players now uploaded movies to forums, Internet pages and posted links on IRC channels and so on. Lowood refers to this result of this progress as "nothing less than the metamorphosis of the player into a performer"(Lowood, 2005 p. 8). DOOM had become more than itself and had produced a rich and flourishing game culture. Players still played the game, but with the additional excitement of showing skill to the whole game community surrounding DOOM. Katie Salen en Eric Zimmerman write about this concept of performance play in their book *Rules of Play*. For them these kinds of aspects are a part of the game culture that is situated inside and outside the boundaries of the game. "Games exist, in other word, in a context, a surrounding cultural milieu"(Salen, Zimmerman, 2004:503) Performance play can be seen as the way in which the game and players are aware during the production or play, of these cultural expressions outside the game. Performance play was again stimulated by the introduction of multiplayer capabilities, being able to perform inside the game as well as outside.

4.3 Mod Culture

With the release of Quake (id Software, 1996) new opportunities presented themselves. Where modifications in DOOM were difficult and always relied on good programmer skills and technical knowledge, Quake was built over one of the first game engines. “Opening up the hood of the *Quake* game engine to programmers and players transformed speedrunning.” (Lowood, 2005:15). With Quake it was possible to change textures and levels far easier than in DOOM. Changing and building levels was now becoming more popular and were new ways to show off skill and performance. Levels and new designs of characters and textures were now traded, discussed and transferred in the ever growing game culture surrounding Quake. During this period clans also started to produce new rules of play, transforming the given rules by id Software. It was during the modifications of Quake that clans came up with the idea of ‘capture the flag’ and ‘team deathmatch’ as multiplayer modifications, so called ‘mods’. With Internet becoming integrated with the personal computer, using modems, Quake Internet-usage spiked due to multiplayer opportunities. As id Software announced during that time: “The mod community took off, giving Quake seemingly eternal life on the Internet” (id Software cit. in Lowood, 2005:6) This mod culture can be seen as the community that is willing to actively change and modify in-game content. Lowood writes that the production in mod culture and the creation of Machinima are almost identical.

4.4 Games as Emergent Systems

Referring back to the first chapter of this paper, we now address the second category of Machinima. The capturing or recording from in-game footage with adding extra or new narrative. The concept that a game has a dynamic narrative is addressed by Katie Salen and Eric Zimmerman in their book *Rules of Play*, as ‘Games as Emergent Systems’. They write that within the defined rules of games, there is space left to play with parameters; these can lead to unexpected complex outcomes. With the evolution of the computer during the nineties, game designers are able to program systems that lead to these complex and dynamic outcomes, giving way to sometimes limitless possibilities for users. Gamers are able to choose skins, avatars, quests, stories, maps or virtual worlds and so changing the narrative and game experience. Next to that, gamers are able to adjust or even create whole new content by themselves. For game developers, this gave way to a whole new approach for

developing games: “game designer (...) designing rules directly but only indirectly creating play” (Salen and Zimmerman, 2004 p. 538). This results in that developers are starting to react to the demand of players that want to personalize or ‘mod’ a game. Developers start to lower the difficulty of adjusting programming codes and more challenging to use screen capturing software. These new features provided by game developers are well received by the gaming community. Henry Jenkins also writes about this concept: “The promises of this new media environment raise expectations of a freer flow of ideas and content. Inspired by those ideals, consumers are fighting for the right to participate more fully in their culture.” (Jenkins, 2006 p. 18). The fact that Jenkins talks about culture instead of community is correct. Salen and Zimmerman stress the fact that by designing games as emergent systems you stimulate the participation of the surrounding gaming culture. This is addressed further in the later paragraphs.

4.5 Player-as-Producer

Games that are developed as emergent systems lead, to what we know today, to a new relationship between the player and the producer of meaning and content. This means that games are being produced with the players in mind, not just as a rule based system. This concept this does not only apply to the game by itself, but also its influences and products that are produced outside the game. Salen and Zimmerman write that this new concept will have major effects on the way game culture is constituted, and “can give rise to a whole ecology of fan culture” (Salen and Zimmerman, 2004 p. 539) Next to that, this shift in production had tremendous implications that stimulate the emergence of the games. “When game players become game producers, emergence is multiplied” (Salen and Zimmerman, 2004 p. 540). Lowood seems to agree and writes “the nature of computer games as software allows for an almost limitless flexibility of content, the potential of which has yet to be fully explored” (Lowood, 2005:2)

4.6 Games as Open Systems

Salen en Zimmerman write that the effect of embedding mod cultures into emergent game systems, where game developers are aware of player-as-producer relationships, gives way to something they call ‘Games as Open Culture’: a game that is aware of his cultural impact and implications, and is strategically set into a cultural gamecommunity. This would create the “freer flow of ideas and content” (Jenkins, 2006 p. 18). Jenkins talked about, creating new

unexpected forms of play and stimulating participation in fan-culture activities and the creation of new game concepts and in-game objects. Here we are talking of a change in the behavior of game developers over the years: the introduction of in-game replay abilities, in-game modifications to levels/avatars, the making of level editors and the introduction of ranking-charts. This could be an indication of what Lowood described as: “It is safe to predict that game developers will soon put robust but easy-to-use Machinima tools directly into the hands of an increasing number of players.”(Lowood, 2005:22).

4.7 Change as result of open systems

By providing the means to make Machinima or other fan-based productions, game developers stimulate the participation and production of fan-based objects. They do this for a couple of reasons, like creating a better quality of play for example. Take for instance *Starcraft* (Blizzard, 1998), the game has a vast virtual competitive community stimulated by *Battlenet*, the online multiplayer server of *Blizzard*, where rankings are upheld. The best players around the world even competed in global *Starcraft* tournaments hosted by Blizzard. Over time *Blizzard* realised many patches that changed and altered the in-game rules or parameters, mainly due to critique and questions of the community. This created whole new ‘ideal sequences’ and changed in-game strategy. It was also in one of these patches that recording and/or replay capabilities was made possible, that also had statistics running alongside the replay to improve gamers performance. With the release of *Starcraft 2* (Blizzard, 2010) all these features were already in place: enormous ranking systems with intelligent computer programs linking even matched players to each other and involving the game community in play testing beta version of the game for almost two years.

4.8 Open systems vs Machinima

It is clear that Machinima has been at the verge of the emerging game systems. Today we take games that have open systems to a next level with the construction of massive multiplayer online games, such as *World of Warcraft* (Blizzard, 2006), where vast amount of players form in-game clans, guilds and communities are allowed the production of virtually countless user generated content and emergence. What happened is that game developers started to embed desires and systems that gamers wished and hoped for. “The exchange of meaning between a game and its surrounding cultural context can change and transform both the game and its environment.” (Salen, Zimmerman, 2004:538)The change that is

subscribed here has clearly happened during the evolution of games. Game developers have directly placed ideas and programming from the community and programmed them into their new game designs. By doing this, the game developers have opened up the game culture to endless possibilities of creative media productions without any limits. So now we have come to an age where Machinima can, and is made not only by the gamers who have programming and technical skills, but is available for all.

5. Participants, economy and beyond. By Dennis Roberts.

Machinima is an example of the new creative products emerging in online situations. The creators do not have a multimillion company providing them with endless fundings, sources and opportunities. Instead they represent the producers, editors and cinematographers themselves. They close advertising deals, distribute their work and deal with legal issues (Yen, 2010). They operate and play in a way which not seemed possible by game developers (Lowood, 2005).

The phenomenon and expansion regarding a community for this sort of story telling and genre is emphasized by the large presence of *Machinima.com* on the Internet. Calling themselves the “The next generation video entertainment network for video gamers, providing comprehensive gaming-focused editorial and community programming to the hard-to-reach core 18 – 34 year old male demographic. (*Machinima.com*)”.

Besides being a multi-creative community, they also established respected grounds on the internet’s largest global distribution platforms like Youtube, Facebook, Twitter, iOS and Android (*Machinima.com*).

According to the MachineExpo, the website *Machinima.com* had 1.7 billion visitors by October 2010, 289 million monthly views with approximately 13% unique viewers. They emphasize that the population of Machinima creators was approximately 4000 in 2007 and 60.000 in 2008 (Harwood, 2011). Chief Executive Allen DeBevoise of *Machinima.com* claimed in 2010 the company saw a 300% visitor increase over the past years (Chiang, 2010).

Therefore the growth in Machinima cannot be ignored. The interesting thing here is the growth of Machinima participants and Machinima related issues and events ³. Thus what has been causing this increase in Machinima interest and increasing economic value of this

³ With issues we mean events, communities and websites regarding Machinima. For example the MachinExpo, which is a counter oscar event for Machinima productions, all done in the virtual world of Second Life. (Machinima expo 2010).

mixed product of games and cinema? A couple of reasonable explanations can be discovered and will be described in the sections below.

5.1 Mainstream Machinima

An interesting explanation is the way this growth of this creative class can be looked at through mainstream appliances, seen in the Coca Cola Super Grand Theft Auto commercial aired during the 2006 Super Bowl (Spike, 2006), *World of Warcraft* Southpark episode in 2006 (Southpark, 2006) and the game *The Movies* from the game developing company Lionhead Studios which is actually designed for making Machinima from 2005 (Lionhead, 2005).

These mainstream applications are all popular brands, like Southpark for example.

According to The Copyright Promotions Licensing Group the Southpark enterprise is the number one among men in the ages ranging from 18-24 years old and the ultimate solution for advertising in the target audience regarding men varying between the ages of 16 and 34 years old (CPLG, 2011). These numbers are quite similar to the age group that are active on *Machinima.com*. According to Quarkbase.com, a website tracking online site statistics, the online movie South Park "*Make Love, Not Warcraft*": *The Making Of* is the video with the most delicious.com and digg.com bookmarks (quarkbase.com, 2011).

The Coca Cola Super Bowl commercial is another example of the target group confirmation. Again the problem with the age group is interesting, because advertising on this major sport event will interest young adult men under the age of 35. (Tomkovick et al., 2001 p. 90-93).

In the research '*The Influence and Effects of Mass Media*' preformed by Denis Mcquail, the phenomena effectiveness surrounding advertising is something which revolves process usually incidental, unplanned and unconscious (Mcquail, 1979 p.13). Hence effectiveness is inappropriate. Therefore the causal connection with the Machinima commercials cannot be explained. The Coca Cola ad for example has a 'time killing' aspect due to the characteristics of Super Bowl ads which has to be more than usual entertainment, because of the vast amount of television viewers (Kim et al., 2005) Mcquail emphasizes that mass media like television in certain situations can serve as a channel for persuasion and mobilization. Therefore the question of the Machinima effectiveness is not whether it worked out, solely who had access (Mcquail, 2006 p. 20-21). This is the target area of men between the ages of 18-24 years old as described above.

Thus Machinima has reached the point of recognition for mainstream audiences. While the goal of the commercial obviously primarily concerned the branding of the Coca Cola enterprise and the 30 minute Southpark episode had an obvious entertainment goal. However, the increase of active Machinima makers and growth of *Machinima.com*, as seen in chapter three and the introduction of this chapter is remarkable.

5.2 Moneymaking networks

Websites like *Machinima.com*, *koinup.com* and *machinima.org* create the framework, thereby giving the creators, followers en sympathisants of Machinima a platform. These platforms can be seen as the responsible factor of growth and popularity.

In the interview with the Dutch Machinima creator, teacher and expert of Machinima Daniël van Gils, we coined the question: “Hoe hebben nieuwe media (social media, blogs, fora, etc.) jou geholpen bij het verspreiden van je werk?” van Gils responded; “Vooral fora en blogs. Sociale media was nog niet zo hot en happening in 2006.” (Interview Daniël Van Gils, 2011). These online virtual networks helped Van Gils and in the question ; “Heb je hulp gehad van de game community bij het maken van Machinima?” he answered; “Ja. Vooral de verschillende forums over level-editors etc waren erg fijn.” (Interview Van Gils, 2011). So for Van Gils they provided helpfull means for him to grow and develop himself as a Machinimator⁴.

This ‘realisation’ of being the dominant online framework for a cultural art product like Machinima is exactly what makes it popular within game culture. The power actually lies within the economic benefit these networks receive over time. The need for them to grow and gain fundings and thus becoming ‘wealthy’.

But how do they produce fundings and actual money? The product ‘Machinima’ is not an actual commodity, however the fundings surrounding Machinima on internet communities like *machinima.com* are significant. In 2010 the total funding of *Machinima.com* was 14.6 million dollars (Chiang, 2010).

According to the research Social Network Markets: a New Definition of the Creative Industries performed by Jason Pots et al. the development of becoming ‘wealthy’ is due to the characteristics of markets of creative industries which evolves within complex social networks. They re-conceptualize -non physical- products. They are essential to evolution of economic and cultural interests, hence creating and forming what Pots et al. call: the new

⁴ A personal interpretation of Machinima art and the subject creating Machinima.

creative class. A class shaped by generic and operational feedback from online networks (Pots et al., 2008).

This is something Van Gils emphasizes in the interview when he states that blogs and forums helped him in creating his art (Interview Van Gils, 2011).

According to Pots et al., the value that is being created consist out of two factors. The first are the services that build and maintain networks like 'infrastructure' and 'connectivity' and the second the services that encourage to create value like content and creativity. Networks therefore create and compose own systems of economic value and wealth that are relevant for their users often through advertising (Pots et al., 2008 p. 10-11).

This creates a framework that consists of connecting services and creativity. The 14.6 million dollar funding as described above is thus created through their framework they have managed to build. This million dollar company gained it all from sponsorship and advertising deals, mainly video game companies and entertainment corporations like HBO, Paramount, Warner Bros etc (Takahashi 2010).

These video game advertisements for example, are interesting and relevant to the target audience of *Machinima.com*. Participants of the online environments are often gamers themselves and the ads present exactly what they want to see. One has to understand that games are part of a mass culture and relevant advertising is an ideal way to make the brand or story noticed by game fans described in chapter four with games as 'Open Systems' (Takahashi 2010). *Machinima.com* is a platform for relevant advertising, because of the target audience of young men and gamers.

It is more likely to assume that users click on an ads faster when an interesting brand or story is presented in the advertisement. (Takahashi 2010).

The 'realisation' point of the success factor regarding Machinima coined above is definitely an interesting one. In an article by Bloomberg Businessweek from 2007, the future vision of Machinima is described with interesting quotes from Chief Executive Allen DeBevoise of *Machinima.com*. He realized -in 2007- the fact that; "The visual quality of machinima is only going to get better, it's growing rapidly within the gaming community and I think it will soon cross over when we're able to create content that appeals to both gaming and non-gaming communities. A great model for us is how Pixar and Dreamworks Animation have created animated movies that appeal to dual audiences—adults and children" (Bloomberg Businessweek, 2007).

Also what has already been described in chapter three, Mirko Tobias Schäfer discusses established industries like film and music with their reluctance towards adapting their business strategy. Game related communities have found ways to meet the desires of their

communities, for their commercial purposes (Schäfer, 2011 p. 50). like Machima.com has been doing over the past years.

What we recognize here is possible economic markets, Machinima.com can enter. Thus In combination with online networks these visions can become a success factor, which cannot be neglected when acknowledging the *Machinima.com*'s 14.6 million dollars funding of sponsors and advertiser.

5.3 Intrinsic motivation.

Besides the mainstream appliances and online networks there is something crucial in understanding the popularity of Machinima: intrinsic motivation. This term first described by Robert S. Woodworth in the beginning of the 20th century concerns the idea that certain motives like curiosity, self-assertion and constructivity of subjects lead to satisfaction (Woodworth 1918, p. 50).

If one takes a look at Machinima a few points become apparent. When creating Machinima the 'learning-curve' is quite high. In a question towards Daniël van Gils; "Waar in beperken games(engines) je bij het maken van Machinima?" he responded: "Game Engines blijven draken van software. Als maker moet je echt technische kennis hebben zoals programmeren/scripting (...) De 'learning-curve is heel hoog.'" (Interview Van Gils, 2011). To gain information, knowledge and actually learning to master Machinima creation, one has to actively search for information on for example blogs and forums. Not because it is a work related task or school assignment, but because one is intrinsically interested in retrieving this information.

In the book 'Intrinsic Motivation', Edward Deci describes basically the same principle as Woodworth. Deci defines intrinsic motivation as behavior that gives a person a feeling of completeness and competence (1975, p. 61).

He also claims that a person is aware of the fact that any goal can be satisfied by the feeling of intrinsic motivation. If somebody intrinsically motivated, one is encouraged to act for pleasure or challenges rather than external goods, pressures, or commissions. This leads to making goals and behavior towards accomplishing these targets (p. 100).

In the question also mentioned in the "Moneymaking networks' section this becomes clear "Heb je hulp gehad van de game community bij het maken van Machinima?" he stated; "Ja. Vooral de verschillende forums over level-editors etc waren erg fijn." (Interview Daniël Van Gils, 2011).

Van Gils has the current age of 34, but from the age of eleven years old, Van Gils intrinsic wish and will to master the making of Machinima gave him the perseverance towards fulfilling his Machinima making goals (Interview Van Gils, 2011). From creating respected Machinima art, gaining new skills and even organizing workshops in Machinima creation to see how others use this art form and to build his own knowledge on the art (Interview Van Gils, 2011).

In the research Bloggers' Intrinsic Motivation and Electronic Word-of Mouth Marketing performed by Han et al. an investigation is performed to the intrinsic motivation of bloggers. Looking into why they blog, what their reason is and their spirit. (Han et al. 2007 p. 3-4) Machinima creators are not by definition bloggers, but they share a similarity. Google for example calls a blog: "A blog is a web site, where you write stuff on an ongoing basis. New stuff shows up at the top, so your visitors can read what's new. Then they comment on it or link to it or email you." (Blogger, 2011) Machinima is a creative form of art, often represented in the form of a video. Others can look at the created video's, comment or share them with interested individuals.

Han et al. emphasize intrinsic motivation as a key for the development of creative products. Making aspects of a goal interesting and challenging as a hobby (Han et al. 2007 p. 3-4). The researchers collected data from 282 blogging participants, 49 % male and which 66% between the ages of 20 and 30 years (p. 5). Age group statistics similar to the target audience of *Machinima.com* (*Machinima.com*).

The main results are the facts that the creators of these blogs also participate within online communities, have a significant enthusiasm for what they create on blogs and the need to be unique (p. 8).

All by all, this is very interesting for Machinima communities. Users, creators and participants stay focussed and enthusiastic when they are intrinsically motivated towards creating new Machinima. *Machinima.com* for example is the framework of where this intrinsic motivation can manifest itself.

As seen in the -slightly oversized- introduction of this chapter the numbers on Machinima, participation and popularity are striking.

Like mass media mainstream appliances like TV commercials during big event or integrating the art form within a popular television show, with target audiences all similar to the target audience of Machinima creators and communities like *Machinima.com*.

And these communities on their hand see business opportunities of creating value through their network and users. Not only providing them with a comprehensive network, but actually benefitting from their audience intrinsic motivation.

However in this final word the only fact that can be mentioned is that the increase regarding Machinima contains factors than the three described above. These can open the interesting and remarkable discussion on participation and mainstream manipulation, economic factors and psychological visions on motivation.

6. Conclusion

By comparing Machinima definitions to definitions used by users and makers of machinima we have changed the Berkeley's definition of Machinima. The new definition is defined more open to machinima that makes no change to the narrative and machinima that is only recorded. Because of the various forms and narratives Machinima is made and produces we also divided Machinima into three different categories: 1) Machinima that is recorded or rendered without altering the game narrative. 2) Machinima that is recorded or rendered altering the given game narrative 3) Machinima produces outside the boundaries of the given game using only the game engine or level editors to create new narratives or environment. Berkeley stated how the shifted power structures in the media increased accessibility of production and distribution technology and thereby creating a tool for a new form of art: the art of Machinima. We concluded that the creation of media productions is an explicit example of the 'convergence culture' coined by Henry Jenkins (2006). The growing platform of Machinima is presented as a new participatory media, being more accessible and easier to use for a bigger public.

Following the ideas of Jenkins and the growing of the participatory culture surrounding Machinima we look at how Machinima is situated into existing models of participation. Using Schäfer's model of for user participation we placed Machinima within a rich participatory culture. Machinima's accumulation is becoming more globalized and more intertwined with our daily social media. Websites as machinima.com are perfect examples of the growing platforms allowing for greater accumulation. On the other hand, these platforms are capable of tremendous archiving of Machinima productions. Construction of Machinima is addressed by the use of Henry Lowood. He describes the roots of Machinima and showed how game developers started to listen to gamers. Our research showed how game designers allowed gamers to modify their games, and granted them access to more and new technical features to record their own demo's and video's. This allowed for more user input and user generated content leading to more possibilities for the newly growing game culture. Leading to a more willing and active participatory culture surrounding games and the creation of Machinima. Technical game features has to be critically viewed as in claiming participation as a default design feature which can be interpreted as how participation is created being part of a design feature and therefore not looking at the influence of communities. Besides the technical features offered by game design Machinima has shown how important community spirit is in the creation of a participatory Machinima culture.

Looking closer at games and their relationship to Machinima, address how games facilitate and react to participatory Machinima culture. Lowood describes the early rise of the Machinima culture. Communities or 'clans' began changing the rules of play, and thereby introducing new ways of performance art and mod culture. Game developers, like id Software, quickly reacted to the new rules of play, that transformed programming and in-game experience. This caused for games, such as Quake, to emerge as open game structures that allowed free access to game engines. The demanding game culture caused game developers to explore new game concepts leading to the introduction of emergent systems. The paradigm of the game developer as producer shifted to a new player-as-producer paradigm. These new gaming concepts caused for even more emergent game systems, allowing for creative usage and production. With the game developers now supplying rich foundations for the participatory game culture, like Machinima, game developers now started to design open game systems. Games as open culture was the result: games that were aware of their cultural contexts and impact on the gaming community, and therefore adjusting rules of play and game designs to the communities' demands. This leads us to the present day, where Machinima tools are used by many people as part of in-game experiences and has become available for all.

In the last chapter we took a closer look at the economical aspects of Machinima and stated that this 'realisation' of being the dominant online framework for a cultural art product like Machinima is exactly what makes it popular in game culture. The power actually lies within the economic benefit these networks receive over time. Having reviewed participatory culture by looking at the communities and games that situate Machinima into the participatory culture we dive into more global cultural phenomena and economic aspects. By the rise of a global new creative class Machinima has again shown great potential. Mainstream media, like television, is willing to work alongside Machinima productions, and provides enough support for the founding of a profitable market. Next to that it has become clear that Machinima also partially relies on a broad network of social media, blogs and forums making communication and information available for all machinima makers. In analyzing the intrinsic motivation of Machinima makers we concluded that users, creators and participants stay focused and enthusiastic and that this motivation is important for the continued creation of Machinima.

In the previous chapters we have tried to give an answer to the main research question: "How does participation in Machinima culture function?" In the rise of the machinima culture, it has become clear that Machinima is part of a growing game culture. We have seen

that because of the rise of machinima that games, game concepts and cultural aspects of games have changed accordingly. We have seen that the community being closely entwined with the evolution of games and Machinima, is coming up with creative and innovation concepts and new game rules. This caused for a shift in the power relationships making players producers of game content and emerging systems. To stimulate the game community in producing more creative content, game developers introduced better culturally situated games. These new game concepts fit very well into today's participatory culture, cooperating together with social networks and other ways of personal media. Due to the interest towards the growing game culture, Machinima has begun making introduction into more mainstream media. We have seen that Machinima is a very innovating and highly participatory culture, effecting games, game cultures and surrounding media.

References

Berkeley, L. "Situating Machinima in the New Mediascape." *Australian Journal of Emerging Technologies and Society* 4.2 (2006): 65-80. Print.

Blizzard. *Starcraft*. 1998. Web.

Blizzard. *Starcraft 2*. 2010. Web.

Blizzard. *World of Warcraft*. 2006. Web.

Blizzard. "World of Warcraft: Cataclysm." *Blizzard Entertainment*. 2004. Web. 25 Mar. 2011. <<http://us.blizzard.com/en-us/games/cataclysm/>>.

Businessweek. "The Future of Machinima." *Businessweek - Business News, Stock Market & Financial Advice*. 20 Aug. 2010. Web. 08 Apr. 2011. <http://www.businessweek.com/innovate/content/aug2007/id20070820_438960_page_4.htm>.

Chiang, Oliver. "Machinima.com, A YouTube For Video Game Videos Scores \$9M In Funding." *Forbes*. 15 June 2010. Web. 25 Mar. 2011. <<http://blogs.forbes.com/velocity/2010/06/15/machinima-the-youtube-for-video-game-videos-scores-9m-in-funding/>>.

Coca-Cola - Grand Theft Auto. 6 May 2006. Web. 1 Mar. 2011. <<http://www.spike.com/video-clips/aabzjf/coca-cola-grand-theft-auto>>.

Deci, Edward L. *Intrinsic Motivation*. New York: Plenum, 1975. Print.

Google. "Blogger: Tour - What's a Blog?" *Blogger: Create Your Free Blog*. 2011. Web. 7 Apr. 2011. <http://www.blogger.com/tour_start.g>.

Haefliger, S., P. Jäger, and Georg Von Krogh. "Under the Radar: Industry Entry by User Entrepreneurs." *Research Policy* 39.9 (2010): 1198-213. Print.

Han, M., Y. Jang, and H. Park. "Bloggers' Intrinsic Motivation and Electronic Word-of-Mouth Marketing." 2007. Web. 22 Mar. 2011. <<http://www.wbiconpro.com/Marketing/504-Han.M%20%20Others.pdf>>.

Harwood, Tracy. "Keynote for the 2010 Machinima Expo." 2010 Machinima Expo. 1 Mar. 2011. Speech.

Lionhead Studios. *The Movies*. About The Movies. 2005. Web. 1 Mar. 2011. <<http://lionhead.com/Games/TheMovies/Default.aspx>>.

Id Software. *DOOM*. 1993. Web.

Id Software. "Doom 3." *Id Software*. 2004. Web. 21 Mar. 2011. <<http://www.idsoftware.com/games/doom/doom-final/>>.

Id Software. "Doom: Final." *Id Software*. 1993. Web. 22 Mar. 2011. <<http://www.idsoftware.com/games/doom/doom-final/>>.

Id Software. *Quake*. 1996. Web.

Infinity Ward. "Call of Duty: Modern Warfare 2." *Infinity Ward*. 2009. Web. 23 Mar. 2011. <<http://www.infinityward.com/games.php?id=1>>.

"Interview Daniël Van Gils." E-mail interview. 29 Mar. 2011.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York UP, 2006. Print.

Jesper, J. "Games Telling Stories?" *Handbook of Computer Game Studies*. Ed. Joost Raessens and Jeffrey H. Goldstein. Cambridge, MA: MIT, 2005. Print.

Kim, J., S. McMillan, and J. Hwang. "Strategies for the Super Bowl of Advertising: An Analysis of How the Web Is Integrated into Campaigns." *Journal of Interactive Advertising* 6.1 (2005). <Http://jiad.org/>. Web. 23 Mar. 2011. <<http://jiad.org/article69>>.

"Lionhead Studios - The Movies Game." *Lionhead Studios' Official Website, Most Famous for the Fable Series...* Web. 02 Mar. 2011. <<http://lionhead.com/Games/TheMovies/>>.

Lowood, H. "Storyline, Dance/Music, or PvP?: Game Movies and Community Players in World of Warcraft." *Games and Culture* 1.4 (2006): 362-82. Print.

Lowood, Henry. "High-performance Play: The Making of Machinima." *Videogames and Art: Intersections and Interactions* (2005). Print.

Lowood, Henry. "REAL-TIME PERFORMANCE: MACHINIMA AND GAME STUDIES." *THE INTERNATIONAL DIGITAL MEDIA & ARTS ASSOCIATION JOURNAL* 2.1 (2005): 10-18. Print.

Machinima.com. "Machinima.com | About Us." *Machinima.com | Gameplay Videos, Game Trailers, Gaming News and Original Shows*. 2011. Web. 2 Apr. 2011. <<http://www.machinima.com/about>>.

"Machinima Expo | Event Date: November 20th & 21st, 2010. 9am to 4pm Pacific Time." *Machiniplex*. Web. 1 Mar. 2011. <<http://machiniplex.net/expo/>>.

- Mcquail, Denis, and J. Woolacott. "The Influence and Effects of Mass Media." Ed. J. Curran and M. Gurevitch. *Mass Communication and Society* (1979): 7-23. SAGE Publications Ltd. Web. 23 Mar. 2011. <<http://www.csub.edu/~mault/the%20influence%20and%20effects%200.pdf>>.
- Parker, Trey, and Matt Stone. "Make Love Not Warcraft." Southpark. Comedy Central. 4 Oct. 2006. Television.
- Pixar Animation Studios. "Finding Nemo." Pixar Animation Studios, 2004. Web. 26 Mar. 2011. <<http://www.pixar.com/featurefilms/nemo/>>.
- Pott, Jason, Stuart Cunningha, John Hartley, and Paul Ormerod. "Social Network Markets: a New Definition of the Creative Industries." (2008). Web. 1 Mar. 2011. <<http://www.paulormerod.com/pdf/Potts%20et%20all%20SNM%20as%20published.pdf>>.
- Promotions Licensing Group. "CPLG: Properties: South Park." CPLG: *Copyright Promotions Licensing Group: Home*. 2011. Web. 26 Mar. 2011. <<http://www.cplg.com/properties/view/7>>.
- Quarkbase.com. "Machinima.com." 2011. Web. 23 Mar. 2011. <<http://www.quarkbase.com/machinima.com>>.
- Ruane, Janet. *Essentials of Research Method. A Guide to Social Science Research*. Blackwell, 2005. Print.
- Ryan, Richard M., and Edward L. Deci. "Self-determination Theory and the Facilitation of Intrinsic Motivation, Social Development, and Well-being." *American Psychologist* 55.1 (2000): 68-78. Print.
- Salen, Katie, and Eric Zimmerman. *Rules of Play: Game Design Fundamentals*. Cambridge, MA: MIT, 2004. Print.
- Schäfer, Mirko Tobias. *Bastard Culture!: How User Participation Transforms Cultural Production*. Amsterdam: Amsterdam UP, 2011. Print.
- Tabitha, T., and K. Czarnecki. "Machinima Goes Mainstream." *School Library Journal* 54.2: 29-31. Print.
- Takahashi, D. "Using Games to Make Movies, Machinima.com Raises \$9M." *Venturebeat*. 14 June 2010. Web. 18 Mar. 2011. <<http://venturebeat.com/2010/06/14/using-games-to-make-movies-machinima-com-raises-9m/>>.
- Tomkovick, Chuck, Lori Christians, and Rama Yelkur. "The USA's Biggest Marketing Event Keeps Getting Bigger: an In-depth Look at Super Bowl Advertising in the 1990s." *JOURNAL OF MARKETING COMMUNICATION* 7 (2001): 89-108. Taylor & Francis Ltd. Web. 26 Mar. 2011. <[http://business.nmsu.edu/~mhyman/M454_Articles/\(Mktg%20thru%20Sports\)%20Tomkovick_J_Mktg_Comm_2001.pdf](http://business.nmsu.edu/~mhyman/M454_Articles/(Mktg%20thru%20Sports)%20Tomkovick_J_Mktg_Comm_2001.pdf)>.
- "What Is Web 2.0 - O'Reilly Media." *O'Reilly Media - Technology Books, Tech Conferences, IT Courses, News*. 2005. Web. 23 Mar. 2011. <<http://oreilly.com/web2/archive/what-is-web-20.html>>.
- Woodworth, Robert Sessions. *Dynamic Psychology*. New York: Columbia UP, 1918. Print.

Yen, Kevin. "YouTube and the New Creative Class | Digital Media - CNET News." *Technology News - CNET News*. 17 May 2010. Web. 1 Mar. 2011. <http://news.cnet.com/8301-1023_3-20005166-93.html>.

Appendix "Interview Daniël Van Gils." E-mail interview. 29 Mar. 2011.

1. *Wat inspireerde je om te beginnen met Machinima?*

Juist de combinatie van de kracht van het realtime 3D in games en de manieren om daar op een performatieve manier mee bezig te zijn sprak mij erg aan. Wat je in de "begin" jaren zag was vooral veel filmpjes gemaakt m.b.v. Een gameengine maar ik wilde juist met realtime aan de slag.

2. *Hoelang ben je al bezig met gamedesign/development?*

Professioneel 11 jaar. Maar was vanaf mijn 11e (ben nu 34) al aan het programmeren en kleine spelletjes aan het maken op homecomputers.

3. *Hoe staat je ervaring in gamedesign/development in relatie tot jouw verleden in Machinima.*

Alle machinima activiteiten had ik ondergebracht in een Stichting. Stichting NuPlay hield zich bezig met "Games as Tools". Met andere woorden; hoe kan je games inzetten als een gereedschap op nieuw werk te maken.

De vruchten heb ik vooral geplukt om juist de fysieke wereld te koppelen aan de virtuele wereld. Deze technieken die ik voor (live)machinima gebruikte heb ik later een aantal installaties mee gemaakt.

4. *Herkende je een toenemende populariteit betreffende Machinima in Nederland? Zo ja, rond welke periode vond dit plaats?*

De Hype (is nu eigenlijk al weer voorbij) was zo rond 2005/2006

5. *Waarom ben je workshops/les gaan geven in het maken van Machinima?*

Om meer te leren van andere mensen hoe en waarom ze machinima gebruikte. Ook om mijn eigen tools te toetsen.

Machinima is een vrij nieuw begrip in het medialandschap. Toch zijn er een aantal relatief jonge wetenschappers (Leo Berkeley bijv.) die dit fenomeen in zekere mate hebben onderzocht en geprobeerd hebben de term Machinima te definiëren. De definitie die wij in ons onderzoek hanteren luidt als volgt:

'Machinima can be defined as the creation of media productions by (amateur) users who record real-time rendered scenes within a game or 3D-environment to construct a narrative'.

6. *Hoe zou jij Machinima definiëren en wat vind je van de definitie die wij hanteren?*

Ik vind persoonlijk dit te beperkt. Ik vind Machinima juist een onderdeel van Games as Tools. Dat je er film mee kan maken ok. Maar er veel meer wat je met een gameengine kan. Ik vind juist het maken van naratieve structeren met games juist Machine (of dat opgenomen is of live maakt niet uit).

Na het bekijken van vele (inter) nationale voorbeelden van Machinima zijn wij tot de conclusie gekomen dat Machinima in drie vormen voorkomt en dat onze oorspronkelijke definitie uitgebreid dient te worden:

- Het simpelweg opnemen van een game ervaring voor analyse ter verbetering van de vaardigheden of juist het pronken met deze vaardigheden binnen de community van het desbetreffende spel.
- Het opnemen van verschillende vooraf ingestudeerde scènes binnen een game om deze achteraf te bewerken met video editing software en effecten, voice-overs en muziek toe te voegen.
- Het slechts gebruikmaken van een game engine als een vorm van hacking om het te gebruiken voor andere doeleinden.

7. Zie jij het anders of zou je het anders indelen/omschrijven? Kortom: Hoe kijk jij aan tegen het onderscheid wat wij hebben aangebracht binnen Machinima?

Zie punt 6.

8. Stelling: 'Speedruns' of 'respawns' zijn geen onderdeel van Machinima Licht je antwoord toe: ...

In de bestaande discours betreffende Machinima spreekt men ook wel over 'the art of Machinima'. Op de Kunstbende Game Design Award van 2006 heb jij live laten zien wat Machinima is in het licht van kunst.

Ik vind de fan-based machinima ook machinima. Ik zie geen onderscheid tussen "kunst" en "fan machinima", beide zijn machinima. Als je dan puur na de definitie kijkt.

9. In hoeverre beschouw jij Machinima als Nederlandse kunstvorm?

Niet. Machinima is meer een tool binnen de performance art of beeldende kunst. Zie het meer als een kwast en een linnen doek.

10. Waarin beperken games(engines) je bij het maken van Machinima?

GameEngines blijven draken van software. Als maker moet je echt technische kennis hebben zoals programmeren/scripting etc. etc. Het is niet een kwast en een tube verf dat zelfs een baby een streep op een doek kan zetten. De "learning-curve" is heel hoog.

11. *Wat speelt een grotere rol bij het maken van Machinima: De mogelijkheden voor het maken van Machinima die aangereikt worden door een game(engine) of de creativiteit/inventiviteit van de maker? En hoe verhouden deze twee zich tot elkaar?*

Persoonlijk ga ik uit van het verhaal wat je wil vertellen. De tools komen daarna. Het is prettig om te weten wat de tools kunnen. Het is een kruisbestuiving. Ik denk dat het een 70/30 verhouding moet zijn → 70 = creativiteit / 30 = techniek/mogelijkheden

12. *Stelling: Game designers hebben Machinima toegankelijker gemaakt. Licht je antwoord toe: ...*

Ja maar heeft ook te maken met een groep creatieve mensen die de gamengines gingen "uitbuiten" Machinima is een evolutie van werk van game designers. Met quake kon je opnames maken van je actie en op dat moment was de 'camera' geboren. De rest is een opstapeling van ideeën.

13. *Zijn er andere factoren naast het game design die Machinima toegankelijker hebben gemaakt?*

Vanuit mijn eigen werk (live machinima) is vooral de toegankelijkheid van hardware interfacing (denk Arduino (sensors) / Wii (wiimote) / Multitouch) en de koppelingen met game-engines een extra factor geweest.

14. *Zou je kunnen stellen dat game developers zich bewust zijn geworden van de populaire fancultuur rondom Machinima?*

Ja en dan in combinatie van UGC (user generated content). Ik denk dat bijvoorbeeld LBP (little big planet) daar een goed voorbeeld van is.

15. *Stelling: Game developers zijn zich bewust van de fancultuur rondom Machinima en hebben hier hun game design op aangepast. Licht je antwoord toe: ...*

Nee, een game developer zal altijd eerst de core mechanics maken en eventuele machinima uitingen zijn extra features.

16. *Heb je hulp gehad van de game community bij het maken van Machinima?*

Ja. Vooral de verschillende forums over level-editors etc waren erg fijn.

17. *Hoe sta je tegenover de juridische kwesties waar Machinima mee te maken heeft? (DMCA, ACTA, EULA's, etc.)*

Daar heb ik geen boodschap aan. Gewoon je ding doen en daarna zie je wel weer. Het is zo'n showstopper en krimpt je creativiteit.

18. *Stelling: Machinima behoort tot de gameindustrie en niet de filmindustrie. Licht je antwoord toe: ...*

Ja. Het is een niche en hoort bij de gameindustrie.

19. *Hoe hebben nieuwe media (social media, blogs, fora, etc.) jou geholpen bij het verspreiden van je werk?*

Vooraf foraf en blogs. Sociale media was nog niet zo hot en happening in 2006.