BA (Hons) Professional Studies: Creative Industries

Critical Enquiry Dissertation

"Nostalgia Plays an Enormous Role in the Development of Modern Media."

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"Nostalgia Plays an Enormous Role in the Development of Modern Media."

1. **Introduction:**

What is nostalgia? Nostalgia is defined by the Merrian-Webster dictionary (Nostalgia." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 2 May 2017.") as a <u>wistful</u> or excessively sentimental yearning for return to; or of some past period or irrecoverable condition. The word was originally coined in 1688 by Johannes Hofer, a physician from Switzerland that published a dissertation on what was considered at the time, a psychological epidemic in the Swiss military. (Porkony.J. 1959) The word likely originates from the ancient greek word "νόστος" (pronounced "Nos-tos"), which connotes themes of *returning* or *safety*. (Henry George Liddell. Robert Scott. A Greek-English Lexicon. revised and augmented. Sir Henry Stuart Jones. assistance of. Roderick McKenzie. Oxford. Clarendon Press. 1940.)

For multiple centuries after Hofer's publication, the concept of Nostalgia was deemed a medical condition that could spark detrimental bodily symptoms on people diagnosed with it, mainly surrounding Soldiers feeling homesick to absurd levels. At the time it was considered a form of paranoia, victims being susceptible to panic attacks. There had even been records of soldiers dying in action due to "Nostalgia" during such wars as the French Revolution and the American Civil War. (Dahl. 2016), (Beck. 2013)

2. **History:**

    2.a **Classic History**

According to documentation by Chaplain Todd D. Fowler, a prominent example of this diagnosis affecting the masses would be how replaying an old milking song named "Khue-Reyen" around

soldiers currently away at war during the French Revolution could cause them to have suicidal thoughts in their homesickness; the song sparking powerful sensory memories in people. (Fowler. 2009) Because of this, historical figure Napoleon Bonaparte had enacted a law that any mention or singing of the song among troops of soldiers would be a punishable offence by death, as it's melody had the potential to drive entire squadrons to mass suicide.

The effects of the *disease* not only brought upon self-inflicted harm, but made soldiers potentially susceptible to execution by firing squad as being diagnosed with the illness was considered a sign of weakness, victims of the mental disorder being called "*malingerers*".

It would seem particular soldiers afflicted were considered a hindrance and a burden on the scale of the war at large. The belief of the cause of the disorder continued on late into the American Civil War, where the Union Army as an example reported just 2,600 cases of insanity, while also reporting over 5,200 cases of "*Nostalgia*".

However such detrimental effects from this condition lightened with passing years as soldiers leaving home for extended periods of time became more and more commonplace. It's likely that the advent of better technology with time gave soldiers a much more accessible outlet to express their desires for the recognisable. Music had become mobile through cassette players, communication overseas through telephone development, and especially the advent of worldwide internet use. The modern consensus on the concept of *nostalgia* has become far more tame and personal in nature in recent decades past what with the development of mainstream international socialism, which becomes apparent when looking at references such as the dictionary definitions of the modern era.

2.b Modern Interpretation:

As stated earlier, generally nostalgia is thought of in the modern day as a rekindling of past pleasant experiences; a humanistic instinct to bullet point significant sections of somebody's

history, as opposed to remembering the bad ones. Because of this a subconscious bias is formed when it comes to things such as tastes in media, as the appreciation for the recognisable elicits such a powerful response from people.

A video by Youtube's Vsauce featuring James May, (Youtube, 2013) is a good example of showcasing the much more in depth intricacies of how nostalgia affects people on a psychological level. The video in question covers a more modern psychological understanding of why individuals feel nostalgic for certain things. Certain key themes that are explored is the concept of one's identity, in that Nostalgia is in itself a journey into somebody's own mind; having the capability to express and conjoin your favourite moments of your past with your present self. This by extension makes the present more engaging to be a part of, linking the inherent pleasant memories of all your bodily senses into the modern day such as recognising a certain scent or sound.

The fact Nostalgia as a concept can encompass any of the human senses makes it a very powerful and very common phenomenon, and it's been not only recognised, but manipulated and used for certain purposes. An example of this would obviously be how nostalgia is used as a very powerful marketing tool for a multitude of things such as media or products.

3. Nostalgia In Marketing:

Having the ability to elicit such a powerful emotional state in an individual is the perfect marketing tool, as this desire to rekindle one's own history into the present is often very difficult to achieve with normal attempts to advertise a product, service or profession. There are a lot of very prominent examples from recent years that can be studied, some more recognisable than others. One is the Pepsi and Mountain Dew throwback series of drinks, a rebranded beverage designed to resemble classic designs from an earlier generation. (See appendix figure 5.)

These designs are aesthetically retro, using traits such as slightly more pastel colours and older typefaces for the written content on the packaging. The purpose for this design choice when compared to the far more vibrant colouration of the more modern packaging is to elicit a sense of familiarity with people who remember how the product used to look. It's also done to call attention to the fact the ingredients of this "*Throwback"* variant on the product uses a more classic formula. (In this case, more natural sugar.)

Coca Cola also run an annual campaign during Christmas. Known as the *"Christmas Caravans"* event, it is a seasonal advertising campaign that was founded in 1995 by the W.B.Doner agency. (Hepburn. 2015.) The fact this event runs annually every year even to this day proves that the sense of familiarity people get from a recognised brand magnetises a strong appreciation to consumers across multiple countries. The Christmas ad broadcast in 1998 stands as one of the most widely used commercials for the Coca Cola corporation ever made. (Hepburn. 2015)

The campaign uses the very distinctive icon of Santa Claus as it's mascot, and the colour red associated with the timeless character is now embedded into the consensus of the general public. There are theories that Coca Cola played a huge part in this design as originally before the campaign became a staple, Santa Claus was often depicted wearing green. The red bishop cloak Santa is known for shares its vibrant connotation of colour choice with the branding of Coca cola, so the two are very easy to distinguish as having a branding kinship. But what keeps this branding relevant is the memories people make from it over years.

Since the campaign only runs for about a month every year, it's iconic aesthetic sticks out in people's minds as again that sense of familiarity people subconsciously seek out. The amount of time breaking apart each individual showcase of the campaign over the course of decades is only beneficial to sparking memories in people.

What is also interesting about this campaign, when looking at Coca Cola's stock value over the

years, is that around the time they started the annual campaign we see a sudden surge of value spike up in the late 90s, and it only continues to rise from there. (See appendix figure 9.)

The company has done an excellent job in maintaining relevancy not only as a product manufacturer, but as a relevant franchise, and associating with an iconic character such as Santa Claus has clearly been an incredibly beneficial choice.

Apple have also been known to play with Nostalgia in some of their advertisements. Amongst a series of celebrity guests showcasing features of Apple's new phone line was an appearance by the Cookie Monster from the children's show, Sesame Street. (Fitzpatrick. 2016) It's interesting how where usually celebrities are saved for these guest positions, instead they decide to use a puppet with significant marketability due to the memories people hold of the character. (See appendix figure 10.)

This just as with the use of Santa Claus by Coca Cola, shows just how prominent of a place icons can hold in public consensus. And shows how when a character is iconic, association through marketing strategy is not only easy, but incredibly effective.

4. Nostalgia In Video:

A technique used in modern film making that is becoming increasingly more popular is the concept of virtual actors. In an age where computers can re-generate near life-like representations of any human being, Film and video has been able to tap into a market it struggled to before. These effects are gained through the production of mocap (motion capture) technology; a system in which a computer is able to capture a person's subtle facial movements, but then is able to modify the face entirely while using the same lifelike animations. From this technology, an actor who looks nothing like a certain person could still play the role thanks to the computer reconfiguring the dimensions and form of their face on video.

The first example is the J'adore Dior advertisement featuring a computer generated recreation of

"Marylyn Monroe", a very prominent historical figure in the fashion industry. (Youtube. 2015.) It's obvious this icon was chosen for her relevancy in the fashion industry, and by associating her with a modern product is a very practical choice and was bound to resonate with people. Just as with the Santa Claus and Cookie Monster product associations, the same use of iconic imagery is what garners attention; icons people recognise, remember and often feel nostalgic about due to historical relevancy.

Another such example is the appearance of *"Carrie Fisher'"*s younger self, as well as Peter Cushing in the "*Star Wars Rogue One*" motion picture. (LucasFilm/Disney, 2016) This film specifically plays heavily off of nostalgic influence and does everything in its power to cater to people that remember the original trilogy of movies; including Peter Cushing as a main character in the story, a man who has been dead for 22 years. (See appendix figure 6.)

In this case, unlike the previous examples, this use of association was done purely as a means of enacting a sense of pseudo-continuity across the movies. *"Rogue One"* as a movie takes place canonically during the same timeframe as the original movies from the 1970s. The people behind the motion pictures are well aware of how large of a franchise Star Wars is and knew that familiar characters in their picture would not only be appreciated for the integrity of the storyline as a whole, but would grant the viewers that sense of intimacy with a franchise they follow, feeling as though they're still able to follow the characters they know despite the original actors passing away.

However having people that have passed away appear in your projects amongst living people on live footage is bound to elicit some reaction from the general public, be it controversial or otherwise. Regardless though, with this type of technology at disposal, companies with the funds to recreate figures like this have a whole new market to cater to and the advancement of the graphical capabilities of these artists responsible will only increase with time.

5. Nostalgia In Video Games:

5.a Indie Market

When thinking of Nostalgia as a concept, no market is so in tune with the idea than the video game industry. In a time of games becoming more complex and mainstream, there has always been a demographic that wants to retain the simplistic nature of video games produced in the original era of 8bit and 16bit computers; people that played games exclusively on Nintendo and SEGA systems from the 80s and 90s.

Crowdfunding is a new method of fuelling independent and small-time video game projects. Websites such as "*Kickstarter*" or "*Indiegogo*" allow for content creators to pitch their ideas to the world, and those that see potential for these projects, can contribute funds towards seeing them come to fruition. The donators get access not only to development updates throughout the process, but also often get to contribute to the direction of the projects through forum discussions. These changes could include things as aesthetic choices for a character, or what features they'd like to see as additional content.

There are of course other forms of social interactions with the audience developers can go to for their work. "*Patreon*" for example is a website very similar to Kickstarter, however whereas Kickstarter has a series of goals in mind dependant on the funds amassed, this website functions more like a subscription service; having donators pay a fee monthly for as long as desired to keep a project going indefinitely if they feel passionately about it enough.

Often these projects are catering specifically to a nostalgic market, as the industry as a whole has become very predictable in putting a company's entire budget into a typical shooter such as

"*Call of Duty*" (Activision, 2017) or "*Fifa*" (EA, 2017), a sports emulator. Where the days of "*Mario*" and "*Pong*" are dropping from popularity, independent developers are seeking to cater to that market; and crowdfunding is proving to be one of the most successful means of achieving that.

5.b. Understanding the Niche of the Indie Market:

There is a distinction to be made about how this nostalgic market for video games is often not the popular focus for corporations and larger companies. Companies such as *"Electronic Arts"*, "*Ubisoft*" and "*Microsoft*" are catering to the mainstream market, often having the funds necessary for enormous budget titles with incredibly intricate and realistic graphics and physics systems at their disposal, often taking multiple years to complete a single project.

This side of the industry is enormous and often draws in an enormous revenue not only from the products they provide, but their ability to commercialise themselves in ways independent projects could only dream of. Their standing as a profitable conglomerate of a company allows them to put themselves into the forefront of the industry very easily, while indie projects struggle to get recognition in the smaller market of lower budget titles. This huge multimedia part of the industry could be considered the Hollywood of video games, maximising profits through a plethora of methods untapped by smaller developers, while the indie market is just as indie filmmakers are, the hidden gems not often seen by the mainstream.

A vast majority of indie developers rely on the use of nostalgia as their main selling point of their respective products due to how financially reliable the style is both in terms of production value, and how they're appealing to a very specific demographic. Specific techniques they use when it comes to nostalgic oriented videogames are often very commonplace. Things such as pixel art; art direction that follows a blocky aesthetic in a familiar light of the primitive hardware games from the pre-millennium era. To follow suit with this concept, the games in terms of playstyle

often need to reflect this bygone time too in having the games function on a 2 dimensional plane rather than the 3 dimensional space bigger scale developers have access to work with.

Another common trait found in these indie projects is sound direction too, often incorporating what is known as chiptune, a genre of music developed using 8 and 16 bit computer hardware which was used to develop sound effects and songs on the "*Nintendo*" and "*Atari*" products of old. Indie companies are often making their projects' respective soundtracks akin to this classic style, sometimes with some artistic modern deviation here and there to distinguish themselves.

Despite how the games actually play themselves, the sound and visual direction of a game plays a huge role in how it's received by the player, and goes to show again how Nostalgia can encompass the bodily senses in a more powerful way than something could normally; in this case those senses being sight and hearing.

The smaller companies such as "*YachtClub*" games and "*Wayforward*" are developing these projects for what is considerably often a niche market, however the advent of crowdfunding has shown there is definitely room for success given the correct approach to development and relationship with a target demographic. However there have been failures on multiple occasions through this process as well as financial successes. Some examples of various stories are as follows:

5.c. Shovel Knight (The Success):

Shovel Knight is a Kickstarter project developed by Yacht Club Games that launched its campaign on March 15th, 2013 and eventually saw its release on June 26th 2014. (Kickstarter. 2014.) The campaign sparked off with a very early build of the game showcased via video and immediately captured the attention of a large number of people. The project went above and beyond what was expected as it reached every potential stretch goal the project had provided its budget for. As a frame of reference at the success of this game, the final goal for the game to see a

release at all was $75,000. However with all the donations it got from supporters, it amassed $311,502, giving this game every opportunity to become the cult phenomenon it is today. (Kickstarter. 2014.) Because of this overfunding, the game was granted a series of additional pieces of content as promised by what have been called *"stretch goals"*.

A stretch goal is the term used to distinguish additional pieces of content for a project outside of its initial premise depending how much a project is overfunded. In the case of Shovel Knight, we as the public were promised things such as a release for Mac and Linux as well as PC if the funding reached $130,000, or a 4 player mode if the game reached $200,000. (See Appendix figure 1.) The danger here is that these are simply promises and aren't included under the legal requirement of what needs to be produced for the released project in its funding. However YachtClub Games have proven time and time again that their fan following since their foundation can trust them wholeheartedly, as just last month at the time of writing this paper, the $160,000 stretch goal of a *"gender swap mode"* (in which you can choose the gender of your character) was just added to the game through an online update. (Kickstarter Post "1822213". 2017.)

So what made this such a huge success? A huge reason for this feat is likely that the game pays every homage in the book to classic Nintendo titles from the NES and Super Nintendo days of the 80s. Its art direction and style utilises a pixel based atmosphere emulating the limitations of more primitive hardware, as well as its 8 bit chiptune (inspired) soundtrack. It also has gameplay elements very commonly found in classic games from Konami's "*Castlevania"* or Capcom's "*Mega Man"* franchises. This once again falls under the incredibly powerful concept of Nostalgia, playing off of people's desires for their rekindled past. The game makes use of manipulating multiple bodily senses in its audience, through their sight in the graphics, and their ears in the music; even down to the feel of how the game plays in the hands of the player.

Pixel based artwork is a very common feature in a majority of indie titles nowadays and has been used in other projects, such examples being Hyper Light Drifter, Undertale, Super Time

Force Ultra, and so on. (See appendix figure 7.) These projects all find some way of identifying themselves out from the crowd even with this nostalgic factor of their art direction in mind and it's often genius in how they're able to combine both the old with the new to amass a comfortable aesthetic for their desired demographic.

In terms of company social media engagement, YachtClub have consistently updated and interacted with their fanbase both through the product's development, as well as post-release. For example on October 1ˢᵗ 2013, they presented a new update showcasing the results of a voting poll they did previously on what additional characters people would like to play as within the game. (Kickstarter Post 614509. 2013.) They actively sought out the demand of their players directly through social media and now in 2017, they have followed through on this and given us two more additional characters via online updating of the product, free of charge, based on the response they got on these updates. And given how active the developers still seem to be, we can expect more in the coming years. (Kickstarter Post 1845282. 2017.)

Shovel Knight was such a financial success that it's now regarded as possibly the most well known indie title in history, and it only continues to maintain relevancy through its various interactions with the people that donated to its production, and it's relationships with father companies like Nintendo. For example Shovel Knight so far is the first and only character from an indie franchise to receive an *"Amiibo"* figure, a series of Nintendo made peripheral figurines of iconic characters that can be used to unlock extra content in a series of games. This alone is a huge example of how big of an impact the franchise has had. The character has also made several guest appearances in other indie titles such as the recently released "*Yooka Laylee"* by "*Playtonic Games"*, another game that influences heavily off of nostalgia. (Kickstarter post 1691066. 2017.)

It is abundantly clear how prevalent of concept nostalgia is when looking at all this incredible success for what is in essence a very simple game. However with how they poured heart and

soul into it, as well as being very in tune with their nostalgic-thirsty demographic and knowing full well what it is they want .

5.d. Mighty No.9 (The Failure)

Now this is an interesting case. This is the first of many stories of a developer breaking away from their original company to develop their own product. In the case of Mighty No.9, it was developed and created via a Kickstarter campaign by Capcom's own Keiji Inafune, the original creator of the widely known cult classic franchise "*Mega Man*". (Kickstarter. 2014) This new project was to serve as a spiritual successor to the old franchise from the 1980s.

Leading up to the development of this project, the Mega Man fan-following had been starving for new content of the franchise for such a long time, so hearing that a new spiritual successor to a beloved franchise such as this was coming out from the original creator of the original patent, you'd think this was just spelling out the perfect success story. However despite the kickstarter campaign far exceeding its goals just as Shovel Knight did, Mighty No.9 was panned by critics and fans alike upon release.

An article on Forbes.com by Dave Thier follows his analysis on the very vocal public backlash on the project.

> *"There's something that hurts a bit more, however, when people have put their own money into a project. It's not so much the money as it is the excitement that led them to donate in the first place, now just scattered and sad."* (Thier. 2016)

He goes on to bring up multiple points of interest such as how although developers may have the talent in the art of formulating pristine products, if they're not working under a stable income such as a publisher, they will find it hard to distribute funds accordingly to make their vision a reality. It would seem that putting Inafune in the position of power as the founder of this company was only a detriment to the production, as he is first and foremost a developer, and not

a businessman.

So what exactly went wrong? A significant part of this is that there was a considerable amount of shadiness behind the development of the project, a worrisome opaqueness to their communication with their patrons when compared to Shovel Knight's developers, as well as the betrayal of particular promises made by the developers to the fans. But a large amount of it is that despite a single image of the protagonist being the only thing fans needed to get on board with the project (See appendix figure 2), the general consensus of the online community feels the final outcome of the graphical appearance of the project was dull and lacked any sense of imagination the original Mega Man franchise was known for. With flat environments and no memorable events within any of the levels the project fell flat on its face so quickly upon its eventual release that it's unknown whether the developers will be moving forward with the franchise from here on. It's understandable that the final outcome became nothing like the original vision, as although the project was vastly overfunded, as a non-businessman, Inafune seems to have not anticipated all the additional costs that go into the production of a product when you don't have a stable or experienced publisher.

This failure is important to note as it showcases how blind nostalgia can strongly influence the success of a project regardless of what the product's quality is. It shows how powerful of an incentive capturing the childhoods of consumers can be when marketing a game even when they know nothing about what they're giving their money to. It's also incredibly important to note how fundamentally the game isn't the worst thing in the world, at most it's average by today's standards from the general consensus, but the sense of betrayal people felt when something didn't live up to their preconceived and ignorant expectations resonated heavily with the community. Expectations were set because the false promise of nostalgic intent behind the project was not capitalized upon and rather the lack of sufficient funding left the project as something the patrons who donated their money did not anticipate.

It's also important to compare this to the Shovel Knight project, as although it was a financial success, amassing a ludicrous $3,845,170 from it's $900,000 goal, it has now been reduced to infamous obscurity due to the outcome not meeting the audience's expectations based in Nostalgia. Whereas Shovel Knight, although making $311,502, a completely dwarfed amount compared to Inafune's project, is now far more popular in the eyes of both the industry and the community. Shovel Knight knew from the get-go what it was going to be, and how it was going to get there. The very first presentation of the project showed real footage of the game in motion. It set the audience's expectations purely in what it was showing visually. Whereas Mighty No.9 based its initial introduction entirely in the promises of what people assumed was a reliable developer in Inafune due to his history in making games. (Comcept, 2014)

Regardless of which of these two projects you look at, due to their individual financial successes both cult success and commercial failure, nostalgia is the one most powerful factor that people magnetized to. The rekindling of classic games people remember from their childhood, or even just the promise of them, is enough to make such ridiculous amounts of money. It's is honestly quite scary how powerful these emotions can drive things if shifted in the right direction.

6. The Mini NES Epidemic

Put simply, the *"Nintendo Classic Mini: Nintendo Entertainment System"* launched in 2016 as a rebranded package of classic titles from the original console made in 1986, all compiled into a miniature box heavily resembling the classic design. The product contains 30 games most if not all being considered cult classics and iconic sections of video gaming history, including such titles as *"Super Mario Bros.", "Metroid", "Megaman 2"* etc.

An article on Eurogamer.net explains that the product at retail value was designated at £49.99, however the product was unbelievably understocked, to the point where the product consistently started showing up on Ebay and Amazon listings for prices from £100 to close to

£300. (Yin-Poole.W, 2016)

The article also theorised that Nintendo, the company responsible for the product, either underestimated the demand for the product, or were simply unable to manufacture enough units to meet his demand. Which given the nature of the industry as established earlier, would make a lot of sense. A lot of people think fondly of not just these games, but even the iconic nature of the shape of the physical product. (See appendix figure 8)

Once again Nostalgia as the emotional construct rears it's head, once again grasping one of the human senses to elicit the desire for the past. In this case, a big part of it being the physical object, or rather, the sense of touch. The fact the product sold out not only so quickly, but in the magnitude that it did shows yet again how nostalgia is one of the easiest but most powerful marketing tools out there, even when used to unintentionally great effect.

Another article by Dave Thier on forbes.com reads multiple quotes on the topic as follows:

> *'As with previous sellouts, it's hard to tell to what degree this is caused by limited stock and ravenous demand. It's certain that both are in effect: the mini NES Classic Edition is one of the hottest items this holiday season, and the thing has been virtually impossible to find since the day it "launched."' 'It's a real shame. There is magic in this little device, which promises an instant dose of nostalgia alongside a bunch of great games that remain great, nostalgia or no.'* (Thier. 2015)

7. How do developers in the industry utilise Nostalgia effectively?

7.a Why is Shovel Knight Blue?

Taking a more direct and intricate approach into how Nostalgia is actually used on these indie projects, we should start with Shovel Knight and look at how exactly they've developed their individual assets and why they resonate with people. Looking at the basic Shovel Knight sprite model used to distinguish the character you play as, we see the classic pixel based style mentioned earlier, with a very vibrant blue colouration. (See appendix figure 4) It has long since been known (by fanatics at least) that Blue was chosen for a variety of classic characters for a number of reasons. Mega Man for instance, who first made his appearance in 1989 on the NES console, was blue by default purely based on the hardware. On 8-bit computers, blue was the one colour with the most variations available for depiction on a typical TV screen in the 80s. So because of this, the development team behind the franchise made Megaman multiple shades of blue as it popped, and they were able to give the character more intricate details in his design such as gloves and boots of the same colour. (Hawkins. 2013)

Why is this important? In regards to Shovel Knight as a character the graphical limitations should not be a problem as we are now working with much more advanced hardware and games are capable of every conceivable colour now. So why did the developers choose specifically to make the character blue? Given how the game already plays very much like classic platformers of the same ilk as Mega Man, it would stand to reason that the choice in design for his colouration is based very heavily in Nostalgia. A lot of characters from classic games followed this rule of the limited hardware, including other well known iconic characters such as Sonic the Hedgehog, so having your signature mascot follow in these footsteps can easily resonate with people interested in this specific genre; which it clearly has.

7.b. Yooka Laylee

A far more recent example, coming out mere weeks before writing this section, is the title known as *"Yooka-Laylee"* (which has been referenced earlier). The game, much like Mighty No.9, utilised its initial promises on the trust of developers consumers are familiar with. The British team behind the cult classic from 1998 *"Banjo Kazooie"* broke off from their father company of Rare/Microsoft, just like Keiji Inafune did with Capcom, and established *"Playtonic Games"*; an indie company with intent to rekindle the same magic from the classic game with a new patent.

Things to note from Banjo-Kazooie are it's various house style assets that make it recognisable in the community. Things such as the logo design (See appendix figure 3), the music developed by composer Grant Kirkhope, and even the way the characters speak within the game. (Which was composed of a series of random grunts and groans from voice actors paired with subtitles. This was done due to processing limitations of the hardware at the time, just like the blue colouration of Mega Man).

Yooka Laylee as a new independent patent due to the developers not owning the rights to their older license, is quite blatantly following in the footsteps of it's predecessor in an attempt to make the consumers relish in that nostalgia factor yet again. The logos look nigh identical save colouration choice and wording. The music is also composed by Grant Kirkhope, the same composer from the 90s titles. And the game even goes as far as to maintain the very iconic speaking pattern style inspired by the older titles.

This is a prime example of how developers are using more than simply the visuals to spark familiarity with their audience, as in this case the developers are recalling not just the graphical style of their past games, but are bringing back other features such as familiar sound styles people remember from their childhoods. As mentioned earlier, Nostalgia has the capability to encompass all senses of the human body, and developers that are completely familiar with this

concept are able to utilise it to it's fullest. Although Yooka Laylee's success is a fair bit less black and white as the previous examples in Shovel Knight and Mighty No.9, it did do financially well in it's initial crowdfunded campaign and made more than enough of it's budget. Once again, Nostalgia proves to be the single most powerful factor of these successful campaigns.

8. Conclusion:

'Nostalgia Plays an Enormous Role in the Development of Modern Media.' The initial claim that started this paper. How strongly does it hold true? Not only does the concept of nostalgia play a big role in a lot of success from a wide variety of different companies, professions and projects, and not only do certain independent content creators rely on it as their main marketing tool, but Nostalgia as a concept is possibly one of if not the single most powerful tool to regulate and harness the attention of the modern public, and here is why.

History has shown time and time again that Nostalgia, the desire for the personal historical value of humanistic senses and emotions, is very powerful and can shape how not only products and services are made, but how people think and act. It can manipulate people to the point of gunning down men that sing a song they deem threatening to others. It can drive people to preconceive their expectations for something and throw their money at it blindly through promises they will instinctively believe for their own anticipation. It has even, for a manner of speaking, brought people back from the dead through the art of filmmaking which has a lot of people in the general public incredibly conflicted in its controversy. Nostalgia is not just powerful, but in the span of the world's history, it has had it's moments of being terrifying.

Film-goers, product consumers, and video game players in this new millennium are constantly actively seeking out things from the classic days they remember in their youth, just as every generation has done before. But this new era of international social networking and borderless

sharing of boundless information has the marketers of the world relishing in the biggest and most bountiful source of resources in history that is growing larger and larger every single day. The Past.

> *"I think that inside every adult is the heart of a child. We just gradually convince ourselves that we have to act more like adults."* (Shigeru Miyamoto. 2013)

9. Appendix

Appendix Figure 1.

Appendix Figure 2.

Appendix Figure 3.

Appendix Figure 4.

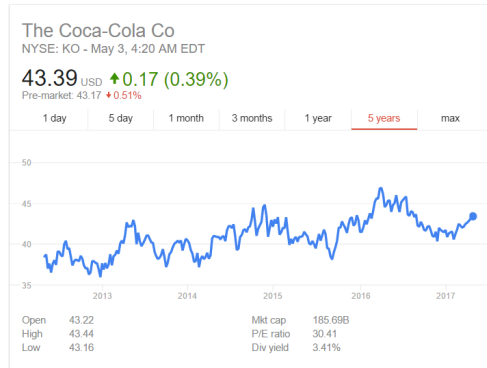Appendix Figure 5.

Appendix Figure 6.

Appendix Figure 7.

Appendix Figure 8.

Appendix Figure 9.

Appendix Figure 10.

10. Reference:

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