THE SIMS: A STUDY OF MACHINIMA’S PRODUCTIONS WITHIN EDUCATIONAL USE

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Abstract

This research focuses on fan culture, specifically on their role within the Web 2.0 and the Convergence Culture, knowing that today it is possible to frame the fans as producers, since they are not only receivers, but ‘producers’. They comment, like, distribute and remix inside the network, based on a new ethos, which makes fans seek new ways of acting on the Internet, with new technologies, being mainly collaborative and participative actors. As a result, they produce different genres through new literacies. Thus the choice of The Sims (a simulation game) fandom, the most successful game franchise of all time. Towards an understanding of how its fan community is characterized and works cooperatively, the choice was to analyze which objects and products are mostly used (and those that are most prominent and top rated) to map it. From this, it ended up focusing mainly on fan productions in Machinima (a digital genre consisting of a 3D animation made up by the game’s own mods and resources), as these viddings are the most produced within the community. Consequently, it is made for different purposes and goals in a fandom, having multisemiotic layers (such as linguistics, music, imagery, etc.), gathered into an end product through the practices of new media technologies (eg. music and video edition). From Machinima, are produced videoclips, web-series, contests / reality-shows, among others. Therefore, it focused on 5 different Machinima’s genres to create its analysis methodology that can be used and inserted in a classroom context, helping both teachers and students to understand and recognize different types of video and even produce it. To create this methodology, the discursive genre and its tools were analyzed, along with the chronotope of each construct, the evaluative appreciation and polyphony, amplifying the comprehensiveness of the conceptual tools elaborated by the Bakhtinian Circle. Hence, the research is important to broaden the academic studies of this kind of cultural practice, taking a closer look at the relationship between fandom, media, convergence and multiliteracy. It is also relevant to think of the student inserted in the context of Web 2.0, which is more participatory, collaborative and bring their reality closer to the school's. In addition, the research seeks to recognize students as fans who can produce videos of their choice inside the classroom as Machinima's potential within schools is multidisciplinary.

Keywords: Machinima, The Sims, Convergence, Linguistics, Education, Technology.

1 INTRODUCTION

In 2014, Raony Philips launched the pilot episode of the ‘Girls in the House’ brazilian web-series in his youtube channel RaoTV. After two years of its release, the series had gone viral and received even more commentary than well known series on the Netflix platform, reaching almost 7 million subscribers and 160 million views.

The web series gained its fame by a particular type of production: the characters, scenery, and all other elements were vastly made inside a simulation game called The Sims. Raony creates the plot inside the game, records it for later editing, and then releases it as an episode. By doing so, the viral web series not only caught the Internet’s attention to the game and its possibilities, but also to a genre being produced since the late 90s: the machinima [1]. This digital genre consists of the usage of 3d game engines as source material for audiovisual production. According to Luckman and Potanin [1], machinima today derives from game communities, in which gaming prowess was shown off in the form of scenes cut out from the game, alongside promotional videoclips with characters and gameplay (cut out scenes are filmic cuts inside a game, giving tips or advices for the next steps inside a certain quest or the general game narrative). Thus, it’s important to grasp that, as with machinima, the question of who produces and where has real implications on the products, as Bakhtin indicates [2], language and utterance practices always occur in situ.
Hence, new productions, which incorporate, reading and writing, point out to new literacy practices, whose comprehension is fundamental for a better understanding of contemporary social and individual lives, specifically in a digital fandom environment. Furthermore, studying fan culture and its structures is basically the study of today’s youngsters. It is understanding them as producers as well as users inside a highly participatory culture [3] and its new forms of meaning that quickly develop, with different engaging mechanisms inside an ever changing mentality in the digital world[4].

1.1 Convergence and Web 2.0

For the past two decades, with the growth and popularization of the computer and the Internet, digital information and communication technologies (DICT) have developed to cause real impact on society. And, as a result, pushed the boundaries to a new mentality, leading to influencing and reshaping the technologic, cultural, social and entertainment markets, in and out of the web.

These changes have become an increasingly important part of people’s daily lives, spreading not only through computers, but also other digital devices, especially mobile ones such as smartphones and tablets, allowing easier access to the web. Not only that, the principles of Web 2.0 motivate users to participate in the construction and customization, especially when it relates to the re-signification of meanings within the Internet.

From this, a new ethos rises [5] in the use of DICTs, which incorporates greater freedom in the circulation, appropriation and manipulation of information. This new mentality breaks the vicious cycle of print culture and mass culture or cultural industry, because it gives opportunities to new forms of language in the digital world, through customization, individualization and increasing democratization of content by users. In this way, there is the possibility of creating new ways of meaning and discourses in different genres, languages and media, through the new forms of composition and tools.

In this way, new literacies become new from the moment they approach and incorporate the ethos and mentality of Web 2.0, especially when we think of the open, continuous and fluid space of influence and continuous participation that makes possible new ways of acting. Therefore, Lankshear and Knobel [4] affirm that the new literacies are more participatory, collaborative and less individualized and centralized in the author than conventional literacies.

All this relates to the phenomenon theorized by Jenkins [3] as Convergence Culture, referring to the flow of content through multiple media platforms, the cooperation between multiple media markets and the migratory behavior of media audiences, which go almost anywhere in search of the entertainment experiences they want. Convergence is a word that can define technological, market, cultural and social transformations [3]. However, it is not a phenomenon only linked to new technologies, since the circulation of content through different media depends on the active participation of consumers, which is totally related to the Web 2.0 mentality commented earlier. For Jenkins (2009), the Convergence Culture is a cultural transformation.

At the core of Jenkins’s [3] theory, there is participatory culture, which contrasts with the old definitions that mass media viewers are passive to what is offered to them. Through mainly the new ways of acting on the Internet, participation takes place from a new set of rules in which it is difficult to dissociate the producer and consumer of the media, since both are no longer separate roles. Before, in the Web 1.0 mentality, production was based on units or centers, with a clearly put hierarchy between producers and users and this is broken with the emergence of hypermedia.

That is, in this participatory culture, users are not only consumers, but also producers in the media field. They perform both roles simultaneously and are called by Bruns [6] "produsers" (producers + users) and "lautores" (leitores + autores/ readers + authors) by Rojo [7]. This has effects in the language as well, since its production in the network is communication: the message passed by the language becomes hybrid (like the behavior of the users), without one single emitter or receiver, since in network, they come together and can not be fully separated.

1.2 Fans and Fandom

As Jenkins [8] states, fan culture is in a constant flux, in which fandoms originate from specific and determined historical and social conditions, according to their goals and interests, as the production and behavior of fans reflects the context in which they are inserted. Fans, in Web 2.0, for example, act, interact, and produce differently than the same fandom before.
Despite this fluidity, it is interesting to note that fandom has a degree of coherence and stability in itself. Many have post divisions, content, norms and rules of their own, parameters and evaluations of each community's productions, each with a particular model of interaction, activism, and organization. At first, the fans (of any media cultural product) were on the margins of society, were not known and even less valued. To this day the stereotype surrounding the fans consists of something social, as people still associate the figure of the “fan” with acts of compulsive obsession. However, the author argues that despite this, cultural studies are progressively “correcting” this thought.

With the Internet, fans were able to leave isolation and meet people with shared interests, gathering in fandoms. This contributed to the emergence of once unknown phenomena, like fan meetups, fan fiction writing, fanzines, cosplay, and so on.

Generally, this group focuses on an online page (which can be a website, forum, blog or social network) targeted to specific content and media products of common interest. Through Web 2.0 and the participatory culture around social media, there was consolidation and amplification of the fandoms that have come to play an increasingly active role: in these fan domains, these are not merely spectators but “produsers” [6], that is, not only they consume but can produce a variety of content related to their wishes. According to their own needs and objectives, fans develop ways of meaning through different products, which act as forms of representation, negotiation of identities and social relationships.

1.3 The Sims and Machinima

Will Wright, along with video game developer Maxis, created a real-life simulation game called The Sims (2000), which in the future would be, according to Jenkins [3], the most successful gaming franchise of all time. The game, which currently has a multi-platform version, including smartphones and tablets, consists of controlling the lives of virtual characters (called Sims) through work, relationships and personal needs (eg hygiene, hunger, energy, social, bathroom and fun). Within the game, there is the possibility of creating a Sim of your own (choosing physical characteristics, personality, age group, etc.) or playing with already existing characters created by the game. In this way, the individualization and customization are very inserted in the universe of The Sims, because not only the player engages on creating his avatar, but also mages to construct houses, plots of land and stories of their own. Thus, anyone who plays can have control over almost all narratives and elements of design in the game.

Currently, The Sims franchise has 4 main series and other derivatives, such as The Sims Social, exclusive to Facebook, in which players interact with their friends' Sims on the social network. Throughout the development of the versions, not only the graphics and design have become better, but also the gameplay (with even more possibilities and new actions for the Sims), new items and new ways of interacting between players.

With the new ethos [5], The Sims fans increasingly create and customize their own game. They draw clothes, hair, makeup, build houses, make furniture and write stories of their own, which can be uploaded into the game as “customized content”, all through the digital design of the game. To extend the reach of these productions, before social media, they would create several websites on the internet, making available to other fans the possibility of having, in their own game, some creation they enjoyed.

However, the majority of content created by the Sims fandom are in the form of video, mainly because the game itself has the necessary tools within its engine to capture still and moving images. These products fit into the Machinima genre, which will be the focus of this research.

Thus, in the world of Sims, Machinima is made for different media and with different goals, having multiple layers of multi-semiotics (eg linguistics, moving image, audio, performance, etc.). There are video clips, parodies, re-creation of memes, novels, web-series, skits, contests / reality shows, gameplay, among other genres. But they all share a creative process alongside similar characteristics (eg lip sync, audio-visual remix, in-game recording, etc.). Similarly to the custom content produced by the fans mentioned above, Machinima also have specific sites for publishing, such as Sims in Motion, which has original content and areas that teach how to produce a Machinima with tips and tutorials.

2 METHODOLOGY

We used the method of Documentary Analysis in Social Media presented by Lankshear and Leander [9], which uses the internet as a 'research tool' and a 'social medium' presenting phenomena to be 'researched' [p.326], summarizing the main types of research carried out on the Internet. With this, the chosen one is the documentary research that uses the internet as a tool to collect data and / or perform
analysis and interpretations, often collaboratively, of several phenomena within it. From this, the YouTube website was the main repository for video references used in the analysis of this work.

However, in order to fulfill the other objectives, it is necessary to "look for broad and open basic theories that admit new objects and other semiosis" [10], as is the case with the dialogic discourse theory of Bakhtin’s Circle, which will be used to understand and analyze the genres produced by the fans, and, from it, create a categorization of the genres made from Machinima.

According to Bakhtin [2], the use of language occurs through utterances, both oral and written. The dimensions of human activity and the use of language are closely related, so that the various fields of human activity determine different ways of using language. As spheres (or fields) of human activity stand out, for example, the everyday life, the scientific, the intimate, the journalistic, among others.

As for the Bakhtinian theory, the unity of discourse is the utterance, this diversity of forms of language uses also implies a diversity of types of utterance, which, because of the close relationship they establish with the fields of human activity, reflect the "Specific conditions and purposes" of these spheres.

To each field of human activity are associated relatively specific (stable) forms of utterance, covering thematic content (what is said), style (selection of linguistic resources) and characteristic compositional structure (structure or form as it is organized) that the author denominates genres of discourse. Genders are divided into primary and secondary. According to the author, secondary discursive genres arise in the conditions of a more complex and relatively highly developed and organized cultural coexistence, while the primary discursive genres are simpler and form in the 'conditions of immediate discursive communication'. [2]

These three dimensions of discursive genres (theme, style and compositional form), according to Bakhtin [2], are established through the situation of production of statements or enunciative situation, which contains "valuative appreciation of the speaker about the theme(s) and the speaker(s) of his speech " [11] p. 196. Thus, it is not possible to understand texts and genres without referring to the production context of the utterance. Rojo [7] (p.28) also comments that the enunciation is not determined mechanistically by the social functioning of the spheres, since this functioning also defines 'specific ways of saying / enunciating', of discourse, crystallized and typical of this social field'.

In other words, according to Rojo [7], in face of the analysis of multisemiotic texts / statements circulating in the media today, it is important to use the conceptual tools of the Bakhtin Circle, expanding these concepts, working with characteristics that emphasize the flexibility of statements in genres such as notions of value appreciation, plurilingualism, polyphony, voices, chronotope, quoted discourse and active replication.

All of these characteristics were taken into account when we created the categorization of the genres produced by The Sims fans through Machinima, which is made from the self-authorship table, shown below:

<table>
<thead>
<tr>
<th>Machinima</th>
<th>Value Appreciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lenght</td>
<td></td>
</tr>
<tr>
<td>Main Goals</td>
<td></td>
</tr>
<tr>
<td>Characteristics</td>
<td></td>
</tr>
<tr>
<td>Scripted</td>
<td></td>
</tr>
</tbody>
</table>

3 RESULTS

The content and objects mostly produced by The Sims fan community are videos recorded from the game. This is due to the existing possibilities within the game in regarding customization (of characters as of scenery) providing tools for self-made stories. Besides it, there is the built-in ability of the game to record the set simply by pressing the “camera icon” in the menu bar. The game design itself enables the use of different camera angles and the possibility of zooming in and out, making it easier to choose adequate framings.
Through this feature, the player can record everything on the game screen, which will be saved to a video file directly on the computer where the game is installed. In this way, the author has access to the video and is able to use it for future editing.

Thus, these in-game produced videos are considered the foundation of the Machinima genre, since they consist of a 3D animation produced through a game. However, after analyzing the contents and most often produced objects, it was noticed that “pure” Machinima (the recording in game without any alteration) is not published or advertised by fans. The final product shared and published on the internet is a Machinima that has gone through transformations to suit another genre, such as Web-Series and Reality Shows.

Through editing, fans can transform this genre of entry into another, for example a video clip, series, tutorial, among others. The interesting thing is that, as Jenkins [8](p.22) shows, a fandom is a group that "does not adopt a single text or a singular genre, but diverse texts ... and, at the same time, erects barriers that usually exclude other varieties of texts." In this way, each group of fans organizes itself in a different way and produces its own genres, having an appreciation value for different characteristics. With this, the produser fits his Machinima in the characteristics of a genre of his fandom, so that it is well evaluated and seen by its community.

From this discussion, it is clear that the process of creating a Machinima is not simple. According to "How Simgm Videos Are Made" video by SimgmProductions, which produces many Machinimas from The Sims 2 and has more than 50 million views in its videos, the starting point to creating a Machinima is writing the script.

The script holds the description of scenes and speeches and, from that, still according to the video quoted, whoever is making a Machinima must think within the dynamics of the game, what is possible or not to be done inside The Sims. In this part, Lemke’s concept of chronotope [12], which is based on Bakhtin’s notion of chronotope [12] (p.184), comes into play to ‘represent culturally typical movements and pacings along trajectories of activity, and combine this with my own development of the principle of heterochrony, according to which meaningful activities are linked across timescales by our use of discursive-semiotic artifacts’.

In The Sims, there are standard chronotopes:

They have a cultural routine for the day: getting up, using the toilet and shower, getting dressed, having breakfast, greeting other members of the household, going to work, coming home, eating dinner, using the toilet again, watching television or talking with friends and family, going to bed. There are typical places associated with these activities, and typical timings of events. We move from bedroom to bathroom to kitchen; (it does not wait long, and if you miss it, you may be able to do it). [12] (p.184)

Thus, this research carried out a mapping of the The Sims fandom, spotting which are the most produced (and preferred) genres, seeking to analyze its compositional form as for creating a categorization of the main Machinima genera produced by that community. Several genres were found. However, only two were chosen to compose this paper: gameplay and contest/reality show.

3.1 Gameplay Machinima

It is understood that Gameplay "emerges from the interactions of the player with the environment, from the manipulation of the rules and mechanics of the game, by the creation of strategies and tactics that make the experience of playing interesting and enjoyable" [13] (p. 138). So, in the Sims community, this genre consists on videos whose purpose is to demonstrate its gameplay.

In this fandom, most of the produsers are game youtubers, whose focus on their channels is playing a myriad of games. More interestingly, because of the success of Gameplays produced from The Sims’ Machinima, measured by the substantial amount of likes and views, several creators with varied themes (not always including gameplays) end up producing for this genre.

While reviewing the videos that fit inside the goals of a gameplay in the The Sims community, the Gameplay Machinima framework was created:
Table 2. Gameplay Machinima framework.

<table>
<thead>
<tr>
<th>Gameplay Machinima</th>
<th>Value Appreciation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Length</strong></td>
<td>The longest videos are the most valued</td>
</tr>
<tr>
<td>Between 8 and 30 minutes</td>
<td></td>
</tr>
<tr>
<td><strong>Main Goals</strong></td>
<td></td>
</tr>
<tr>
<td>1. Demonstrate gameplay</td>
<td>Use of custom content, interactivity and participation</td>
</tr>
<tr>
<td>2. Play challenges created by the community</td>
<td>Follow the challenge set of rules</td>
</tr>
<tr>
<td>3. Present original content</td>
<td>Interactivity</td>
</tr>
<tr>
<td>4. Demonstrate the making of a character and a plot of land</td>
<td>Achieve challenge goals</td>
</tr>
<tr>
<td><strong>Characteristics</strong></td>
<td></td>
</tr>
<tr>
<td>Uses <em>facecam ou voiceover</em></td>
<td>Facecam is preferred</td>
</tr>
<tr>
<td>Background Music</td>
<td></td>
</tr>
<tr>
<td>Can be set as a series of episodes</td>
<td></td>
</tr>
</tbody>
</table>

When observing the Gameplay Machinimas, it is noticed that they vary a lot regarding the objectives of the player. Within the community, according to the purpose chosen by those who produce from their enunciative situation, such a choice will have an impact not only on the production and creation of Machinima, but also on its characteristics, so that the video has a greater reach in fandom.

Analyzing objective 1, “Demonstrate gameplay”, this is what most resembles the creation of gameplay in its initial purpose: to show the mechanics, possibilities and possible interactions within a game [13]. Thus, in the context of The Sims, the Gameplay Machinimas with this purpose serve to explore, while the gamer plays, the universe of The Sims, characters stories, cities, possible interactions, design, etc., among other characteristics of the game. Not only that, it is also an opportunity to show the community how each player engages in his own game, with his own achievements and creations, highlighting the importance of customization, as Santaella [14] points out that exists within Web 2.0, since The Sims fandom wants to see what's different in a game other than their own and analyze what the other player has created from the base game, which everyone has access to, before customizing their own stories.

The fans do not only want to play, but also to see, through other gameplay, what they did or did not achieve, what they could have done and what they did not do, actions that can enrich, facilitate or disrupt the gameplay of each player. The most interesting thing in the Sims community is that anyone who plays, from their own experience and contact with the game, interacts with whomever posts the gameplay machinimas, giving tips as to what the player can or can not do or criticize the way the player led the game.

Another interesting question in analyzing these comments is interaction in the community itself. When some suggestion or opinion is relevant to the community, it ends up winning a lot of likes so that, from this, it can reach more easily to whom produces the machinima, since the comments with more likes end up being featured above in the comment section of a YouTube video. That way, The Sims fans also seek comments so if there's a similar opinion, there's no need to comment again.

This discussion of the comments left by the fans in the gameplay highlights an important issue within this kind of machinima: the interaction. Within the new mindset [5], interactivity and knowledge production together become highly valuable factors in fandom. Especially when related to gameplay machinimas, because it is one of the few genres produced by fans of The Sims in which the audience has voice and sometimes control of the video narrative. It's possible to notice that this co-production is interesting for an education based on new literacies, attending today's critic produser [7].

In several episodes of gameplay machinimas, fans comment on what they want for the next episode, complaining about a specific action taken, so that it can be changed in the next, among other suggestions and criticisms that make the machinima produser reevaluate said aspects in the following videos. Thus, it is perceived that, in this genre, the voice of the fans is an important constructor of the narrative, because it is taken into consideration by those who produce it. Otherwise, if there’s no substantial change, the videos keep being criticized, and may end up with a greater amount of dislikes.
In this sense, a necessary realization is that the interaction and participation are axiologies so crystallized in fandom that they modify the attitudes of the machinima produser. This is due to not only changing the plot and fate of his characters, as previously commented, but also allowing him to create strategies for greater participation of the fans, reaching even higher levels of recognition inside the community.

Another strategy used is when the produser broadens the participation of the fans further than the usual decision making, using audience material in its own gameplay. In a video, for instance, the produser announces his wishes to have, within the series, characters or buildings of some other fan and sets a deadline for the community to create and enable it for download. He then chooses based on personal criteria, and, once again, resorting to public participation, asks for their opinion.

Interestingly, this poll tool is not only used on the YouTube platform, but also on other social networks. This is the case for Instagram which has, in the “stories” function, the possibility of creating interactive polls for the followers. Some gameplay machinima creators, while recording live, go as far as asking the fans for suggestions, changing the video narrative accordingly.

### 3.2 Contest/ Reality Show Machinima

<table>
<thead>
<tr>
<th>Contest/Reality Show Machinima</th>
<th>Value Appreciation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Length</strong></td>
<td>Variation between 10 to 20 minutes each episode</td>
</tr>
<tr>
<td><strong>Main Goals</strong></td>
<td>1. Mimic an existing contest</td>
</tr>
<tr>
<td></td>
<td>2. Propose interaction inside the fandom</td>
</tr>
<tr>
<td></td>
<td>3. Demonstrate editing expertise of produsers</td>
</tr>
<tr>
<td><strong>Characteristics</strong></td>
<td>LipSync or Subtitles</td>
</tr>
<tr>
<td></td>
<td>Breakage of Chronotope</td>
</tr>
<tr>
<td></td>
<td>Episode sequel</td>
</tr>
<tr>
<td></td>
<td>Existence of elimination</td>
</tr>
<tr>
<td></td>
<td>Existence of community members as jury</td>
</tr>
<tr>
<td></td>
<td>Poliphony</td>
</tr>
<tr>
<td></td>
<td>Interactivity</td>
</tr>
<tr>
<td></td>
<td>Opening titles</td>
</tr>
<tr>
<td></td>
<td>Audiovisual Remix</td>
</tr>
<tr>
<td><strong>Scripted</strong></td>
<td>Yes</td>
</tr>
</tbody>
</table>

The Sims contests take place online and interactively, as community fans face each other in competitions. The most common genre is fashion, based on reality shows like America’s Next Top Model. Generally, these fans get together on some website to set the rules of the contest and the chosen participants. One member becomes the moderator and will lead the show as presenter, creating the Machinimas as the episodes of the contest (or reality show).

In fashion contests, for example, participants enter their own “sim” and take photos with a weekly theme. After this, the presenter and other members (who are the jurors) evaluate these photos and eliminate one participant. This last process cited is what is recorded and edited, producing the Contest Machinima.

Both the presenter and the jurors are usually well-known figures either outside or within the fandom. In the seventh season of Sim City’s Next Top Model, for example, the hostess is the winner of the previous season, that is, for having won a competition before, has proven its relevance to lead and guide a competition. Additional jurors were administrators and moderators of the TVSims website, in which such reality was published.
To exemplify the whole process, the "Make me a Superstar 4" contest will be used, from the "Sims in Motion" website, more specifically step 3. At the beginning, there is an open registration for the community. According to the registration video, each candidate must sign up for their own self, filling out a form (with character description) and attach a fashion photo that "impresses the jurors," as said in the video. After the entries, there is a pre-selection. As the judges evaluate the inscriptions the official participants are defined. Thereafter, on a weekly basis, there is a Challenge that competitors must accomplish. Each one refers to a photo session, where the presenter releases the theme of the week alongside the expectation of what should be portrayed. In these photos, it can be seen that its basis is made inside the game, with further editing (in photo editing programs such as AdobePhotoshop and Gimp, for example), which is valued by the community, since it deviates from the original chronotope, as well as the clothes, makeup and scenery choices.

The interaction between produser and fandom, however, does not only appear in the possibility of engagement in the contest, but also in the fact that the public can vote and judge the photos. Even though they are not jurors, anyone has access to a poll that gives each participant a score of 0 to 10. In this way, the audience gives their own score for each photo, and the winner is set by a simple mathematical average. Thus, the community has a voice within the contest and a possible influence on the eliminations, since the fan score ends up being one sixth of the final score of each participant, computed with the average of the 5 jurors. There is, therefore, a greater of democratization in this genre as it is mostly defined by interaction, since even an unknown member of the community, despite not being a juror or incapable of editing photos, can participate anyway.

After the entire voting process is over, the machinima production starts, which later will become the episode. It is divided into two parts: the first shows the interaction between the models, as if they were confined in a house, just as it happens in reality shows. In the other part, elimination occurs based on the score accumulated by the voting of the public and the jurors. However, although the fashion contest machinimas are the most frequent in the community, other themes also permeate this genre. There are beauty contests, such as the "Miss Sim Intercontinental", interior design ("Top Sims Design") and different concepts. When the contest has a greater interaction with fandom, the higher it is valued. Therefore, machinimas of fashion competition usually have a greater visibility, since they involve the community in different levels of engagement (from participant to jury).

However, there are videos made in The Sims that resemble other types of reality shows, but do not involve interaction or competition among community members. The purpose of these is simply to replicate the context of an existing program within The Sims, in which the producer controls the entire narrative and development of the competition. Regarding the theme of these machinimas, they are varied since they depend on the type of reality that they are based.

4 CONCLUSIONS

The research led to an understanding of how Web 2.0, Participatory Culture and the new ethos are intertwined inside the fan communities, since in all analyzed Machinima, value appreciation and interactivity are essential, able to appear in diverse engaging form, having an active and direct fandom participation, as seen in Contest Machinima, although not always the case with Short-Film Machinima.

Apart from the level of interaction between produser and fandom, the evaluation and interaction inside the community is taken into account whatever genre is targeted, defining how it will be shared, valued, and known. Thus the breakage of Chronotope [12], was one of the quintessential elements, specifically for pushing the original game boundaries giving new meaning to what is loved by fans.

Another important task of the research was the craft of the genre tables, which can be used for pedagogical and educational purposes, either for production or analysis the genre studied made with the Machinima engine. Therefore, setting a new digital ground inside the classroom to understand possible research interests with the said genres by any produser.

REFERENCES


