

**Understanding people's views and visions.**

A semiotic and cultural approach of amateur audiovisual productions.

**" M Y S U M M E R "**

*Collage of memories and representations*

Work Folder

On the video excerpt

"Summer/Nature." (2006) & "How I Spent My Summer Vacation" (2009)

<http://www.youtube.com/watch?v=wMmzHv4Scc8>

<http://www.youtube.com/watch?v=IPzijPwyP7k>

**Authors:**

**Jenni Leppänen – University of Jyväskylä**

**Bianca Tamara Mesaros – University Jaume I, Castellon**

**Joëlle van Kaam – University of Utrecht**

**Università della Svizzera Italiana (U.S.I.)**

**National Institute of Languages and Oriental Civilizations**

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## Introduction

When the pen and the camera were invented the predominance of the visual world took over the sense of hearing which used to be crucial to the prehistoric man. Later on the development of mass media and further the development of the network society pushed us to develop the skill of media and audiovisual literacy. The embarking of the internet era brought new ways of expressing oneself public by audiovisual means available to everybody. This “democratisation” is materialised via blogs, social networking websites such as facebook and MySpace and personal video sharing websites such as YouTube. Everyone can be his own artist or author and freely distribute his ideas and world view through Internet. These media not only capture the audience by its visual and sound component but also with its personal dimension.

The topic of the paper focuses especially on amateur videos which are vivid examples of this new personal media. McLuhan and Fiore in their book *Medium is a Massage* (2001) make a clear distinction between amateur and professional videos. The amateur seeks to convey a message on his own terms. He seeks the development of the individual and the critical awareness of the ground rules of society. The amateur can afford to lose (McLuhan & Fiore, 2001). He does not necessarily have an institution behind him and the purpose is to represent himself – how he would like the others to perceive him and what he himself want to share with the audience.

There are millions of different reasons why people make amateur videos. In this paper we focus on two amateur videos having a collage-like composition, which we look through the hermeneutic framework. This composition consists of different visual elements glued together in order to make a personal review of summer. The visual elements in a context work as clues in interpreting the meanings and understanding the entity of the film. The two videos are like diaries; they are “moving paintings” which reflect the reality of the filmmaker. As Umberto Eco (1996) points out “the civilization will be saved if the language of the image becomes a challenge to critically reflect upon it and not an invitation to hypnosis”, that is why throughout our paper we try to expose the hidden messages of the film. When taking a closer

look the audience can see that a storyline with some reappearing elements can be spot throughout the videos. In this paper we try to understand what the filmmaker wants to say through his “work of art” and compare them.

## 1. Presentation of the films

In this article we use the film/video 1 for the *Summer/Nature* film and film/video 2 for *How I Spent My Summer Vacation* film. Throughout the article the filmmaker is been referred as ‘him’ for practical reasons (instead of him/her). The informational facts below can be found on YouTube website or from the links of the films are the following:

	Film 1. Summer/Nature	Film 2. How I Spent My Summer Vacation
<b>Year</b>	July 14, 2006	September 28, 2009
<b>Author</b>	“DanielB90”	“churchofmanlove”
<b>Gender</b>	Male	Female
<b>Nationality</b>	Norwegian	Swedish
<b>Source</b>	<a href="#">YouTube</a>	<a href="#">YouTube</a>
<b>Length</b>	2 min. 10 s.	2 min. 42 s.
<b>Main theme</b>	Summer nature	Summer holiday
<b>Music</b>	José González: Heartbeats	Girls: Curls
<b>Camera</b>	Canon MV500i and edited on my	Yashica Super40 on Kodak Ektachrome
<b>Edit</b>	iMac G5 with Final Cut Pro.	64T using the camera's built-in light meter -
<b>Credits</b>	No	No

## 1.1 The genre of the videos

These productions are short amateur films that are like the hobbyist art of film practiced for passion and enjoyment during one's spare time. They can be a part of personal collection recordings during holiday time or a souvenir with an emotional meaning. The filmmakers use spontaneous but good techniques of visual framing and camera movement, revealing a special interest for natural sights together with glimpses of personal life. The home made videos are a source of entertainment according to the tastes that the filmmakers have for deliberately arranging elements in a way that appeals to their senses and emotions.

## 2. Profilmic situation

The field from which the authors pick up images is the natural environment which is much richer than the selected illustrations in the film, as it does not capture the reality as it is but the way it is perceived by the author. The reality is constructed; it is created by means of using unique criteria of understanding and observing the context. It reveals the way filmmakers take the pulse of the place based on how his curiosity and attention is drawn towards specific element of the setting. Consequently, the filmmaker acts as a filter of the reality because the filming is neither neutral, nor comprehensive but stemming from his personal visualization of the nature.

The scenes are only a part of the place, only one facet of the range of possible material for possible use, inimitably selected by the author of the films. The profilmic situation in both videos is unprepared and unmodified. The iconic themes in our video mainly prioritize the nature inspection of the surrounding reality and thus the recording goes unnoticed. There is only one scene in which we can observe a modified reaction. In the boat scene, the man turns towards the camera and changed his facial and posture expressions.

According to Mulvey (1975) "There are three different looks associated with cinema: that of the camera as it records the pro-filmic event, that of the audience as it watches the final product, and that of the characters at each other within the screen illusion". We will apply this view in trying to identify in our films different levels of interpretation.

When analyzing the film, we use the information about the reality provided by the personal interpretation of the author. We can only reconstruct again “our reality”, what is showed in the video from our point of view consisting of our personal knowledge, experience and cultural conventions. Our account constantly represents our hypothesis, which is more or less certain, by means of perspectivising the reality from our angle. Even if we tried to draw a critical view releasing ourselves from the bonds that hold us captive in our personal cultural framework, however it will stand as a subjective interpretation because of a “cultural unconscious” (T.Hall,1983) that drives human values and behaviour and controls mechanisms in our thoughts. When looking at the titles we can have some expectations about what this video will show you; however these expectations are culturally bounded. The exclusion of some elements is crucial for the transmission of cultural vision and of representation of oneself and the world.

### **3. Scenes**

A scene is a collection of different shots or that is to say a semantic unit. In this chapter the concept of a scene will be explained by showing some examples.

#### **3.1 Shots**

A shot is a strip of the film. It is a technical unit between two cuts of the camera (Stockinger, 2009). First the shots of film 1 will be summarized and explained. After that, you will find the summary of the film 2.

In the film *Summer/nature* it is necessary to have a closer look at the different shots in the video. The video contains 22 different shots. There is one shot of grass (14). Two shots show us a sight of the sea (1,2) and of a tree (4,12). There are also two shots of ants (3,19). The video has three shots of flowers (5,6,17) and leaves (9,10,16). There are six shots of birds, mainly seagulls (7,8,15,18,20,21). Three shots are more difficult to categorise: the shot with the sprinkler (11), the shoes on a wire (13) and the airplane in the end of the video (21).

The selection of the shots that composes this video suggests that the priority is given to the flying seagulls. It is noteworthy to mention that the shot 1 until shot 19 takes five seconds per shot but the last three shots are considerably longer.

The visual shots are characterized by the eidetic aspect. The eidetic aspect is the ability to recall images, sounds, or objects in memory with extreme accuracy and abundant volume (Stockinger, 2009).

*How did I spent my summer vacation* film consist of 36 short shots. The shots consist mainly of elements in the nature. Domestic animals and perennial garden flowers are given a lot of attention. Some shots have people in them as well doing things such as fishing, reading and picking berries or fruit. The sun light and its reflections appear in several shots. Many of the shots also contain nature long-shots of forest or lake landscape. As well as in the film 1 the shots are characterized by an eidetic aspect.

Both videos pay attention to the nature. We can find this in number of shots about flowers, trees etc. Some of the shots have the same themes for instance light reflections on the water, flowers and the sky. A big difference is that the film 2 has much more shots than the film 1 (22 against 36 shots). The shots in the end of the film 1 are much longer than in the film 2. Besides the shots in the film 1 only show nature and no human being is involved.

### **3.2 Categorization of scenes**

By describing the scenes of the film 1 it is clear that the scenes are not only about the nature. After looking at the scenes we noticed 7 different scenes: sea, ants and a tree, flowers and leafs, birds, sprinkler, shoes hanging on a wire and an airplane. Drawing a general categorization we can further combine these scenes to three bigger units: flora, fauna and crafted elements.

In the film 2 there are 15 different scenes: fusch, light reflections, lake, sun, flowers, people, sheep, cat, berries, hens, bee, path, room, forest and sky and meadow. Four bigger units formed would then be the ones with flora, fauna, people and crafted elements.

### **3.3 The thematic pattern**

The first level of themes, the iconic themes, accords to the capacity for visual recognition for the viewer. The second level of themes, the figurative themes, depends on the knowledge of the viewer of the video (Stockinger, 2009).

The objects and situations represented in the video make up the iconic themes of the films. The figurative theme on the two films has a very personal flavour: the film 1 describes the emotional representation of the beauty of nature in the summer. The beauty of the theme is fortified by the romantic music. The motivation of the filmmaker of shooting this video could be to show how beautiful the nature is in the summer and what summer means to him. In the film 2 the filmmaker takes the audience to discover how she spends her summer vacation in a homely surroundings with people she might know making the film also very personal.

## **4. Montage**

Generally a video follows some sort of visible or hidden storyline. The filmmaker has deliberately selected shots and put them in an order which best suits his purposes and often describes the passage of time. By editing the film the filmmaker makes the decision what to leave and what to leave out of the final product e.g. by choosing the length of the shots. In the storyline some elements or motifs keep appearing every now and then. Not to confuse with the concept of theme we call these little elements leitmotifs, as in art research and musicology.

### **4.1 Summer/Nature**

The video consists of different shots glued together to make a collage-like representation of summer nature. It seems that there is not only a one particular place where the action takes place. Therefore it is difficult to grasp in which directions the camera moves in the space. Yet, there are hints which allude that the shots are probably taken close to the sea because the video starts at the sea and later seagulls appear every now and then on the video. The film does not visibly follow a chronological order. There are no signs which refer to passing of time or direct causal relationship between the shots. This does not, however, mean that the shots could be mixed randomly. Alternation between different shots (flowers, ants, sea gulls etc.) is used as a stylistic matter. Also some shot pairs could be found, for example the close-up shot of the ants climbing up the tree trunk and later the ants coming down the trunk.

The sequence of the shots follows the rhythm of the music as though the music would dictate when the shot is due to change. Also the elements in the film follow the pace of the music: The flowers are swaying and the ants scurry in time with the music. This way the filmmaker is able to emphasise the melody of the song and have a continuous and tranquil pulse in the film.

## **4.2 How I Spent My Summer Vacation**

Three places of event can be distinguished from the video. The video begins at the lake. The filmmaker is most probably on the boat because the sides and the prow of the boat can be seen. From there the filmmaker with the filming camera moves to another place by a vehicle. The vehicle and its sound are left out of the video but the audience of the video can notice from different clues (how the camera moves and how the landscape is changing) that some vehicle is been used in order to move from one place to another. There is a shadow of a person on the ground when the vehicle is moving. This shadow on the ground reveals first of all that the person is most likely a woman and secondly that she is probably also the filmmaker because it would be impossible to make the scene without revealing the shadow of the filmmaker. The third location reveals a homelike surrounding which is close to the nature. There is a garden with flower beds and a path leading to a house. Some domestic animals, such as cats, sheep and hens appear in the vicinity of human dwelling. In the end of the video the audience is not anymore sure whether the film maker is nearby the house or the yard because only forest and nature landscape is captured.

By examining the video we found a leitmotif which is repeated constantly throughout the whole video. This motif was the light in different forms. The play of light and shadow is an omnipresent element in every scene. At first it might seem as though the video does not have a clear chronological order. By taking a closer look at the course of the events of the film the light can be seen as the narrative voice: The lake scene in the beginning of the film reveals the midday light and its reflections on the surface of the lake. As the story goes on light appears in the form of rays piercing through the tree tops and later on as a mellow orange afternoon light on the shoulders of the woman picking apricots. Finally, the sun is going down and the camera moves in the late afternoon light along the path towards a house

or home. In the room the camera is directed towards the ceiling and the stars to give an allegory of ending the day. The video does not come to an end in darkness, however: As a conclusion the film ends with a scene where the sun is still above the treetops giving the impression of positive and bright future.

### **4.3 Comparison of the montage in the two videos**

The montage in the film 1 does not follow a chronological order but some sort of chronology can be found from the film 2. The element of light works as a leitmotif and a narrative voice in the film 2. In the video 1 not a one particular leitmotif can be spot but several iconic themes or shot pairs (the seagulls, the ants) keep repeating. The music as a rhythm giver adds structure and emphasises the change of the shots in the video 1. In the video 2 music does not play as big a role but works rather as a background atmosphere creator. In both of the videos it is difficult to tell where exactly the action takes place. Thus a plan of movements would be difficult to draw. Video 1 uses some special optical effects (fading and dissolving) in some of the shots (e.g. the change from shot 20 to 21) but video 2 does not have these special optical effects. As a conclusion we might say that the filmmakers use different ways of emphasising certain elements in the videos whether it is the use of music and special optical effects or some narrative element in a video with clear changes of the place of event.

## **5. Mise en image**

In order to visually reproduce an object or situation the filmmakers use several shooting procedures. The camera movement is one of the most expressive tools available to a filmmaker. It is another eye for the soul and gives good data for the specific purposes a filmmaker has when exploring a place. The camera movement and angles the filmmaker uses suggests the relationship between the object and the filmmaker and at the same time shapes the viewer's perspective of space and provides the illusion of journeying through the world of the narrative. The camera height and angle, the distance to subject and the composition of a shot may change during camera movement as the framing travels above, around, into, and out of space. The camera in both films is not stabilized with a tripod, but handholding is being used during the filming.

In our videos the procedures of mise en image that have been selected provide us a clear idea about the priority given to certain aspects of nature. When filming the camera becomes one with the filmmaker and the audience of the film can infer psychological aspects of him regarding his interests and mainly the way he experiences the reality. While the filmmaker travels around in order to discover the space that expands within his visual field, the place is being scanned without calculation and when there is something that catches his attention the videotaping begins. Therefore, the filmmaker's selection of the visual shots reflects his perspective of the landscape and at the same time is an unconscious expression of his inner state of mind.

Regarding the camera movement, the most frequently used in the video 2 is the static position of the camera, but we can find also 6 pans and 6 tracking shots. The video 1 has a different distribution of the way the camera is used; we can observe 11 static shots, 9 pans and 1 tracking.

### **5.1. Camera movement**

Different objects visualized through static filming of the camera are put together contouring emblematic elements for the author - the same as in a painting where the artist intentionally chooses the elements that have a story of some sort to tell. The filmmaker contemplating the location sometimes gazes intensely at certain details in the natural landscape that makes a difference for him and which represent key elements that convey emotions and meanings for the story unfolding in front of the audience. The first video uses static shots for example for the seawater while in the video 2 we observe static shots for example for the fisherman. In editing the video, the author selects them attaining to highlight particular features that gives us clues for the centre of interest of the author.

When using the pan shot, the filmmakers try to communicate as much visual information as possible of a broader visual field, suggested by a lower degree of fixed attention. During the pans the camera has a definite direction and has a start and an end point, swivelling in the same horizontal position to follow the features of the static landscape. As life's movements are composed of smooth pans, in both videos the speed of the pan across the object is slow

having the intention to establish the viewer's relationship with a corner of the nature. A pan or a tilt reveals what one might see when standing still and rotating one's head.

The tracking shot illustrates the actual moving of the filmmaker in the space, showing the camera itinerary within the natural landscape, parallel to the ground. The tracks provide the impression of actually advancing from one place to another either by a means of transportation or walking, for instance, when we witness in the video 2 the gradual progression from the lake scene to the meadow scene. Or simply walking in the space in the path scene when we move from the natural landscape to the scene where the interior of the room is videotaped.

## **5.2. Framing of the camera**

Regarding the framing used in our videos we can distinguish between long, medium and close shots. As already mentioned before when framing visual shots the filmmaker decides where the image begins and ends. When referring to the composition of the images we observe the way the objects are displayed within a picture.

When using long shots very little detail is visible as they are taken from distance and the purpose is to give a general impression rather than specific information on the immediate surroundings. During the long-shots in both videos we are able to see emerging the background where the action takes place, thus the geographical features of the nature lead us to situate the films in temperate climatic zone. In our videos the long shots are used both as a scene setting in the video 2 in the lake and meadow scene, as they gather a wide view of the landscape, or will capture a broad view of an object, such as the seagull and the plane shots in the video 1. When referring to the composition of the human, a long shot contains all of the person's body in the frame from head to feet, such as the fisherman shot in the video 2, and the surrounding elements as required for the aesthetics of the shoot and the context of the story. The long shots can imply emotional distance in comparison to close up shots.

In both videos the medium shots illustrate more precise information of the objects, therefore the background detail is minimal, probably because the location has been established earlier in long shots and the audience already knows where the action is situated. The filmmaker's

concern is to focus on more specific details in the scene by showing a figure or two within a shot, for instance the berries in a casserole. When the medium shots focus on people, they are shown from the waist up, such as the images in the video 2 where the woman is reading a book. Moreover, in the case the medium shots concentrate on an action, particularly all the parts of the object are captured, considered to be important to understanding what the object is doing (the movement of the hands and the body is significant for the scene where the woman is picking the apricots).

The close-up shots in both videos gain immediate intimacy with the objects being filmed as it concentrates on either a human body (legs) or an animal (head), or on a specific tiny aspect of the natural landscape (flowers, ants moving on the trees).

The close-up shots are used to magnify the object or the action in order to show the importance and the symbolic meaning of those specific things for the filmmaker. They allow the audience to step into the author's inner thoughts and feelings, disclosing a very intimate and private facet of the mood and emotional state of the author. The same as in real-life we only get physically close to dear people. The close-ups are a sign of a very private interaction with which the author establishes almost a confidential conversation at a certain level. By using soft and romantic close-ups, the images become expressive by capturing particular parts of the natural scenery such as flowers' corolla, which may suggest the filmmaker's longing to return to the innocence and simplicity of nature and life.

Furthermore, showing the object in its natural size, for instance the image with the ants moving on the trunk of the trees, the close up shot may intensify beyond what the human eye would experience in reality.

### **5.3. The camera position**

Different angles offered by the camera position are used to communicate emotional information to the audience and to guide their judgment and play with the audience's perception on the object in the shot. We can sometimes observe that the most symbolic shots are conveyed through extreme angles that are missing from the peoples' eye-view field.

In both films the neutral shots are being taken at the eye level of the filmmaker and they simply offer a document of what happens in the setting. The camera is positioned as though a person standing is observing the scene, for instance in the video 1, the shot where the seagull is flying from the ground and in the video 2 the path shot is taken at the eye level angle. At the same time, we can find shots in which the objects are closer to the ground, but independently on that, it is still an eye level shot as the filmmaker leans down to the ground level in order to videotape the scene. Such example can be observed in several neutral shots, such as in video 1 we have the example of the grass, or in the video 2, the sheep shots. In the video 2, as the fisherman is sitting, the filmmaker positions the camera lower but still at his eye level, conveying in this way a very neutral representation of what is being videotaped. Hence, when neutral shots are taken, the camera focus is situated on the same level as the objects in the frame.

Low angle shots, like a high angle can provide a brand new perspective on a scene. Using the low angles, the filmmakers mainly try to evoke the ephemeral condition of human being in contrast with the invariable force of nature. The low angle shots make the objects look like they are towering over you, gigantic and intimidating and communicate the feeling of respect that any human being has when astonished by the pure beauty of nature. The power of an object is transmitted by adding height to it, being filmed from the ground level. It may generate a slight feeling of fear or insecurity in the viewer who becomes psychologically dominated by the figure. We can exemplify several shots both in the video 1, bird on the roof, or in the video 2 the sky and the crown of the trees.

High angles in our videos are not used to provide a new perspective, but rather the filmmaker uses the camera in this way for practical reasons showing the objects the way we are used to seeing them. The camera is looking down on the object, making it look smaller and weak, enabling in this way to influence how the viewer perceives the object.

## **6. Symbolic meaning behind the video**

### **6.1 Freedom and Summer/Nature**

The seagull seems to be the favourite topic for the filmmaker. They can be found in four different shots in different parts of the film. Since the music covers the natural sounds of the film the familiar cry of the seagulls cannot be heard, which would otherwise probably be a big part of the acoustic landscape of the film. The last seagull scene is much longer compared to other scenes. The seagull, as in the Bach's book of Jonathan Livingston Seagull, may be a symbol of limitless freedom.

When looking at the video we can distinguish some iconic themes which deviate from the rest of the video such as the airplane, the shoes and the sprinkler. These themes are not directly part of summer but can be related to it: the sprinkler is there for watering the plants on a warm summer day, the shoes are hanging on a wire because they are wet from the sprinkler. A feeling of freedom can also be deduced from the shoes: Some say that shoes are flung to commemorate the end of school year. The beginning of a real summer starts when the schools end. The shoes are in a tree or on a telephone wire – not on your feet. You feel the summer when you are outside bare feet.

The video ends with an airplane, which might take the viewer away to his own thoughts about summer. Freedom can also be sensed in the way the cameraman uses his camera: Sometimes it feels as though the cameraman was swaying with the music. The birds fly free in the calm, blue sky bringing along summer holiday mood.

### **6.2 Home and How I Spent My Summer Vacation**

The warmth and the emotional side of the film could be already justified earlier in this paper by giving examples how the filmmaker uses the impressionist light as a leitmotif and how he uses the camera in general (close-up shots, neutral position of the camera etc.) In order to further explain why the video radiates the feeling of warm and caring, homelike atmosphere, we must look more in detail what the iconic themes of the film represent.

First of all people are being filmed from close distance. Even though the filmmaker is close to them, the people being filmed do not seem to be bothered too much. In order to get so close the filmmaker probably knows them. Otherwise it would be more difficult to capture the natural tranquillity of the people. It would even be probable that the filmmaker is discreetly introducing members of her family (mother, father and sister) to the audience. This way “How I Spent My Summer Vacation” for the film maker would be in returning back home and spending vacation there or filming the ordinary summer vacation at home in the countryside.

Even if the place was not the filmmaker’s home there are other elements which add the home-like atmosphere: Domestic animals are present in many of the shots. Cats, sheep and hen are also filmed from close distance and often from their own height as though they were also family members. Perennial flowers in the film grow only in gardens and gardens are usually part of yards of houses. A different feeling would be evoked by filming wild flowers growing in the middle of the forest. Taping garden flowers creates the homelike atmosphere.

The actual house is only shown once. The filmmaker is filming inside of the house showing e.g. some photos. This proves that it cannot be a house of a stranger. The room is dark and the filmmaker directs the camera towards the ceiling and the stars having a low angle camera position as though lying on a bed of her own room. All these above mentioned factors make the film seem homelike and close.

## **Conclusion**

The analysis of these two films has taught us that an amateur film may contain much more layers than you would think at first sight.

After analyzing the two films we can conclude that *Summer/Nature* and *How I spent my summer vacation* have a lot in common. The main themes in both films are the summer and the nature. However, we found that there are different motives and purposes behind these themes. Even though both of the films have a personal character they are different: in a nutshell film 1 takes the viewer on a journey through nature in summer by representing different elements which construct his representation of the summer. Film 2, on the other

hand, takes the viewer closer to her own life by presenting people, domestic animals and her home. Both filmmakers seem to convey a special message through their films.

Still, after the analysis, there are some questions that cross our minds. It would be interesting to find out whether we can see the cultural aspects in the films without the additional information about their Norwegian and Swedish background, and further to discover whether there is rather a general 'American flavour' in the films.

Another interesting research idea concerns the 'hippie flavour' on the film 2. Even though the film has been shot with a modern camera, it is made to look old and nostalgic. This certain natural hippie flavour is very fashionable and trendy in some circles now-a-days. It would be interesting to further discover what is behind this revival movement of the 60s and 70s in the contemporary amateur videos.

The two films have showed us that personal video sharing websites are not only used to put on your funny and crazy films but also to convey something personal, deep and even artistic to the viewers.

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## Appendix

Chart 1: Iconic Themes of the film 1.

Shot no°	Main subject of the film / Iconic themes
1	Seawater
2	Sean and rocks
3	Ant on a tree
4	A tree
5	Yellow flowers
6	A white flower
7	Bird on a red roof
8	A seagull
9	Sunlight through leaves
10	Yellow leaves and trees
11	A sprinkler
12	A tree
13	Shoes hanging on a wire
14	Grass
15	A seagull
16	Leaves
17	Yellow flowers
18	A seagull
19	An ant
20	A seagull flying
21	A seagull flying
22	An airplane

Chart 2. Iconic themes of the film 2.

Shot no°	Main subject of the film / Iconic themes
1	Fuss
2	Light reflections on the lens
3	Lake
4	Reflections on the water
5	Fisherman
6	Reading woman
7	Lake
8	A shadow of a woman on a car
9	The sun shining behind tree tops
10	The sun shining behind tree tops
11	Sheep on the pasture
12	A cat
13	A cat
14	Cats

15	Flower beds
16	Flower beds
17	Flower beds
18	Flowers
19	Flowers
20	Recumbent feet on the hay
21	Flowers
22	A woman picking apricots from the ground
23	Berries in a casserole
24	Berries
25	Hand holding berries
26	A sheep
27	Hens
28	A cat
29	A bee nest
30	Path
31	Room
32	Flowers
33	Forest
34	Meadow
35	Forest and sky
36	Light reflections on the lens

Cart 3. Mise en image of the film 1.

Shot	Camera Position	Camera Movement	Framing	Visual Field	Zoom
1	neutral angle	static	medium	In	No
2	neutral angle	static	medium	In	No
3	neutral angle	pan	close-up	In	No
4	low angle	pan	medium	In	No
5	neutral angle	static	close-up	In	No
6	low angle	pan	close-up	In	No
7	low angle	static	medium	In	No
8	neutral angle	pan	medium	In	No
9	neutral angle	pan	close-up	In	No
10	low angle	tracking	medium	In	No
11	neutral angle	static	medium	In	No
12	low angle	static	medium	In	No
13	low angle	static	close medium	In	No
14	neutral angle	pan	close-up	In	No
15	low angle	static	medium	In	No
16	neutral angle	static	close-up	In	No
17	neutral angle	static	close-up	In	No
18	neutral angle	static	close-up	In	No

19	neutral angle	pan	close-up	In	No
20	low angle	pan	long	In	No
21	low angle	pan	long	In	No

Chart 4. Mise en image of the film 2.

Shot	Camera position	Camera movement	Framing	Visual field	Zoom
1	-	-	-	-	-
2	-	-	-	-	-
3	neutral	pan	long shot	In	No
4	high angle	static	medium	In	No
5	neutral	static	close up	In	No
6	high angle	static	close up	In	No
7	neutral	static	long shot	In	No
8	high angle	tracking shot	medium	In	No
9	low angle	tracking shot	medium	In	No
10	low angle	tracking shot	medium	In	No
11	neutral	tracking shot	medium	In	No
12	high angle	static	close-up	In	No
13	neutral	static	close-up	In	No
14	neutral	static	close-up	In	No
15	high angle	tracking shot	medium	In	No
16	high angle	static	medium	In	No
17	medium	pan	medium	In	No
18	medium	static	close-up	In	No
19	neutral	static	close-up	In	No
20	neutral	static	close-up	In	No
21	neutral	static	medium shot	In	No
22	high angle	static	medium shot	In	No
23	high angle	static	medium shot	In	No
24	high angle	static	close-up	In	No
25	high angle	static	close-up	In	No
26	neutral	static	close-up	In	No
27	high angle	static	medium	In	No
28	high angle	static	-	In	No
29	neutral	static	close-up	In	No
30	neutral	static	close-up	In	No
31	neutral	tracking shot	medium shot	In	No
32	neutral → low angle	pan	close-up	In	No
33	neutral	pan	close-up	In	No
34	neutral	static	long shot	In	No
35	neutral	pan	medium shot	In	No
36	low angle	pan	long shot	In	No