

MEDIA AESTHETICS AND IMAGING TECHNOLOGY

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Abstract

Aesthetics is seen as a critical reflection on cultural expressions, on technologies of the sense and on the experiences of everyday life. Aesthetics is the science or study of beauty, the discipline is not concerned with individual beautiful things but seeks to find out what is common to all beautiful things. What constitutes beauty in beautiful object. Aesthetics means feeling, and Aesthetic experience is that type of experience that usually takes place on the perceptual level as one sees or hears that which arouses within him a pleasurable response. Media aesthetics places great importance on the influence of the medium on the message, it differs from traditional aesthetics rather than being primarily concerned with beauty and the philosophy of art it deals with a number of Aesthetics phenomena which includes light and colour, space, time, motion and sound and our perceptual reactions. This paper discusses Aesthetics; influence of medium on the message, Applied Media Aesthetics, Aesthetic elements, Digital imaging and photography. It anchored on technological determinism theory. The paper recommends that the media should make efficient use of imaging technology to make their messages attractive to the audience, to improve the advertising messages thereby improving sales.

Keywords: Aesthetics, Media Aesthetics, Imaging Technology, Technological Determinism, Aesthetic Elements.

Introduction

Aesthetics may be provisionally defined as the science or study of beauty. Aesthetics is considered to be a science because it constitutes an organized body of knowledge on a particular well defined subject matter and the subject matter is beauty (Akpan & Etuk, 1990:3).

An Aesthetic experience is the feeling or sensation that we have when we experience something that evokes a certain feeling of enjoyment, something which makes our nerves tingle whether from seeing, hearing or touching the thing in question. The experience of looking at a beautiful flower, whether in someone's garden or in a painting, is an aesthetic experience, .so is the experience of listening to the best choir in town perform at a concert or watching a troupe of dancers perform (Akpan & Etuk, 1990:3).

Herbert Zettl affirms that consciously or not, we make aesthetic choices everyday when we decide what to wear or clean up a room so that things are put back where they belong,

or choose what flowers to put on the dinner table, we are engaging in basic perceptual and Aesthetics activities. Even the everyday expression know what I like requires aesthetic judgment.

Media aesthetics differs from traditional aesthetics in three major ways; rather than being concerned primarily with beauty and the philosophy of art. Media Aesthetics deals with a number of aesthetic phenomena including light and colour, space, time, motion and sound and our perceptual reactions to them. The media (video, film and computers) themselves play an important part in shaping the message whereas traditional Aesthetics is used primarily for analysis media Aesthetics can be applied to both analysis and synthesis-production.

Aesthetics is removing and adding something that draws attention. In the studio it has different design for different programmers each programme has its distinct feature, the journalist arranges the studio in order to portray what the programme is all about for instance during the last presidential campaign, the studio of channels television had an inscription "Nigeria Decides" with the National flag attached to it. This inscription drew attention of the audience. Media aesthetics' major aim is drawing people's attention to a work. It is only when we can stop to seek out the quality common to all objects that provoke aesthetics emotions and grasp our attention. That we shall have started a journey into forms of discovery and exploitation for effective communication. It is then that we should have put our media in a position to attract foreign audience and more local viewership/listenership/readership (Udoakah, 2015:15). Imaging technology deals with video film, sound, graphics, internet and the underlying technologies that bring out emotional perceptions in the audience such as recording, storage, transmission, performance (display) and system technologies.

Theoretical Framework

The theoretical framework that guided this study is technological determinism theory. This theory believes that technology is an autonomous force that changes the society. It provides an explanation for many changes that could be observed through the new media technology in the society. Technological determinism states that media technology shapes how we as individuals in a society think, feel, act and how the society operates as we move from one technological age to another, we can feel and think the way we do because the messages we receive through the current technology that is available. The Medium is then the message (MacLuhan, 1962)

As the medium changes so does society's way of communicating. Humans will adapt to the medium at a particular clime in sending and receiving messages. Whatever society as a whole is using to communicate, becomes what will be used in observing what has happened over time among people. People can only use the medium for which it was created for (phone for talking over lines or electronic mail for talking via computer) if the medium is impersonal then the message too is impersonal. It then explains that when the new systems of technology are developed; the culture or society is immediately changed to reflect the senses needed to use the new technology it predict that with every new system of media technology, society will change and adapt to that technology.

Technological determinism has become an immensely powerful and now largely orthodox view of the nature of social change (Williams, 1974:13) according to this opinion science and technology are autonomous; their development follows an inherent logic and is independent of influences from society. Science and technology are the main forces that shape social change therefore history are determined by technological development. Paul N. Edwards calls it the billiard ball theory of scientifically induced change (Edward, 1986). According to this metaphor, technology impacts on society like billiard ball and whirls everything around. Social change is conceptualized in a very particular way namely as a causal relationship between technology, as the origin of the force for change and society, as its target society is the passive receiver of an impact and has no agency in the process. The impact of science is presented as something completely unavoidable, like a force of nature.

Imaging technology is a new media that has come to stay. The society is gradually changing towards that. They accept the new Technology of imaging and leave the old system. The new one is highly attractive and beautiful.

Aesthetics

Aesthetics may be provisionally defined as the science or the study of beauty. Aesthetics according to the Hamlyn encyclopedia Dictionary is recognized as a science in philosophy, and it stands for that which deduces from nature and tastes the rules and principles, the science of the beautiful. And in psychology Aesthetics is seen as the study of beauty. Philosophy and psychology agree that Aesthetics has to do with the beautiful.

According to Akpan and Etuk (1990:3) Aesthetics is considered to be as science because it constitutes an organized body of knowledge on a particular well defined subject matter and the subject matter is beauty. They further stated that Aesthetics experiences arc usually obtained from enjoying works of art. We are very easily and naturally tie our aesthetic experiences to works of art which are man-made objects. From these accounts, there is a measure relating aesthetics to media images, if aesthetics is the science of the beautiful and such a feeling as can be gained from a work of art, Media images is an art form, and the need arises how these media images can be made beautiful indeed.

From the psychological perspective aesthetics is a study of the mind and emotion in relation to the sense of beauty. The term Aesthetics actually takes its roots from the Greek verb *aisthenomai* (I perceive) and *aesthelike* (sense perception), Herb Zettl (1973:20) one of the most foremost exponents of the aesthetic theory defines Aesthetics as:

"A study of certain sense perception and how these perceptions can be most effectively clarified, intensified and interpreted through a medium, such as television or film or a specific recipient. "

Communication has one major goal which is changing the consciousness and the behaviour of the message decoder to the extent that the decoder responds with feedback to the sender. Communication basically involves meaning sharing through symbol interaction, selecting, organizing and interpreting cues, meaning creation between two or more people,

discriminatory response and nerve endings of the eyes, ears, mouth, skin and nose all receiving stimuli and transmitting impulse to the brain which interprets the sensation. Humans are exposed to thousands of sensations every minute of their lives. This implosion of sensation turns man into a keen discriminator. He can only pay attention to those sensations that reach him with a bang. Such messages causes spark in the mind of the receiver. They compel the audience to feel what they behold. In applying the concept of aesthetics to media production we stop away elements that we consider to be less important while emphasizing those elements which are considered to be more important (Akpan and Etuk, 1990:31). Mass communication medium has certain aesthetic elements which when emphasized and arranged can greatly intensify the feelings of the audience during the viewing of a programme. Aesthetics involves abstracting, that is the process of selecting from a whole some of its parts. In this process elements considered to be less important are stripped while the more important, ones are emphasized.

The aim of any aesthetic work is to stimulate the imagination of our senses of sight hearing, touch, smell or taste. Every aesthetic work must cause people to feel and experience what the artist has felt and experienced. As soon as the spectators and the hearers are affected by the same feelings which the artist felt, experience has been clarified intensified; aesthetic communication has been experienced.

Applied Media Aesthetics

Applied Media Aesthetics differ from the traditional concept of aesthetics in three major ways. First we no longer limit aesthetic to the traditional philosophical concept [hat deals primarily with the understanding and perception of beauty and our ability to judge it with some consistency. Nor do we consider aesthetic art and life as mutually dependent and essentially inter connected (Zettl, 2012:20).

According to Herbert Zettl, the major functions of media aesthetics are based on the original meaning of the Greek verb *aisthunomai* (1 perceive) and the noun *aisthelike* (sense perception) Applied media aesthetics is not an abstract concept but a process in which we examine a number of media elements, such as lighting and picture composition, how they interact, and our perceptual reactions to them. Second the media in our case primarily video and film and to a lesser extent visual computer displays are no longer considered neutral means of simple message distribution but essential elements in the aesthetic communication system. Third whereas traditional aesthetics is basically restricted to the analysis of existing works of art, applied media aesthetics serves not only the analysis of the various form of media productions, but their synthesis as well.

In the same view Akpan (1990) points out those certain aesthetic elements that can be controlled during production to help clarify and intensify what the audience is viewing. These aesthetic elements are light, space, sound, motion and time.

Sound as an Aesthetic Element

Radio, television and film share the aesthetic element of sound. Sound in this context can be considered to include the human voice, sound effect and music. They are major elements which can make broadcast programmers and film come alive in terms of their aural appeal,

(Akpan, 1990) a film television narrator or a radio narrator must show concern about his speed, tone accent, pitch, stress and volume. At times he has to exaggerate his manner of speaking a bit in order to stimulate predetermined response in his audience.

Sound effect is primarily used to create a feeling reality. We can use sound effects in professional communication, firstly to mark entrances and exists for example the departing or arrival sound of the airplane, train, car, ship, motorcycle and so on. Secondly, to establish time or locale, normally we can indicate morning with the crowning of a cock. Bell indicates time for assembly, break and dismissal in school. Organ music indicates that something is taking place in the church. Thirdly it draws attention to important happenings in a play. The siren could indicate the arrival of an ambulance or a fire truck at a scene.

Light as an Aesthetic Element

Film and television rely on light for their operation. Without light there would be no film and television. Film and television operate on both internal and external light. The primary function of internal light is to make image visible, it is responsible for the images we see on the motion picture and television screen. On the other hand, the external light is the light that the lens captures (Akpan, 1990).

Zettl notes the basic lighting purposes to include:

- Manipulation of the perception of our environment
- Articulation of the perception of our environment
- Clarification and intensifying our environment articulation of our outer space-time environment
- Articulation of our inner emotional environment

Space as Aesthetic Element

Light is the aesthetic element of televisions and film because Sight is the stuff that makes both television and film possible. However, when light creates television images there must be a medium for light to reflect or register what it has seen. This is what is known as space. Space presents a production challenge in the television artist, his challenge should he decide to accept it. Is to orient his audience within that space so that they come to know what they did not know before. The television or movie screen represents what we may want to describe as tamed space. The artist is compelled to say whatever he has to say within that space (Akpan, 1990).

Motion as Aesthetic Element

Motion on television is ordered experience. It is ordered experience because the television artist has a reason for every motion he orders on the screen for the viewer. Motion on the screen is organized experience. It is designed by the television artist to make viewers feel in a particular way.

According to Akpan there are three types of motion the artist can manipulate in television and film. These are:

- Primary motion
- Secondary motion
- Tertiary motion

Primary motion Television and film has to do with the motion of event in front of the camera movements done by performers and by anything before the camera constitute what we know as primary movement.

Secondary motion has to do with camera movement. A camera performs secondary movements when it is panned, pedestal led, trucked dollied, zoomed or boomed.

Tertiary motion is that which is brought by taking, fading or wiping. A tertiary motion brings about changes in shots.

Time as Aesthetic Element

The television artist must be an expert in structuring time to fit his message in order to manipulate the viewer's experience. There are two types of time known as effective and subjective time show duration and length of scenes is objective time. Objective time has to do with clock time events. Objective time can be measured.

Subjective time is known as psychological time. As people differ in terms of how long they are willing to listen to or view an event, television or film artist must go after the highest common denominator. Subjective time has to do with the feelings inside us regarding how we perceive an event that is broadcast. It is concerned with our guide feeling concerning the programme pace, tempo and rate.

Influence of the Medium on the Message

Though the primary function in talking to someone is to communicate certain information, your behaviour exerts considerable influence on how a specific message is received. It certainly makes a difference to the message recipient whether you smile or frown when extending the familiar how do you do greeting. The smile will show that you are happy to see the other person or that the message you sent is pleasant one, a scowl will signal the opposite. You as the communication medium have now become part of the structuring of the message. The communication scholar Marshall McLuhan proclaimed more than four decades ago that the medium is the message. With this insightful overstatement, he meant that the medium such as television or film, occupies an important position not only in disturbing the message but also in shaping it.

According to McLuhan the way we think is determined by the proportionate relationship of the sense- the sense ratio. He believed that all technologies were extensions of as tools such as the knife or the axe were extensions of our body and limbs, / media technologies were extensions of our senses and central nervous system. The introduction of a new medium which favours a particular sense has of profound influence on the patterns of perception and the way we think. Each medium signifies a break boundary in human history and history can be culture (McLuhan) because the sound and images of radio and television are directly played over

extensions of our central nervous system. McLuhan claims that in the electronic age we cannot keep the distanced attitude of the literary man.

When information moves at the speed of signals in the central nervous system, man is confronted with the obsolescence of all earlier forms of acceleration such as road and a rail what emerges is a total field of inclusive awareness. The old patterns of psychic and social adjustment became irrelevant. (McLuhan, 1964:104).

Despite overwhelming evidence of how important the medium is in shaping the message, many prominent communication researchers remain more interested in analyzing the content of the literal message than in the combined effect of the message and the medium as a structural agent. In their effort to keep anything from contaminating their examination of mass communication content they consider the various media as merely neutral channels through the all important messages are squeezed. Their analysis would reveal only your how to do greeting hut ignore the smile or scowl. Gerhard Maletzke was one of the first significant mass communication scholars tin Europe to advocate that it may not be only cultural or aesthetic preference that influences the shaping of the message but especially the "Zwang des mediums" (the force of the medium) this concept was convincingly reinforced almost four decades later by Lev Manovich for new media, Specifically various computer interfaces (Gerhard Maletzske, 1978:99).

Wilbur Schramm pointed out that so obvious to the people who actually do the productions; this concept is, unfortunately, still neglected by many mass media scholars. This apparent lack of medium awareness stems from the very beginnings of systematic mass communication studies where the influence of the medium on the message was almost totally ignored.

The encoding (production) as well as the decoding (reception) of the message are, to a considerable extent functions of the technical and aesthetic potentials and requirements of the medium. The media video, film, the computer screen and even the tiny cell phone display, shape the message for a specific viewer response, shaping of the message involves inductive abstraction. Applied media aesthetics places great importance on the influence of the medium on the message. The media itself acts as an integral structural agent.

Imaging Technology

Imaging is the representation or reproduction of an object form especially a visual representation whereas an image is an artifact that depicts or records visual perception.

With digital imaging, images of any sort, from family photographs to medical X-ray, are now treated as data. This ability to take, scan, manipulate, disseminate or store images in a digital format has spawned major changes in the communication technology industry. From the photojournalist in the Newsroom to the magazine layout artist to the vacationing tourist, digital imaging has changed media and how we view the image. The ability to manipulate digital

images has grown exponentially with the addition of imaging but photo manipulation dates back to the film period.

As far back as 1910, the Martin Post card Company published an image of a man riding a giant fish (Pictures that lie, 2006). The 1984 National Geography cover photo of the Great Pyramids of Giza in which the two pyramids were moved closer together to fit the vertical layout of the magazine (Ritchin, 2008:74).

Brad Tuckman a professional photographer thinks that the biggest change in the industry is what occurs after the image capture. Tuckman states that the workflow and the post-production process are just as 'critical to producing quality digital images as the capture process itself. With the Wi-Fi ability of some new DSCs professional photographers are more apt to be tethered to compute when conducting a studio or field shoot.

Fred Ritchin, in his essay of other times and place in Aperture magazine identified three software projects that through photo-manipulation can significantly change an images initial form. These programs are taking advantage of this malleability and the pervasiveness of the photographic image on the internet in powerful and potentially very exciting ways (Ritchin, 2008:75) one of the software products is called photosynth from Microsoft live labs. Photosynth start by analyzing a large collection of digital photographs of a place or subject for similarities. It then reconstructs these images into a three dimensional space (Photosynth, 2002). The second software product that Ritchin identifies is actually two systems created at Carnegie Mellon University. The first is called photo Clip Art (PCA) and the second is named labeline. These images can be used as clip art to add visuals to a scene. The software looks at the orientation of the image to be modified and identifies which images would translate to the scene, based on the light, camera angle etc.

Marching an object with the original photo and placing that object within the 3D Landscape of the photo is a complex problem said Jean Francois I .alone, who led the development of the system. But with our approach, and a lot of clip art data, we can hide the complexity from the user and make the process simple and intuitive (Carnegie Mellon, 2007:4). The second system, scene completion, draws from the digital images found on the flick, website, and its purpose is to fill in holes in digital images. The holes come about when something such as a car or telephone pole, partially blocks a desired view. At times the hole occurs when an image has previously been cropped. The software usually gives the 20 different choices for filling in the hole and its success depends on the number of digital images available to the system (Carnegie Mellon, 2007:4).

The last of the three software projects identifies by Ritchin is called spell binder developed at the University of Edinburgh in Scotland. It is defined as medium for social interaction in a branded City Space (Spellbinder, 2007) by using a camera phone to capture a digital image and photo-messaging that image to previously captured images even if taken under different lightening conditions or orientations. Spell binder then sends a digital image back to the Camera phone, complete with the branded extras.

Digital Imaging and Photography

The first photograph ever taken is credited to Joseph Nicéphore Niépce and it turned out to be quite pedestrian in scope. Using a process he derived from experimenting with the newly-invented lithograph process, Niépce was able to capture the view from outside his Saint-Loup-de-verbenas country house in 1826 in a Camera obscura. The capture of the first image involved an eight-hour-exposure of sunlight onto a bitumen of Judea, a type of asphalt. Niépce named this process heliography, which is Greek for sun writing. Ironically this was the only photograph of record that Niépce ever shot, and it still exists as part of the Gernsheim collection of the University of Texas at Austin (Lester, 2006:24).

The last 150 years included significant innovation in photography. Outdated image capture process kept giving way to better one from the daguerotype (sometimes considered the first photographic process) developed by Niépce's business associate Louis Daguerre, to the Collotype, wet Collodion (William Talbot) wet Collodion (Frederick Archer) gelatin bromide dry plate (Dr. Richard Maddox) and the now slowly disappearing continuous tone photographic negative film of today. Additionally exposure time has gone from Niépce-eight hour exposure to 1/500th of a second or less.

Cameras themselves did not change that much after the early 1990s until digital photography came along. Today's 35mm single lens reflex (SLR) Camera works in principle like an original Leica, the first 35mm SLR Camera introduced in 1924. Based on a relationship between film sensitivity to light, the lens aperture (the size of the opening that lets light in, also known as the F-stop) and the shutter speed (time of exposure) the SLR Camera allows photographers, both professional and amateur, to capture images using available light.

All images captured on these traditional SLR Cameras had to be processed after the film's original-exposure to light in order to see the image. Instant photography changed all that. Edwin Land invented the first instant photographic process in 1947; it produced a sepia coloured print in about 60 seconds (Polaroid, 2008). The first Polaroid Camera called model 95, was sold in November 1945 at Jordan Marsh in Boston. Polaroid innovation in instant photography peaked in 1972 when the SX-70 Camera was introduced. Using Time-zero film this SLR Camera was fully automated and motorized ejecting self-developing, self-timing colour prints. Polaroid stopped making time-zero film, as well as many other instant films prior to 2008 and has plans to discontinue almost all of its instant analogue hardware products in 2009. Digital image capture is the new instant photography and the company now sells many digital imaging products including the Polaroid Digital instant photo printer which uses a revolutionary inkless printing process that unlocks photos trapped on cellphones and digital Cameras (Polaroid, 2008).

In 1981, Sony discovered a still Video Camera called the MAVICA, which stands for magnetic Video Camera (Carter, 2008). It was not until nine years later in 1990 that the first DSC was introduced called Dycan. It captured images in monochromatic grayscale only and had a resolution that was lower than most video Cameras of the time.

In 1994, Apple built the QuickTake 100, the first mass market colour DSC. The QuickTake had a resolution of 640 x 480, equivalent to a NTSC TV image. Complete with an internal flash and

a fixed focus 50mm lens. The Camera could store eight 640 x 480 colour images on an internal memory chip and could transfer images to computer via a serial cable/ Kodak DC-40 was, released in 1995 and Sony Cyber-shot DSC-F1 in 1996.

A DSC works in much the same way as a traditional still Camera. The lens and the shutter allow light into the Camera based on the aperture time respectively. The difference is that the light reacts with an image sensor, usually a charge-coupled device (CCD) sensor, a complementary metal oxide semiconductor (CMOS) sensor or the newer sensor, when light hits the sensor, and it causes an electrical charge. The size of this sensor and the number of the picture elements (Pixels) found on it determine the resolution, or quality of the captured image. The number of thousands of pixels on any given sensor is referred to as the megapixel. The pixel, also known in digital photography as a photo site is covered with a series of red, green and blue filters, a technology derived from broadcast industry. Each filter lets specific wavelengths of light pass through recording to the colour of the filter, blocking the rest. Based on a process of mathematical interpolations each pixel is assigned a colour, because this is done for millions of pixels at one time. It requires a great deal of computer processing. The image processor in a DSC must interpolate, preview capture, comprise, filter, store, transfer and display the image in a very short period of time (Curtin, 2008).

The processing issue often refers to as shutter lag, has been one of the major drawback in digital photography, although it has mostly been eliminated in some of the newer, high end digital single lens reflex (DSLR) Cameras in traditional photography, when the photographer pushes the button to take a picture the film is immediately exposed, based on the shutter speed setting. In digital photography there is a latent computer processing time that delays the actual exposure from happening when the user pushes the capture button especially if the camera uses auto focus or a built flash with many compact DSC what you think you are shooting especially moving subjects, may be slightly different than what you actually capture.

Media Art

The terminology for technological art forms has always been extremely fluid said Christian Paul (2003:8). According to her digital art has first been called computer art then multimedia art and is now subsumed under the umbrella term new media art (Paul, 2003:8) other words which have been used to refer to the field as a whole or to sub-genre of it are electronic art, art and technology, video art. Software art, net art, generative art, informative art, hypermedia, hypertext, interactive installation. Potentially this list could be much longer. The choice of different terms depends on the individual for instance which some artists are happy being labeled as net artists, others prefer to talk about telemetric art whereby the latter appears to give the field more gravity.

Most classification schemes are based on the technology used e.g. video art, or net art and few attempts have been made to categorise media art forms according to motives aesthetic categories and principles Wilson (2002) states that the trouble with classification is that the field is still so new that any classification would run danger of setting up redefined limits for approaching and understanding an art form.

One of the basic but crucial distinction made here is that between art that uses digital technology art objective as a tool for creation such as photograph print, sculpture, or music and art that employs these technologies as its very own medium being produced stored and presented exclusively in the digital format and making use of its interactive and participatory features (Paul, 2003:8).

Many works of media art contain an element of self referentially, that they are not just using a medium but also questioning and challenging its boundaries; that they try to make implicit or explicit statement about properties of media technologies and thereby raise questions about the intersections of science technology and culture. The medium in this definition of media art is not just a camera of Content but formative for the creation of meaning. Technology and culture are not seen as categorically separated but understood to be intricately linked.

Media Aesthetic Context

There is beauty in everything around us. We perceive our world not in terms of absolutes but rather as changing contextual relationships. When we are constantly engaged in judging one aspect of it against another aspect or another event our perceptual processes are so immediate and forceful that we respond to certain stimuli in predictable ways even when we know that we are being perceptually manipulated. See fig. 1.1. Even if you try vigorously to resist the idea of aesthetic manipulation you cannot help but perceive the red umbrellas which formed 60, they are exactly the same size, with the seaside placed above with people relaxing the bitch.

Conclusion

Media aesthetics places great importance on the influence of the medium on the message. The medium itself acts as an integral structural agent. The media play an important part in shaping the message. Aesthetic experiences are very much a part of everyday life. Whatever medium you choose for your expression and communication, art is a process that draws life for its creation and in turn seems necessary for living life with quality and dignity. Even if you are not in the process of creating great works or art, you are nevertheless constantly engaged in myriad aesthetic activities that require perceptual sensitivity and judgment Akpan(1990:9) affirms that Art is that which is manmade and at the same time is of aesthetic interest. Whatsoever is manmade is made with an intention. Every work of art therefore has an intention; or rather to avoid abstraction, every painter, sculptor, musician or literary artist has an intention; namely what he wants the work to be, to do or to communicate.

Imaging is the representation or reproduction of an objects form, especially a visual representation, imaging technology deals thematically with media production (video, film, sound, graphics, and internet) and the underlying technologies such as recording storage, transmission and performance (display).

With new development in digital imaging and photography, the media has changed and how the audience view image has changed. The five fundamental image elements of applied media aesthetics which are light and colour, two dimensional space, three dimensional space,

time/motion and sound should be structured in their respective aesthetic field, making use of the latest imaging technology will thus attract the audience to receive the messages with expectations.

Recommendations

A seasoned mass communicator should be able to identify and isolate the five fundamental and contextual image elements of video and film. Light and colour, two dimensional spaces, three dimensional spaces, time, motion and sound. A thorough knowledge and application of these five aesthetic elements will help you establish an aesthetic vocabulary and language unique to the medium of your choice.

As a mass communicator who daily influences millions of unsuspecting people, or as a video artist with an audience of a few friends, acceptance of such responsibility is a major job prerequisite. Skill alone is not enough. First and foremost you must bring to the job a genuine concern and respect for your audience. And you must be prepared to bear responsibility for your actions.

The media should make efficient use of imaging technology to make their messages attractive to the audience, to improve the advertising messages thereby improving sales.

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