



Project Proposal

Prepared for: Margaretha Haughwout and Jonathan Menendez, Prof. and T.A.

Prepared by: Sydney Kasahara, Student UCSC

March 2014

Proposal number: 123-4567

EXECUTIVE SUMMARY

Objective

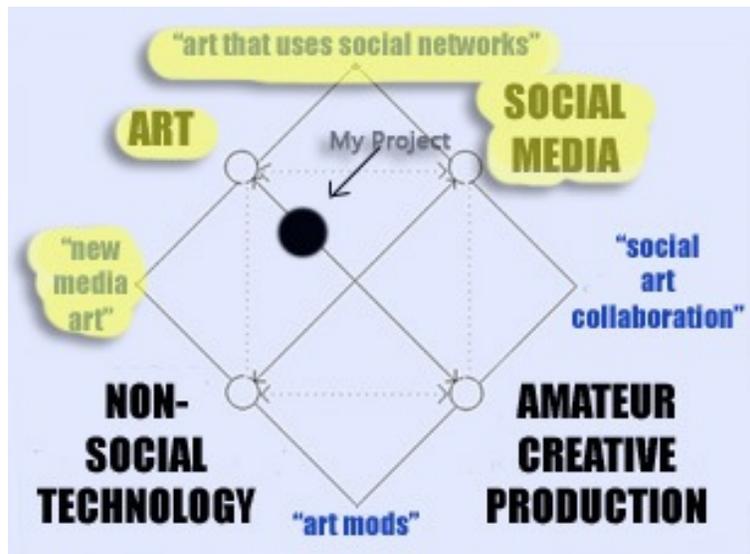
The objective for this project is to create a remix horror film (titled *The Manifest*) with its own original plot and storyline. I want to use only classic horror films, such as *The Others*, *The Sixth Sense*, *The Haunting (1999)*, *The Fog*, *The Exorcist (1973)*, *The Rite*, *Ghost Ship*, *The Thing*, *The Sentinel*, *The Poltergeist*, etc. to create the new film.

Goals

My Goal in this endeavor is to create art that both redefines art itself as well as the copyright laws under which all these movies would be coveted. I want to embrace the Remix Manifesto and challenge the law via the philosophy of Copyleft, originally proposed by Richard Stallman for GNU. I'm not necessarily going for creative commons, but in order for my project to work copyleft pragmatism says that I must "first state that [the films are] copyrighted [and] add distribution terms, which are a legal instrument that gives everyone the rights to use, modify, and redistribute the [the film footage], or any program derived from it [so that] the code and the freedoms become legally inseparable" (Stallman).

In this way of legally gaining the footage that I need to create my film, I can move forward in my other goal, which is to prove that repurposing footage counts as art in its own as long as the message is different from the previous owner of the art. It becomes my art, which I can upload to YouTube for others to see and to repurpose themselves. YouTube is a sort of creative commons, art show for filmmakers like myself. It will allow for conversation and it has the ability to be seen by anyone anywhere because of its well-known reputation. After its creation my film will be uploaded to Twitter, Facebook, and Youtube so that it can be seen, passed around, and talked about. Twitter and Facebook will be great for getting the conversation about art and copyright, while YouTube will hopefully inspire people to rip my video off and use it for themselves, or at least to be inspired to do something like it. I will type write the point of making my film underneath the film description so that people will understand the point of it all.

My film is supposed to be a bridge between "art and social media" as defined by Ben Davis. I believe my project connects the "art that uses social networks" and "new media art" quadrants in the Semiotic Square (Davis). The reason being for this is that my project incorporates the use of digital technology in the creation of a work of art while also using social media to promote and distribute it. *The Manifest* would have nothing to do with social media other than its promotion so it cannot be considered "social media art" (Davis). I am merely "using Twitter[, Facebook, and YouTube] as a channel to the public" (Davis). My art project takes up Davis' position about "non-



art," as it is an "amateur art production [that follows] all the same rules as traditional work, and [looks] a lot like it, but falls outside of its logic of exclusivity and privileged authorship" (Davis).

I am not trying to be the author of these films. In fact, I am trying to take away the authorship and give it to everyone, including myself, who takes these films and uses them to create something new with a new message. I consider art anything that is created for a purpose with meaning integral to the author who created it.

Breakdown

The process of creating my film, *The Manifest*, would go along the following steps:

- Finding the footage of the films, such as *The Others*, *The Sixth Sense*, *The Haunting (1999)*, *The Fog*, *The Exorcist (1973)*, *The Rite*, *Ghost Ship*, *The Thing*, *The Sentinel*, *The Poltergeist*, *House on Haunted Hill*, *Hell House*, etc.
- Storyboarding the look and concept of *The Manifest*. This roughly consists using the characters from *The Others* and *The Sixth Sense* and mixing them together. I want the movie to follow the isolated "house on a hill" concept incorporating a bit of the demon and priest aspects of films such as *The Exorcist*.
- After Storyboarding and idea conception, the next step would be to take the original films apart by scene or by cut and laying them out for inspection via iMovie on the Macbook Pro.
- iMovie would be my program of choice, since I know how to use it intimately. I would work on seamlessly "sewing" the clips of the movies together to create a cohesive movie, by editing the time, film, and sound of the movies.
- I would then open the file in Final Cut Express to do some nit-pick editing and to give it the HD quality effect that movies today have.
- After "smoothing the creases" of the movie, I'd pop a title sequence and credits in the beginning and end.
- Save the file as a .mp4 and .mov and upload it to Twitter, Facebook, and YouTube with the description of the movie, as well as a description of the project.

BUDGET

Project: The Manifest

I have most of the things that I'd need to complete this project. Over time I have gathered and collected most of these items, including the Apple Macbook Pro, iMovie and Final Cut Express Editing Software, and some (not all) of the films.

Description	Quantity	Unit Price	Cost
Apple Macbook Pro (comes with iMovie)	1	\$ 1,199	\$ 1,199
Final Cut Express	1	\$ 199	\$ 199
Movies	12	\$ 10	\$ 116
Total			\$ 1,514

Notes

Stallman, Richard M. Free Software, Free Society: Selected Essays of Richard M.

Stallman. Second ed. Boston, MA: Free Software Foundation, 2010. Print.

-<http://www.gnu.org/doc/fsfs-ii-2.pdf>

-<https://www.gnu.org/copyleft/>

Davis, Ben. "'SOCIAL MEDIA ART' IN THE EXPANDED FIELD." ArtNet. Artnet Worldwide

Corporation, 2014. Web. 2014. <<http://www.artnet.com/magazineus/reviews/davis/art-and-social-media8-4-10.asp>>.

RIP! A REMIX MANIFESTO. Perf. Girl Talk, Lawrence Lessig, Glibert Gil, and Cory

Doctorow. Dir. Brett Gaylor. 2009. The Disinformation Company, 2009. DVD.
