

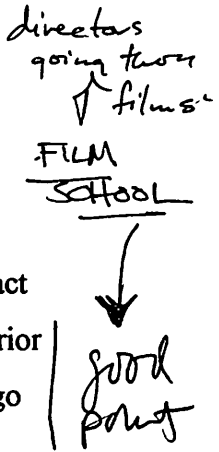
Pop Culture Proposal
Alex Manning

- ① select innovation
- ② test
- ③ drop music?

① VIDEO

ALL OF THEM?

I propose to examine the effects of new technological innovations (such as video, camcorders and computerized editing) on the Film School as an institution and on the Film producers/distributors. My thesis runs something like this: due to increased technological access which relieves some of the monetary strains of creating film artwork, there will be (and already has to an extent) a greater dispersion of individuals making film, and these individuals will be able to exert their own creative control more easily allowing for more responsive and interesting artwork to emerge from film. Contributing to this dispersion of film artists is the fact that video rentals undermine the necessity of a director or writer from going to film school. Prior to video, film schools were more important because they were the only places an artist could go to look closely and repeatedly at film. With video, anyone can watch almost any film over and over.



I propose to examine this development from the standpoint of the production of culture. Looking at how the technological constraints and the market costs shape what type of artwork is produced and how it is produced. Implicitly I assume that the more dispersed the ability to make film pieces, the greater the innovation and the more film makers will be connected to the public. In other words, film artists will come more from the communities in which they live and thus will make work that is more informed by those communities. Along these lines, I want to make a comparison between the production of music and film. Whereas film is dominated by large businesses who choose which to produce prior to the work ever being started, in music individuals can begin their work initially without corporation control. In music, individuals start bands, play a little bit and try to get signed so that they can get into distribution more widely. Currently in film, you practically cannot begin to work until a corporation had provided you with funding. It seems to me that film is moving towards music in that film artists will be able to work initially without corporation sponsorship. They can take this work and show it to a corporation who will pick up what they think interesting for large scale distribution. I think you can already see this trend emerging with Kevin Smith and Tarantino -- neither of whom took the typical career path of a director/writer. They didn't go to film school and Kevin Smith's work at least was first made on low grade video equipment without any corporate sponsorship.

How will you test for this in the industry?

good

AN EXCELLENT TOPIC — NICELY FLOWED.
THE COMPARISON WITH THE MUSIC INDUSTRY
SEEMS TOO AMBITIOUS, HOWEVER. YOU'LL HAVE
PLENTY TO DO TO ANSWER THE QUESTIONS
ABOUT THE FILM IND.