Artistic Reflection on the Return of Digital Film Aesthetics: From Metaverse to Professionalism Explained

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Abstract. The idea of cinema as a present, holistic, moving image seems to prevail in the debate over whether it is indexical or digital due to three findings: first, due to exposure time, even in traditional film, indexicality is difficult to achieve a true "one-to-one" correspondence, and subjectivity can take advantage of this to enter the image, interrupting the indexical recording process rather than making it continuous. Second, rather of using local, initial, material features to refer to and define film - which is not film but rather should be viewed as an integration of moving images - the essence of film needs to be founded on the entirety of what comprises film, the final form of film. Third, digitalization is not entirely non-indexical; rather, because the conversion of optical images into coded images introduces more observable, artificial content, it increases the subjectivity of the digital image and intensifies the interruption of indexicality (the invisibility of what was once in the exposure time). These findings allow film to continue to push the frontiers of materiality and interact with other technologies and cultures while still remaining existentially relevant as an ontology.

Keywords: Cinematography · digital cinema · metaverse · virtual reality · art aesthetics

1 Introduction

During the more than 100 years since the invention of film, much has changed. The world's first movies such "Factory Gate" and "Train Arrival," directed by a Frenchman, were released in 1985. The first films ever made were non-fictional documentary pictures

like Lumière's "Factory Gate" and "Train Arrival." Such a fictionalized documentary image, which accurately captures the physical truth, exemplifies the fundamental characteristics of film. The year 2021, frequently referred to as the "year of the record," has just ended. The just ended year of 2021 is frequently referred to as the "year of the metaverse." In terms of technology, people have already made the transition from mechanical reproduction to analogue and digital signals. People's experiences are continuously being modified, filled in, and even renewed as a result of the significant changes that have been occurring in the realms of natural science, technology, and humanistic thinking since the middle of the 20th century.

Following the First Industrial Revolution, mechanical reproduction technology became the primary foundation for the creation of modern artworks as manual labor was gradually supplanted by machine manufacture. The value of film as a whole is starting to decline, and even the visibility of film is becoming unstable due to decentralized administration and the image of blockchain currency and finance. Short videos on the Internet have evolved into commonplace digital snippets of moving images, yet their innately private nature sets them apart from the movies that are meant to be seen in theatres. The indexical aspect of the film's visible content that is made public also becomes an index of concepts and an index of the industry's collective imagination. Cinema again disappears from the visible world and then retires even farther into the symbolic world, becoming a concept, an imaginative object, or a totem, leaving just the bare still/transient image. The already-mental image of the film is now a "mental image of a mental image," pointing to an ever-more-invisible film. We seem to revert to Susan Sontag's lament after returning to the essay's opening, the indexical riddle, the material conflict, the moving picture, and the approval of digitalization. The dreadful possibility of "the death of cinema" never seems far distant.

2   Literature Review

2.1   Metaverse: The New Form of Film Medium

Diverse viewpoints exist regarding how the Metaverse will affect how people interact and view television and movies. The majority of us currently engage with the "metaverse" via consumer-facing, immersive, interactive, and virtual platforms including video games, AR/VR experiences, and social media. However, as augmented technology develops and becomes more widely used, the user's experience of the Metaverse will become more like their existing perception of reality [3]. The same can be said about the experience of watching television programmes or major motion pictures. There is a claim that the format in which people view movies or television broadcasts will change and exist in three dimensions.

The promise that the metaverse might have something for everyone and the opportunity for economic growth are what make it exciting. The metaverse promises to create new revenue opportunities for brands. For instance, a real estate corporation may lease out areas for individuals to dwell with their avatars in both its actual building and its metaverse digital twin.

A sense of dynamism and richness of meanings are being gradually infused into traditional culture today as a result of the advancement of modern civilization. The

examination of the idea of "metaverse" has raised the level of media form structure at the same time that the scope of art has broadened and new categories have formed as a result of advancements in science, technology, and the humanities. Digital technology has been used to create video art, including film, since the 1970s, aiding video storytelling with technological tools and redefining the "reality" of virtualized space and time based on the visual logic of the human eye. Over the past 50 years, humans have gradually progressed into behavioral, symbolic, and digital virtual communication ways from the original use of the body as a medium for the tangible transmission of information "The human voice can go beyond time and distance thanks to books. Labor can be extended and reserved using money. Today's transportation systems perform the same functions as legs and backs once did. Everything created by humans can actually be seen of as an extension of a task that was previously carried out by the body or a component of it." A kind of immersive environment is now possible thanks to computer animation (CG), hologram technology (HI), artificial intelligence (AI), virtual reality (VR), augmented reality (AR), mixed reality (MR), and other new technologies like 5G and cloud computing in the Internet sector. As virtual reality technology continues to advance, the natural body and its digital doppelgänger work together to create an immersive and perceptible environment [8]. An online, virtual environment has been developed to be exhibited in some way on the screen as well as on the screen thanks to the advancement of new technologies like 5G and cloud computing in the Internet.

2.2 Transformation of the Relationship Between Virtual Reality and Reality in the Metaverse Era

Although there are many various perspectives on what the metaverse is, it is generally agreed upon to be a "parallel universe" that uses VR/AR to create a virtual environment. A closed-loop economy underpins a metaverse, which is an open-source platform that is highly compatible across virtual and physical worlds. Since virtual space is more frequently used to generate metaverse concepts like parallel universes, the interaction between virtual space and real space becomes what distinguishes the metaverse world-view from the pre-metaverse worldview. Prior to the creation of the metaverse, virtual space was a second environment built on top of real space; it was frequently a crude or accurate replication of real space. Virtual space is always inherently dubious and suppressed when compared to real space since the two are at opposite extremities of the spectrum of falsity and reality [1]. With its stunning visual spectacle, Top Gun communicates a similar philosophy, which holds that the oasis' virtual representation is only a haven for people to temporarily escape reality and that they should eventually return to it. Is this, however, actually the case?

The metaverse will integrate augmented reality and extended reality technologies in addition to virtual reality. In addition to Meta, Microsoft, Alphabet, and Apple are also working on technologies that will fuel the metaverse. Microsoft actually views the company's acquisition of Activision Blizzard as a metaverse building block. Consumers may not even be able to fully experience the metaverse for decades, if ever. Virtual reality continues to be a crucial component in the process as businesses struggle to make their dreams for these manufactured worlds a reality. Who knows, new technologies might

appear by the time the metaverse is prepared for consumer adoption and eliminate the need for virtual reality. Time will only tell [7].

Yet, Baudrillard foresaw the inversion of the relationship between the virtual and the real in future societies long before the invention of virtual reality. "The hyperreal, a representation of reality without a source or actuality, is what is being created. The territory no longer precedes or outlives the map. From this point forwards, the territory will always follow the map; the picture will always come first. The map creates the territory." The above affirmation of the virtual world is the pinnacle of the metaverse, where the physical and virtual worlds directly merge to create a new world (universe) in accordance with the metaverse vision rather than debating which is more genuine and which came first. Through diverse information flows, the Internet has actually transformed the world and how we see it for a long time. Our daily lives have long been the place where the real and the virtual cohabit or interact [2]. Mapping software has been utilized to comprehend the cityscape of far-off places, but we also find it difficult to navigate in large cities when we live or travel there. Gamers spend a lot of time in virtual worlds to experience their anguish and triumph, gain and loss through digital twins, and even the real world is constantly deteriorated, which is the fundamental premise of the real world's deterioration in the science fiction film Cyberspace.

The meta-universe based on the aforementioned virtual-real symbiosis won't be based on either the real world or the virtual world [6], but rather on the virtual-real symbiosis, and it will operate under a new set of rules that are distinct from the laws and rules of the game in the virtual world and the laws and regulations in the real world.

2.3 The Shift of Advertising Genres in the Metaverse Era on the Research and Practice of Advertising Practice

The transition from screen advertising to environmental media advertising has had an impact on advertising research and practice in many aspects, including creation, placement, and reception, with at least the following characteristics necessitating special attention, based on the aforementioned fundamental transformation of the meta-universe view of real and imaginary space.

First, switching to the "small-big" paradigm from the "big-small" approach. The picture, story, and rhythm are clearly impacted by the size of the screen in every media, including film, television, and mobile devices. Consider how the difference in screen size has significantly impacted the subject matter, acting, photography, production, and distribution of the two genres of film and television. The scale of the human body is typically "large-small" in relation to the size of the screen in the age of on-screen advertising, which is present in everything from movies to TV, laptops, and mobile phones. The aforementioned contrast is reversed to a "small-big" concept of the human body in relation to the screen as the metaverse liberates advertising from the TV, computer, and mobile phone screens. The two paradigm shifts suggest that television, computer, and mobile phone advertising - which use the small screen as the scale of expression - will give way to outdoor and cinema advertising, which employs the huge screen. From the standpoint of embodiment, similar to large-screen or mega-screen advertising, advertising pieces always have a tendency to create an embodied relationship with the audience, in contrast to small-screen advertising, which is always an object to be viewed and

grasped from a distance. The transition from screen advertising to environmental media advertising actually necessitates the embodiment of advertising that is smaller than the human body, which is directly manifested by the propensity to sensualize advertising images and perceptions at a time when the metaverse is not yet mature.

The second change is from selectivity to compulsion. When new media forms appear, the established ones that have a propensity for coercion (especially in the age of mass media) are frequently pushed into complementary media. Eventually, under the trend of multiple media, all media become into optional media in which the audience takes the lead. In the era of on-screen advertising, we have the option to switch off our displays and reject or lessen the invasion of adverts, even though our world is becoming more and more overrun with them [4]. When moving in the symbiotic realm of reality and fantasy in the age of the metaverse, humans will not be able to escape coming into touch with environmental media commercials. The majority of advertisements in video games today are made and delivered as screen ads, which, by integrating products, game scenes, props, plots, and other elements, help to blur the line between the virtual and the real worlds. However, the logic of reality coming first and virtual second still governs the connection between the two.

In the metaverse, advertising research and practice should, on the one hand, adapt to the metaverse's redefinition of fields related to advertising and, on the other hand, uphold the core values of advertising research and practice from the perspectives of spatial change, media change, and screen evolution, according to the analysis of the influence of the imaginary-real symbiosis space on advertising presented above [5]. Since the nature of advertising in the metaverse period will transition from screen advertising to environmental media advertising, the above-mentioned cognition based on instrumental rationality should be shifted towards value rationality, and the generally negative advertising science with economic value as its sole aim should be transformed into a positive advertising science with many value positions, so that advertising will not only promote economic development but will also promote environmental development.

3   Conclusion

The aforementioned analysis of the impact of the imaginary-real symbiosis space on advertising from a metaverse perspective aims to highlight the need for advertising research and practice in the metaverse to adhere to its core values from the perspectives of screen evolution, media change, and spatial change on the one hand, and to adapt to the metaverse's redefinition of advertising-related fields on the other.

The Metaverse can be a variety of things for the medical and educational institutions, as well as for the fashion industry and sustainability. Additionally, it may signify many things to different people. It might serve as a playground for children. For more experienced users who might be unable to walk, it may offer interesting options. even a means for older generations to live eternally. But there are a lot of risks involved. The "one ring to govern them all" is a deadly device, as Lord of the Rings taught us, and the Metaverse is also. Variety provides security, and it's also a good method to prevent the universe from becoming a passing fad of the "wealthy and powerful" few.

However, challenging the logic of advertising creativity as the foundation of advertising research and practice from the standpoint of effect research will take things too far

and might turn technology-enhanced advertising into a partner in a deeper alienation of capital. Since the nature of advertising in the metaverse period will transition from screen advertising to environmental media advertising, the above-mentioned cognition based on instrumental rationality should be shifted towards value rationality, and the generally negative advertising science with economic value as its sole aim should be transformed into a positive advertising science with many value positions, so that advertising will not only promote economic development but will also promote environmental development.

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