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**THE REALITY PARADOX:
AUTHENTICITY, FIDELITY AND
THE REAL IN BATTLEFIELD 4
DR RICHARD STEVENS**

OUTPUT INFORMATION

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Dr Richard Stevens & Dave Raybould



The Soundtrack



ADDITIONAL INFORMATION STATEMENT

This output, published in The Soundtrack, involved a critical analysis of the audio in the Battlefield video games series, focussing on Battlefield 4 (Electronic Arts, 2013). The article includes original interviews with the lead audio designer, Ben Minto. The analysis was made with reference to theoretical frameworks through which notions of authenticity with regard to audio were examined. Through the identification of ludic and narrative roles, a new theoretical framework for understanding instigators of immersion was developed. Collaboration with the co-author involved conversations through which ideas were tested, assistance deriving the figures used, checking of references and the formatting.

ABSTRACT

This article examines how the 'Battlefield' (EA Games) series of games generates authenticity in its soundtrack both through a meticulous approach to modelling the physical world and through the appropriation of audio characteristics from our, typically mediated, experience of conflict. It goes on to examine how we might reconcile such 'authentic' audio with the more ludic features of the soundtrack, required to support gameplay, that are typically presented as inauthentic. The absence of these sounds during narrative-based sequences and the acceptance of them without negative impact on immersion during gameplay implies that these inauthentic sounds appear not to disrupt the immersive qualities of the 'authentic' but only when clearly positioned as ego-ludic (heard only by the player, non-spatialized and synthetic in quality) and only within the context of challenge-based sequences of the game.

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Links:

<https://www.intellectbooks.com/the-soundtrack>

Email:

R.C.Stevens@leedsbeckett.ac.uk

WWW.LEEDSBECKETT.AC.UK/LARC

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