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FILM DRAMATICS
IN MULTIMEDIA WORKS
(Streaming films, commercials, and video games)

Major: Cinema-Television Theory, History, and Critique
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DOCTOR OF ARTS THESIS ABSTRACT

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Critic 1:   ....

Critic 2:   ....

Critic 3:   ....

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INTRODUCTION

1. A point of departure

Film dramatics, in the framework of the thesis, is understood as "the science of the rules and principles of building screenplays and films". In this definition, these "principles are the experiences of the individual and generations of artists", encapsulated over the history of film theory into the foundation knowledge, applied to the practice of screenwriting, not just for fictional films but also documentary, animation, and serial films. However, these are still the "traditional" form of cinema. In present day, with the development of multimedia, digital media and new media, new forms of cinema are emerging such as streaming films and series, cinematic virtual reality, and interactive film. At the same time, a number of notable media works such as commercials and video games also use film dramatics as an inter-disciplinary source of theory. Therefore, the range of application for film dramatics has been widened to new media and other forms as well.

In the 21st century, the digital revolution has brought on a lot of important turning points in the digitalization, the methods, and the means of conveying content. Instead of being shown only in movie theaters and on TV, cinematic works can be shown on the internet; some are even produced for this sole purpose, such as streaming films and web series shown on platforms such as Netflix, Amazon Prime, Disney+, etc., on new media devices such as computers, phones, and other smart devices, or on a combination of traditional and new media. Therefore, the human habit of receiving and consuming information and media goes through great changes, and, in turn, also influences the methods, purposes, and effects of the creation of online cinematic works in particular and on audio-visual works as a whole. How this influence is happening, in particular how the digital evolution is affecting the application of film dramatics in the creation of audio-visual works, is the first reason for the candidate to choose this subject.

Another reason is the rapid development of technology. The Vietnam Television Network defines the present as a historical shifting period in the taste of the audience. This trend creates a challenge of "changing the thought process, accelerating the production, and distributing the content over different platforms, with different versions for each platform". This matches the definition of transmedia storytelling introduced Henry Jenkins in 2006, meaning "storytelling over different media platforms". Thus, the telling of a story on different platforms or in different media such as a feature film, an animated film, a game, comic books, etc. or the combination of different media in one film can result in a great variety of creativity.

This reality requires that both the creative and educational sides of film, television, and media must have certain updates and changes in a timely and effective manner. With the hope of adding a constructive voice to this issue, the candidate decides to choose the research subject of "Film dramatics in multimedia works (streaming films, commercials, and video games)".

2. Subject and scope of research

2.1. Subject

The subject of the research is the theories of film dramatics and the principles of creativity being used in streaming films, commercials, and video games, and the interactive relationship between film dramatics and multimedia works.

2.2. Scope

The research is limited to studying 3 main forms of multimedia works: streaming films, commercials, and video games (including 3D games and online games). These are three forms amongst those defined as "typical of audio-visual media" and are also the ones mentioned in the official CILECT dispatch to its members in 2022 as the "opportunities and the challenges that should be the focus of film, television, and media education in the future." In terms of the streaming films, the thesis only focuses on serialized shows; in commercials, the focus is on short videos; and in video games, the focus is on video games that have film versions. Each form is

surveyed with three typical works that are critical and commercial successes: *Squid Game*, *Alice in Borderland* and *Lupin* for web series; *Daughter* (for Apple), Surveillance camera commercial (for Panasonic) and *Anonymous Hero* (for Thai Life Insurance) for commercials; and video games that have film, comic book, and animated versions, including *Lego Star Wars: The Force Awakens*, *Spider-Man: The City That Never Sleeps*, and *Life is Strange*.

3. Purpose and missions of research

3.1. Purpose

Describe the principles of film dramatics being applied in the scriptwriting of streaming films, commercials, and video games, in order to clarify the characteristics and methods of multimedia writing. This will help to define the applicability of film dramatics and its relations to the creations of multimedia works in the digital age.

3.2. Missions

To achieve this purpose, the research has the following missions:

- Systemize the theories of the thesis, which include the theories of film dramatics and the creative principles of multimedia works.

- Identify the principles of film dramatics being applied in multimedia storytelling. Summarize and condense them into methods and ways to apply film dramatics to the different forms (streaming films, commercials, and video games.)

- Discuss and expand on the subject based on the ability to expand the scope of applying film dramatics and the relations between film dramatics and multimedia writing.

4. Questions and theories of research

4.1. Questions

- With the changes brought on by the digital evolution, how the theories of film dramatics are being applied, what characteristics and methods are being used in the writing of streaming films, commercials, and video games.

- How these methods used in the aforementioned multimedia forms affect the applicability of film dramatics and its relations to multimedia creativity in the digital age.

4.2. Theories

In the age of new media, film dramatics is applied to newly emerged forms such as streaming films as well as multimedia works such as commercials and video games, but its methods and means are changed on different levels. In streaming films, there is a combination of film dramatics and the art of television serial writing, with a focus on appealing to the audience; in commercials, the focus is on creating artistic details to demonstrate the features of the product and send a message according to the message of the brand; and in video games, the focus is on character inserts, the flexibility of story structure and plot, and the unique visualization of POV shots.

The above characteristics of film dramatics used in multimedia works are evidence that the scope of application for film dramatics in multimedia can be expanded. At the same time, it also influences the products, allowing for more varieties in the creation of cinematic and multimedia works.

5. Theories and methods of research

5.1. Theories

a. Theories of film dramatics

Defined as "the science of the rules and principles of building screenplays and films", the theories of film dramatics are the basic principles in screenwriting and film language. These theories are divided into two parts: (1) the principles of screenwriting such as characterization, structure, plot points, etc. and (2) the methods of expression in film language: moving images, sound, editing, style, rhythm, etc. These are the important foundation theories of the thesis.

b. Film narratology

The second source of theories used in analyzing the works to determine the methods and effects of film dramatics is film narratology. In cinema,

n*arrative/narration/narratology* is understood as the art of storytelling (through visuals).

c. The principles of creating multimedia works

Before examining the principles of creating audio-visual works in mass media, the thesis will summarize the basic concepts in the theory of mass media. From these concepts, the characteristics, roles, and requirements of digital media in the creating of multimedia works as well as in its interactive relationship with the audience's demand for information and entertainment are used as the foundation for the overall theory of multimedia. After that, the principles of creating digital media, especially the different principles for each form - streaming films, commercials, and video games - will be summarized from different references to become a part of the thesis's theories.

5.2. Methods

First of all, the thesis takes an interdisciplinary approach to explore the writing of films as well as the creation of mass media in relation to technology, marketing, and aesthetics.

After that, the discourse method is used to study the theoretical foundation of the thesis, which consists of film theories, the principles of digital content creation, media theories, etc. as well as the practices of using film dramatics in the writing of notable forms of multimedia works. This will form the theoretical points of the thesis.

The methods of categorization and systemization combined with analysis and summarization are also used throughout the research. For example, in analyzing a certain work, in order to separate and systemize the principles of film dramatics being used in each form of multimedia works from the general to the specific, from the basic to the specialized, from the content to the form, the thesis uses categorization and systemization. However, to achieve this, these methods must be combined with the methods of analysis and summarization; namely, analysis of the works and

summarization of practical experiments. Only then can the notable principles of film dramatics used in each form can be identified, while at the same time, they can be systemized and summarized into theoretical points about the methods with which these principles are applied to each form.

Finally, to expand on the discussion about the similarities and differences of film dramatics when applied to streaming films, commercials, and video games, as well as the similarities and differences of using film dramatics in traditional films and multimedia works, the method of comparison, namely comparison between forms, is used, combined with dialectical materialism, in order to point out the interaction relationship between the writing theories of traditional film and the practicalities of writing for multimedia works.

6. Contribution of the thesis

- With the purpose of identifying the methods of applying the theories of film dramatics to the creation of three forms of multimedia, the thesis aims to contribute some basic theories to the ability, methods, and effectiveness of applying film dramatics not only in multimedia works but also in the media industry as a whole. To some extent, the thesis will diversify the theories of film dramatics in multimedia works and develop a better working condition for creating multimedia works in practice. The thesis will contribute to the study of basic film theories in the development of multimedia works - a very new field of study.

- From this scientific significance, screenwriters, students, and content creators can build on their existing knowledge of film dramatics and apply the research result to writing online content, thus opening up possibilities for them to expand their career opportunities to mass media. At the same time, writers, journalists, and content creators in mass media can study this to better understand film dramatics and film language, to raise the quality of their works.

- The result of the thesis shows that film dramatics can be used in a wider, more diverse range, and demonstrates the interaction between film dramatics and the writing of multimedia works, thus confirming the role and effectiveness of film dramatics in multiple forms of digital works. In turn, digital technology and multimedia creation can also influence cinema, so it can develop to meet the demands of audience in the digital age.

- The theories and research results of the thesis can be used as references for teaching students in film, television, and mass media, contributing to the building of creative human resource in multimedia storytelling. This gives screenwriting students more diverse job opportunities, brings more creativity to mass media, and expands the creative horizon for writers of screen and television. This is a very timely and practical contribution.

7. Bibliography overview

With the mission of studying the application of film dramatic theories to multimedia works, the reference material is organized into 2 categories: studies of film dramatics and studies of multimedia works.

7.1. Studies of Film Dramatics

In film study, film dramatics is often examined and explored in the discussion of narrative/narration/narratology. However, in the thesis, film dramatics is explored in its practical application, not just its theoretical framework. Therefore, the bibliography features more studies and researches of screenwriting theories, focusing on character development, plot and structure, and how to convey the theme and message. Also, film is unique in its method of expression, with images, colors, sound, staging, movement, editing, and technical elements such as special effects and visual effects. These two fields of study - the writing and the visual language of film - form two different aspects of film study. The bibliography is divided accordingly.

7.1.1. Studies of film language

Hugo Munsterberg's *The photoplay* (1916) can be seen as the first foundation stone of film study. Next, Andre Bazin's *What is cinema? (Volume I*, 1967 and *II*, 1971*)* explore this very basic question through a series of essays from the point of view of a film critic. Gilles Deleuze's *Cinema 1: The movement - Image* and *Cinema 2: The Time - Image* (1997) continues to provide us with achievements in the study of film language. A number of works in film language have also been translated into Vietnamese such as Marcel Martin's *Film Language* (2006) and Bruno Toussaint's *Language of Film and Television* (2007). Warren Buckland's *Film Study* (2011) approaches the matter from the point of view of film critique, but still contains in-depth analysis of the narrative and expressive methods of film.

Therefore, we can see that most of the studies on film theories in general or film language in particular all aim to answer basic questions such as: what is cinema? What are the characteristics of cinematic creation? To answer these questions, the art of film is analyzed with all of its characteristics, qualities, and purposes to display its endless creative potential through a unique power of expression, considered more effective than any other art forms.

7.1.2. Studies of screenwriting

These works explore the theories of screenwriting, the principles of creating a screenplay from forming an idea or concept, character development, the structure and development of the plot, the use of details and plot points, and storytelling methods, to the writing and editing process and the formatting of a script. These include: Richard Walter's Essentials of *Screenwriting: The Art*, *Craft, and Business of Film and Television Writing* (1995), *The Art of Screenwriting* by John W. Bloch, William Fadiman, and Lois Peyser (1996), Linda Seger's *Making a Good Script Great,* and Blake Snyder's *Save the Cat* (2005). *Save the Cat* has been hailed as many writers

in Vietnam and in the world as a screenwriter's bible thanks to its detailed analysis, formula, and examples of the principles of screenwriting.

Also, Syd Field's *The Screenwriter's Problem Solver - How to Recognize, Identify, and Define Screenwriting Problems* (2005), despite its focus on script editing, also points out basic principles of film dramatics. Robert McKee's *Story: Substance, structure, style, and the principles of screenwriting* (2010) approaches screenwriting theories using the deductive method, starting from the overall story, narrative, and structure, before going into the details. Ray Frensham's *Teaching Yourself Screenwriting* (2010) shows the principles of screenwriting as a process of creativity.

In summary, regardless of their approaches, most of the works on screenwriting principles start from the application of film language in storytelling. Then they build a system of screenwriting principles with the focus on the three main elements of a screenplay: characters, plot/structure, and theme.

In Vietnam, Bành Bảo and Bành Châu had edited *The Theories of Film Dramatics* in 1982, with a later edition by Nguyễn Hậu. This is used as the main text in teaching screenwriting at the Hanoi Academy of Theater and Cinema. Lê Ngọc Minh's *Writing the Feature Film* (2006) is the first official work of a Vietnamese author on film dramatics. Đoàn Minh Tuấn's *The Issues of Film Dramatics* (2009) and *A Guide to Screenwriting* (2013) also focus on the characters, plot/structure, and theme of a screenplay. The contributions of Vietnamese authors thus mostly focus on the practical side of applying film dramatics theories to screenwriting.

With the emergence of new media, in 2008, Bùi Hoài Sơn published *New media and the cultural-social changes in Vietnam* defines "new media" as smart devices and the internet and assesses its effects on every aspect of life. With the subject of multimedia in journalism and communication, in 2016, Dương Xuân Sơn released *Different forms of multimedia journalism* and Nguyễn Thị Trường Giang has *Journalism and*

multimedia communications in 2017, which again prove that multimedia journalism is one of the most useful channels of mass communications in the history of media.

7.2. Studies of Multimedia Works

7.2.1. Studies of multimedia storytelling

Seth Gitner's *Multimedia storytelling for digital communicators in a multiplatform world* (2016) consists of researches in storytelling methods in multimedia works. trình bày những kết quả nghiên cứu về cách thức kể chuyện trong tác phẩm đa phương tiện. Andrea Phillips's *A creator's guide to transmedia storytelling: How to captivate and engage audiences across multiple platforms* (2012) not only studies multimedia works in general but also focuses on the effectiveness of multimedia storytelling. Dennis Eick's *Digitales Erzahlen - Die dramaturgie der Neuen Medien (Digital storytelling - the dramaturgy of new media)* is the closest to the thesis in terms of its approach. The first part of the book talks about the general characteristics of digital storytelling in its interaction with the audience. The next part explores several different forms, such as viral clips, web series, video games, and e-books. Finally, it concludes with an overview of multimedia storytelling. As we can see, the thesis also explores two out of these four forms. However, the thesis not only discusses the characteristics and storytelling methods of each form but also studies how film dramatics is applied to the writing of these forms and how it contributes to multimedia storytelling.

7.2.2. Studies of creative principles in multimedia works

Timothy Garrand's *Writing for Multimedia and the Web* (2006) is a collection of diverse principles on content creation, including most forms used by a media company. *Scriptwriting for Film, Television, and New Media* (2019) by Alan C. Hueth and *Writing for Television, Radio, and New Media* (2011) by Robert L. Hilliard năm 2011 start from the basic concepts of mass media and the business and technical side of new media to specific forms of multimedia.

It can be said that most of the studies of multimedia storytelling approach it from the principles and methods of writing before going into details about each different form, and not all of them use the theories of film dramatics. In reality and from the author's own experience, film dramatics and its principles of screenwriting are not limited to live-action fictional films but can also be used effectively in animated films and television series. With the emergence of new media, with its similar use of audio and visuals as the main language of expression, plenty of multimedia works make use of these principles. The more these works use film dramatics, the more effective their storytelling becomes, when judged on the three criteria - commercial appeal, audience reaction, and social and artistic values. Therefore, the ability to apply the same principles to the writing of the three most popular forms of multimedia works is a theory with a lot of potential and benefits that hasn't been approached by any study or research.

Finally, from the application of film dramatics in the creation of multimedia works, the thesis continues to expand and discuss the applicability of film dramatics and its relations to multimedia works. This is another void that needs filling because theories on multimedia storytelling (multimedia narratology) is a "relatively new phenomenon, and in terms of production and analysis, is still in its genesis".

8. The structure of the thesis

The thesis consists of the Introduction, 3 chapters of content, Conclusion, Related published works, and Bibliography.

CONTENT

Chapter 1

THEORETICAL FOUNDATION AND THE BASICS OF FILM DRAMATICS IN MULTIMEDIA WRITING

1.1. Film Dramatics

1.1.1. Definition

According to L.N. Nekhoroshev, film dramatics is defined as "the science of the rules and principles of building screenplays and films"; according to Đoàn Minh Tuấn, it is "the study of screenplays, providing an overview of the basic principles in writing, assessing, and evaluating a screenplay"; according to Bành Bảo, "the study of film dramatics has a direct and reciprocal relationship with screenwriting, and is a principal component of the teaching of screenwriting". From these views of screenwriters and film theorists, the thesis defines film dramatics as a system of theories, a field of study, and a science of screenwriting from the page to the screen, summarized from practical experiences and theoretical studies.

1.1.2. The main focus of film dramatics

An overview of the studies and theories of film dramatics shows that it is divided into 2 categories:

- The characteristic methods of expressions of cinema, often called film or cinematic language. These are the specific and most effective methods in communicating with the audience, and one of the most important elements in building a unified film form. This language consists of elements such as visuals, movements, sound, and editing.

- The principles of writing the content, including character development, plot/structure, and theme.

There's also the theory of cinematic narratology, according to the two points of view of David Bordwell and Manfred Jahn, that connects these categories.

1.2. The principles of creating multimedia works

1.2.1. An overview of the age of new media

With the development of the internet, new media has changed people's habits, thought process, and methods of conveying and receiving information. New media is part of the global changes. This era is called a "new epoch" or a "new age", in which "the appearance of new media is seen as a phenomenon of the age, and considered a part of the bigger change of society, technology, and culture". The term "multimedia" is understood as the use of more than one method of expression (audio, video, 3D animation, etc.) The term "media convergence" is the "combination of two or more technologies in one single device, such as the combination of computer and communication in a mobile phone, which results in a smart phone" that has multi-uses such as making and receiving calls, sending and receiving messages, listening to music, playing games, filming, recording audio, taking photos, GPS, web browsing, reading e-books, watching films or shows, storing information, etc. This is the foundation of a media convergence culture.

1.2.2. The principles of creating the three typical forms of multimedia

1.2.2.1. Streamling films

Streaming films are produced and distributed over the internet, allowing for "instant online viewing". The specific form of streaming films chosen to be analyzed and surveyed in the thesis is serialized shows, produced only for online streaming, not feature films or films distributed over multiple platforms (in the theaters, on television, and online). This is a form that has the most differences compared to other traditional film and television series.

On the screen culture of internet consumers in the age of new media, including their taste and demands, there are a few noteworthy points. One is "individualization", which is the tendency to experience the content alone on their personal device. Next is "globalization", which is reflected in the "powerful development of global media and global influencers, with big names in technology such as Facebook, Google, Instagram thus giving birth to "a new generation of audience: the global audience". Finally, is the media environment, which is defined as "all the elements surrounding the audience, including natural and social environments".

1.2.2.2. Commercials

As "one of six forms of audio-visual works", television commercial or advertisement is "a film or sketch produced and circulated in mass media", from 30 to 60 seconds long (but can also be 10-20 seconds, 90 seconds, 2 minutes, or longer). "The basic purpose of the commercial is to convince, persuade the viewer to buy the product or the service".

In exploring the principles of creating the content for a commercial, the famous model of communication by Harold Lasswell is often mentioned: "Who", "Says What", "In What Channel", "To Whom", and "With What Effect". Most of commercial producers agree on the following criteria: (1) The commercial must be clear on the product or service it is selling. (2) The commercial must draw the viewer's attention. (3) The commercial must be creative. (4) The commercial must bring warm, positive feelings. (5) The commercial must be interesting.

At the same time, as a form of communication (except for commercials produced solely for the purpose of conveying information), we can agree that "each commercial must tell a story in a short a mount of time". The five important parts of the structure of a commercial are: drawing the audience's *attention*; showing the benefits of the product to maintain their *interest*; proving or giving an impression of the problem-solving ability of the product, creating *confidence* in the viewer; appealing to the viewer and

convincing the viewer that their problem can be solved with the product, creating a *desire* in them; and finally, stirring them into *action* with a powerful, emotional statement.

1.2.2.3. Video games

Video games are considered "one of the first multimedia works". A video game "is an electronic game that involves interaction with a user interface or input device to generate visual feedback from a display device". The three common forms of video games are "simulation games, fighting games, and multi-player games". Player interaction is the most important aspect of a video game, because a character in a video game is also the player. Therefore, other than creating a character that meets the usual requirements of film dramatics, a game character must inspire trust in the player and allow the player to inhabit and control the character. "The art design of the character interface, including their clothes and equipment", determined from the creation of the character, is also an important method of video game writing. "There must be data on skills, powers, and equipment for the game. Once the writing is finished, the game must be previewed and perfected". This is one of the unique principles of video game production.

According to Evan Skolnick, there are seven game character archetypes: hero, herald, mentor, henchman, trickster, shape shifter, and villain. In terms of encounters, video games usually have four types: antagonistic encounter, negotiation, puzzle traps and natural disasters, and finally dilemmas.

Mini conclusion

To carry out the research mission, Chapter 1 of the thesis summarizes and systemizes the most basic and important principles of film dramatics, the theories of film narratology, and the principles of creating multimedia works including the specifics of streaming films, commercials, and video games, as well as the characteristics, requirements, and purposes of each

form. Other basic media concepts such as multimedia or media convergence, the characteristics of the digital age, the role of new media with online audience, etc. are also indispensible in the overview of multimedia storytelling: the exploration of multimedia to fit the purposes of multiple genres, to build diverse content and to stream over multiple platforms in the digital age.

Chapter 2. THE APPLICATION OF FILM DRAMATICS IN THE WRITING OF STREAMING FILMS, COMMERCIALS, AND VIDEO GAMES

2.1. Film dramatics in streaming films
2.1.1. The requirements of streaming films
2.1.1.1. Serialized shows

Produced with the purpose of being streamed on new media devices such as laptops and smart phones, streaming films must meet the demands and taste of the digital audience and the "virtual media" environment. So who is the digital audience? They are mostly Gen Z, in the age range of 12 to 26. Most of them no longer watch traditional TV, for the Internet gives them limitless choice. Therefore, streaming films can appeal to the young audience in terms of their content and themes while achieving the artistic effect close to theatrical releases. This is a notable characteristic of streaming films.

The films chosen for analysis in the thesis are serialized shows, divided into two seasons or more, each season consisting of about 10 hour-long episodes. The hiatus between two seasons can be years. Another characteristic of this type of series is that each episode can be relatively independent and viewed as a standalone film. This is shown in the individual plot of each episode and in their cinematic language as well, thus the audience can have the same experience as watching a film on the big screen. At the same time, each episode is still connected to an overarching story to entice the viewers to keep watching. This overarching storyline may not become clear until the end of the season. It is not a requirement to end the season on a cliffhanger or have an open ending for the next season.

2.1.1.2. Influenced by audience feedback

In performance arts such as dancing, singing, and stage plays, there is direct interaction between the audience and the work through the artist's performance,

but in cinema, the audience can only indirectly interact with the work through the big or small screen, depending on the schedule of the theater or the TV network. Now, the direct one-on-one interaction is back. The online audience can actively seek out the streaming films, choose which film they want to watch, and browse the internet at the same time via different tabs, and can have immediate reactions to the story or send their feedback.

It can be concluded that the aforementioned characteristics are the most basic characteristics of most multimedia works. The most similar characteristic to cinematic and television films is the principles of film dramatics being used in their writing. Therefore, the means and methods used to apply these principles with the changing reality and demands of the streaming films are the focus of the thesis's research.

2.1.2. The reality of applying film dramatics to the writing of streaming films

2.1.2.1. Combining the principles of film dramatics with television series creation

Inheriting the principles of writing and producing cinematic films, the writing of streaming films uses most of the basic principles of film dramatics. The writing of streaming films also uses the principles of television series creation in scripting, production, and distributing.

In analyzing the scripts of all three series used in the thesis, we can easily see the basic principles of characterization, plot/structure, and theme that follow the same principles as film dramatics. These elements also reflect similar ones in television scripts.

2.1.2.2. Utilizing the principles to appeal to the audience

More than any other type of films, it is vital for streaming films to immediately appeal to the audience with each episode. The audience of streaming films is aways in the mindframe of getting ready to "swipe" to other content. Unlike theatrical releases, which only have to draw the audience to the theater to earn money, streaming films must maintain the

viewer's attention until the end of the film or the episode. Therefore, the episode must be appealing from beginning to end, and a streaming film must utilize all the principles of film dramatics to create this appeal.

2.1.2.3. Improvisation

In streaming films, the writing can continue during production and distribution, even afterward. In many cases, several episodes may be released while the rest of the season is still in production, and the audience's expectation of future storylines may not meet the pre-written scripts. When this happens, the producers may change the scripts to meet the demands of the audience. The writers must improvise quickly to have the scripts finished in time.

2.2. Film dramatics in the writing of commercials

2.2.1. The requirements of commercials

2.2.1.1. Length

The most common length of a television commercial is 30 seconds. There are commercials that are 15 or 60 seconds, or several minutes long. With such a short length, the content of a commercial must be very succinct. Each commercial is usually only a slice of story, a small situation, or a series of images to provide the information about the product. Therefore, the use of audio-visual creative theories mostly focuses on the form and methods of expression. Only longer works, at least 3 minutes or more, can express the principles of film dramatics in screenwriting.

2.2.1.2. Writing to order

With their media strategy, a brand will develop their demands for commercials to advertise their products and promote sales. Since all commercials are ordered by a company, they must follow the specific demands of the customers. Amongst the three main elements of the content (idea, characters, and story), the idea is the most important in a commercial; the writer cannot change this at will. Meanwhile, the character and the story can be subjected to more creativity.

2.2.1.3. Marketability

In the functions and characteristics of audio-visual works in general and films in particular, marketability or commercial value is always an important factor. However, the commercial value of a film shows in its profitability. Commercials are not produced and shown to make money directly from the audience, but as a method in the marketing of another product. Therefore, their commercial value is shown in their ability to promote sales. The function of a commercial is to improve the marketability of a product, bringing in profits for the brand. In some cases, commercials are not made for a specific product but only to draw focus to the brand or to solidify the status of the company, but the ultimate purpose is still to sell a product.

2.2.1.4. Artistic value

Although most commercials are not produced with the aim of "entertain, appeal, or win awards, but to sell products", there are a number of commercials that achieve all of the above. These are the commercials that rise above the normal function of promoting sales and achieve artistic values in their storytelling, so it can stand alone as an independent artistic work. The balance between artistic values and commercial purposes is the key to writing a commercial.

2.2.2. The reality of using film dramatics in writing commercials

2.2.2.1. The use of the basic principles of film dramatics in writing commercials

The writing of commercials must develop appropriate principles to meet the specific demands of mass media in general and commercials in particular. First of all, it is the use of the three basic principles of characterization (the character must have a personality, backstory, the character must have a clear goal and take action, the character must garner sympathy); building plot/structure (the 3-act structure, important plot points, setup and payoff, twist reveals, etc.); and creating the main theme or

message. In terms of methods of expression, commercials must utilize the expressiveness of moving images.

2.2.2.2. Turn the brand's slogan into the theme of the commercial

One of the foremost demands of a commercial is to convey the message of the brand or the product. To meet this, writers often use the process of "reverse-engineering" in writing a commercial, to turn such a message into the theme of the commercial. From this artistic theme and the message of the brand, the director will "use methods of expression to create an audio-visual work with artistic consistency".

2.2.2.3. Using the principles of artistic details to promote the functions of the product

The functions of the products featured in the three surveyed commercials are all demonstrated effectively through the artistic details of the works, which contribute to their overall success.

2.3. Film dramatics in video games
2.3.1. The requirements of video games

2.3.1.1. Interactivity and role-playing ability

As the "child" of digital technology, video games are unique in their combination of cinematic visual storytelling and the interactivity of computer games on new media devices. The ability for a player to inhabit a character within the game is also unique to this form.

2.3.1.2. Intermedia and transmedia storytelling

The concept of "multimedia storytelling" is agreed by most researchers to included two common forms - intermedia and transmedia. Intermedia storytelling means storytelling for multiple platforms at the same time (animation, comic books, video games, films, etc.) while transmedia combines different methods of expression from different forms of media into one work. Regardless of which form it takes, multimedia storytelling allows for more diverse writing (both in form and content).

2.3.2. The reality of using film dramatics in writing video games

2.3.2.1. Using the player as the center of storytelling

As the "youngest child" of multimedia storytelling, the writing of video games inherits a number of characteristics and methods of film dramatics. The most notable is its focus on the player in order to guarantee their immersion in the game and their ability to role-play in building the characters and designing the interface, the gameplay, the tokens, and each level of the game.

2.3.2.2. Dynamic structures and plot developments

In reviewing the structures and plots of the surveyed video games, the author notices the basic structures of film dramatics, but they are developed with more complexity and flexibility. Specifically, a video game can have the 3-act structure or the multi-narrative structure, but the 3-act structure may branch off into subplots, while the multi-narrative structure is used in the writing of the games and requires the player to experience it in different levels.

2.3.2.3. Unique visualization with POV shots

Although it uses similar methods of expression as cinema, the visualization of video games is unique in its use of POV shots. This POV is the POV of the camera, or more exactly, of the frame, because the camera does not exist in video game production. The artist and the programmer are also the cinematographer. Nevertheless, video games can feature very long shots that are only cut after an entire sequence, or one continuous shot throughout the entire game.

Mini conclusion

In surveying the use of film dramatics in the three notable forms of multimedia works, the thesis shows that most of these forms follow the basic principles of film dramatics. The main difference lies in the characteristic of each form and is influenced by the means of communication. Finally, the methods of using film dramatics in the writing of streaming films, commercials, and video games are analyzed and

systemized into the methods of using film dramatics in multimedia works in general.

Chapter 3. ON THE APPLICABILITY OF FILM DRAMATICS AND ITS RELATIONSHIP WITH MULTIMEDIA WORKS IN THE DITIGAL AGE

3.1. The applicability of film dramatics in the digital age
3.1.1. Expanding the scope of using film dramatics

With the new demands of streaming devices and media environment, multimedia works make use of film dramatics in that they ***inherit most of the basic principles of film dramatics, while also using specific methods for each form to meet its characteristic requirements***. Except for these specific methods, the basic principles of film dramatics are the same between traditional cinema and multimedia works. This proves that film dramatics can be used across different forms and disciplines, not just in cinema but also in other media, journalism, video games, etc. so any writer with the basic knowledge of film dramatics can expand their field of practice to multiple forms, platforms, and media.

3.1.2. The effectiveness of film dramatics in multimedia works

The first effect that any work of art must achieve is to interest the audience, whether it is a film or a multimedia work. To realize this, the storyteller must pay attention to the emotion of the "receiver" in the process of interpretation, followed by the artistic, economic, and social values, all the elements that directly decide the quality and impact of the work. The inseparability of content and form, of the expression and the expressed provides the foundation for the audience to interpret the work in viewing. This is where the functions of film dramatics come into play. If only the form is effective, the work may be visually satisfying but not enough to create a work of high quality. The importance still lies in the content, and in content creation, the principles of film dramatics are never

far behind. Therefore, the application of film dramatics in content creation has a great influence on the artistic quality of multimedia works.

3.2. The contribution of film dramatics to the creative development of multimedia works

3.2.1. The development of multimedia storytelling

While cinema uses media devices (the internet, smart phones, etc.) to convey the works to the audience, media, in turn, also uses cinema as a tool to run their promotion campaign. In reviewing the two forms of storytelling mentioned in the thesis - visual storytelling and multimedia storytelling - the essential roles of media devices and media environment are once again confirmed. Therefore, researching multimedia storytelling can contribute to multimedia narratology in particular and narratology in general, with diverse voices gathered from practical experiences. This is because the main concepts in narratology, such as the teller, the listener, device, point of view, narrative space-time, or artistic ideology, etc. have never been so imprecise and varied.

Therefore, due to the changing reality of the form, of the methods of expression, and of media devices, the storyteller must adjust, alter, or supplement the methods and process of creation accordingly.

3.2.1. The development of diversity in forms

Digital technology, digital content creation, and digital storytelling demand that the same multimedia story can be told with different methods of expression, from audio-visual to interactive role-playing to drawing and words, or with a combination of different methods. This combination results in at least two of the new forms of multimedia works - *virtual reality cinema* and *interactive cinema*. Their emergence proves that the demand for different methods of expression other than spoken language such as visual images (both still and moving) or virtual reality is real and present. The digital content creator should not create distinct forms but

should aim for multimedia storytelling even from the conceptualizing process.

3.3. The influence of multimedia works on cinema

3.3.1. Diversifying the methods of expression in cinema

Considered one of the "multimedia forms of art", cinema in the age of new media is certainly influenced by the current changes of digital technology and multimedia storytelling. Nevertheless, the emergence and development of multimedia works have a clear influence on cinema. For example, video games have opened up new possibilities in storytelling, forcing cinema to rethink, discover, and innovate its own storytelling methods. The non-linear, multi-narrative storytelling technique of video games can also diversify the narrative structure and the methods of expression of cinema.

3.3.2. Movies based on video games

In the healthy and natural competition between movies and video games, the dialectical influence between the two forms results in movies based on successful video games. There have been about 60 of such movies, all of which try to maintain the interactive ability of the player in deciding their plot developments. However, the plots of video games are still bland compared to movie plots. A video game does not need to convince the player of its plot, so logical plot points, appealing characters, or tight structures are not the strong points of video games. Also, the large number of video game audiences means that they may have different interpretation of a game's plot and characters and do not agree with the movie adaptation. Despite their lack of success compared to the game version, movie adaptations of video games are forming a certain trend and movement in cinema.

3.3.3. Influence on the experience and perception of cinema

It's very common nowadays to watch films on smart phones. The phone screen can change our perception of the film and therefore have an

influence on the writing and production of films. For example, the screen interface, the portrait or landscape mode of the frame, the audience's interactivity, etc. should all be taken into account.

Mini conclusion

From the result of the research of multimedia creation, Chapter III of the thesis continues to discuss and explore the applicability of film dramatics and its relationship with multimedia works in the digital age. Media is having an influence on creativity and changing the methods of expression - the language considered characteristic of each form. These changes in audio-visual works are expressed in intermedia and transmedia.

In studying the interactive relationship between the writing of traditional films and the emerging diversity of forms, it can be seen that film dramatics has developed along with multimedia works and is present in all three forms (streaming films, commercials, and video games), contributing to the effectiveness of multimedia storytelling. At the same time, the emergence of diverse forms of media also prompts cinema to change, allowing the development of more diverse methods of expression, so cinema can meet the demands of the audience in the digital age without forgetting its core function of focusing on the audience and improve their taste, directing them toward truth and beauty as art and culture should. Fortunately, to achieve this, film dramatics can be greatly beneficial, since film dramatics is the foundation of cinematic creation, allowing the cinematic work to have both artistic and commercial value. This is a suggested solution from the point of view of the author.

CONCLUSION

The digital revolution of the early 21st century has brought "powerful leaps" to the media industry, creating "astonishing breakthroughs that shorten the space-time distance in the access of information all over the world." Content creators face a great challenge in multimedia storytelling. The first characteristic of multimedia storytelling is the ability to tell a story on any platform, device, or distributing system. Nowadays, at a media company, the content creator will have to fulfill a diverse order: creating a commercial, designing the content of a video game, screenwriting, etc. The second characteristic is intermedia storytelling. A story can travel from one form of media to the next, from a comic book or an e-book to a film, a video game, or a streaming series. The third characteristic is the transmedia combination of different languages of expression in one work, such as the combination of drawing, cinema, literature, and media in a video game. With a film, its production does not stop at the theatrical release but also extends to online streaming, an OTT service with different formats, or adaptations into a game or comic book version. This requires the filmmakers to have a firm grasp of the theories and methods of creating different genres and formats. The demand for a consistent source of theories that can be applied to different forms of multimedia storytelling is based on reality and remains a "void" in the field of cinema and media studies.

With such technological developments, the duty of an audio-visual content creator needs to adjust and adapt to the speed of change while also meeting the demands of the audience and the producers. Therefore, Chapter I of the thesis systemizes the theoretical foundation of film dramatics in multimedia works. Chapter II explores the basic principles of film dramatics and their effectiveness in the writing, producing, and distributing of films in particular and other audio-visual works in general. The survey of several notable works of the three forms of multimedia works proves that the characteristics and methods of applying film dramatics are both inherited from traditional cinema and adjusted to meet the demands and

requirements of each form of multimedia works. This shows that each form of multimedia works may use different methods of writing, but they share the foundation of film dramatics, since this is still the most basic and classical source of theories for visual storytelling. This confirms the applicability of film dramatics in multimedia, transmedia, and intermedia storytelling, which is a conclusion and a solution that show the newness of the thesis. Chapter III of the thesis expands on the discussion to assess the pros and cons of using film dramatics in multimedia works, both in theory and practice. This leads into the discussion about the applicability of film dramatics in multimedia works, with the aim to prove that this applicability is practicable, both in terms of scope when applied to multiple forms and of depth when used to improve the quality and impact of a certain work. Finally, the thesis explores the counter-influence of multimedia works on the cinematic art, in order to fully identify the two-way interactive relationship between multimedia works and cinema. Thus, a study of multimedia storytelling, in particular the writing theories of multimedia works, can be beneficial to the writing and making of films as well. Further, since the research subject is the use of film dramatics in multimedia storytelling, the filmmakers can use these principles in other forms, to meet the varied demands of the digital age.
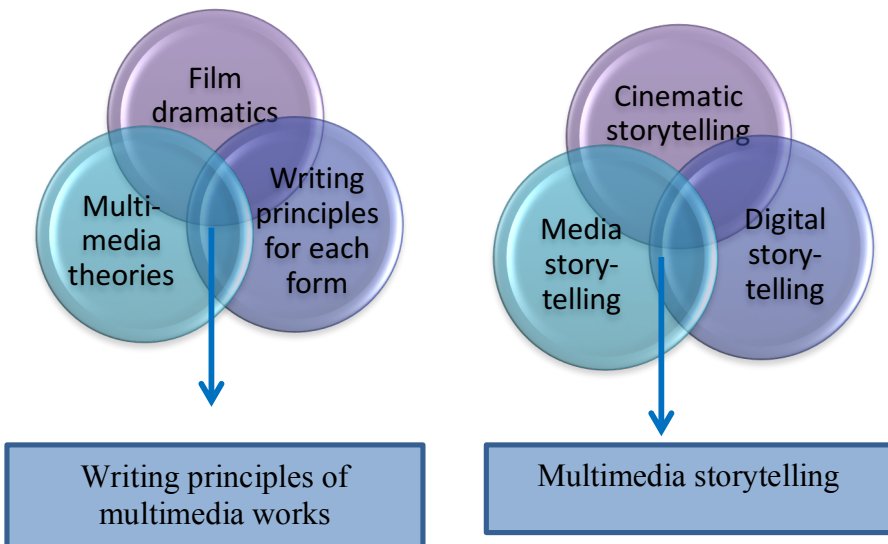
The above diagram shows that film dramatics is defined as the principles of film, with the purpose of cinematic storytelling. Similarly, multimedia theories are the writing theories for multimedia works with the purpose of media storytelling, and the principles for the writing of each form such as streaming films, commercials, and video games, etc. are the writing theories in digital storytelling. There have been numerous studies into each different field of theories, but the convergence of these theories has not been found in any document, and this is the subject of the thesis. In studying the use of film dramatics combined with media theories and the specific writing theories of each form in order to expand the scope and strengthen the impact of the work, the thesis points out the three above mentioned fields converge in a new form of writing theories - writing theories for multimedia works, with the purpose of multimedia storytelling. This is also the meeting point of cinematic storytelling, media storytelling, and digital storytelling.

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1. (2020), "Exploring the theme of family in *Shoplifters*", *Cinema and Theater Research Journal,* no.25/2020, p. 66-71.

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8. (2023), "Scrip writing in streaming films", *Culture & Art Magazine,* no. 533, p. 85-88.

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