

Future re-imaginings:

The cinematic applications of interpersonal memory-based reconstructive entertainment

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There is an inseparable connection between memory and film. It is a topic of both academic study and movie plot lines. As cinema and other forms of screen-based entertainment move away from shared screens into a more personalized sphere such as 3D 360-degree immersion, it is probable that personal narratives analogous to memories will feature a more prominent role. This re-exploration of past, individualized events could represent the ultimate expression of cinematically-themed, personal entertainment. A means by which on-demand memories are viewed with enhanced quality and sensation.

In cinema, a flashback typically represents memory and is a narrative device used by filmmakers to enrich a plot through backstory. When imagining the flashback of the future a great deal of attention must be given to the psychological phenomenon: the suspension of disbelief. This phenomenon is a central element in the viewer's acceptance and enjoyment of movies; surrendering to the narrative and allowing emotions to be manipulated in accordance to the plot.

Understanding the suspension of disbelief is defined as the willful acceptance of what is retold, it is worth examining how it will be applied to entertainment that is reconstructed from an actual experience. That is, if the suspension of disbelief is necessary in interpersonal memory-based reconstructive entertainment as enjoyment could originate in the re-visiting of an event, conversation or moment known to have taken place - not necessary the acceptance of fabricated narratives germane to

contemporary cinema. It is theoretically possible the suspension of disbelief could ultimately be replaced with narcissistic observation. So, the connection between self and remembered self-image would become more an affirmation of existence than viewership of manufactured realities.

It is important to note this topic is discussed in a simplified form so subjects which include, but are not limited to, false and traumatic memories as well as variant, individual abilities to recollect the past are beyond the scope of this editorial. That being said, cinematic representations of our personal existence occur naturally so the re-visitation of a past event for entertainment purposes is likely to change how the viewer interacts with cinema and undoubtedly the psychology of movie spectatorship.