

How Virtual Production Changed the Movie Industry Dissertation

Over the years, technology has driven film production, from innovations in camera technology to motion capture, visual effects, and digital compositing. Now people are seeing how virtual production is starting to make an impact. There are many forms of virtual production, so it can be hard to make sense of it all. It has become a catch-all term for computer-generated film production and visualization techniques (Bornkamm, Köhler, and Petratis, 2018, p. 42). Rear projection, which goes back to the 1930s, was the original method of simulating an ambient background on a sound stage (Bowditch, Williams, and Durado, 2021, p.37). This has mainly been replaced by green screen technology, allowing directors to replace the environment in post-production, as well as providing the ability to create increasingly complex visual effects sequences (Brown, 2021). Modern virtual production now uses high-resolution LED screens and game engine technology to give creatives control over the entire scene, from weather to vantage point.

Recent films that have used implicit composition include "The Jungle Book," "The Lion King," and "The Mandalorian." Ben Grossmann, visual effects supervisor and co-founder of Magnopus, an Oscar and Emmy Award winner, was the supervisor of the virtual production of *The Lion King*. He explains virtual production as building a game called "Filmmaking," in which a person builds the world of the film (Bosworth and Sarah, 2018, p. 134). Instead of guns or jetpacks, filmmakers give players traditional movie equipment such as cameras, carts, and flashlights. When a person uses VR to make a movie, it is like standing on a movie set in the real world, even if it is entirely virtual (Carrier and Miller, 2020, p. 35). Virtual production blurs the line between preparation, production, and publication (Grabowski, 2020). This nonlinear, collaborative, and efficient process can be used to overcome a number of practical, creative, and budgetary constraints.

With virtual production, the workflow shifts from a "fix it when published" approach to a "solve it in preparation" approach. This gives filmmakers the opportunity to experiment and visualize footage with immediate feedback (Deshpande and Maza, 2018, p. 124). It gives the actors a better acting experience because they can actually immerse themselves in the environment and see the virtual actors they have to interact with. Recent advances in real-time computer graphics, combined with the constraints imposed by the COVID crisis, have created unique opportunities for production companies (Agarwal and Sunitha, 2020, p. 435). The fact is that in the era of the coronavirus, most companies are trying to limit face-to-face communications with their employees.

The same is valid for movie production corporations, for which filming movies has become a real problem. Admittedly, the film industry and cinemagoers have not seen this kind of upheaval since World War II (Bhowmik, 2021). Moreover, this applies all over the world, from China, which was the first to close cinemas due to an outbreak of disease, to the United States, where the most extensive film distribution chains have stopped working (Fang, 2021). Because of the quarantine, many premieres were canceled and postponed, causing companies to lose a lot of capital investment. For example, the creators of the new movie "Mission Impossible" had hoped to spend the summer in Italy, filming Tom Cruise, once again dodging bullets and driving a car (Williams et al., 2021, p. 137). The new part of the action movie was due next summer, but the release was postponed by almost six months – the shooting had to be postponed because of the pandemic (Nhamo, Dube, and Chikodzi, 2020, p. 47). "Mission Impossible" was one of the first, but not the only, Hollywood project to be affected by the coronavirus.

When most countries imposed self-imposed isolation, Universal Studios was working on the last part of "Jurassic World" and Disney – on the new "Little Mermaid." Now most projects are on hold, with some high-profile premieres postponed – often indefinitely (Hanzlik and Mazierska, 2021, p. 47). Since the film industry is a big business machine, stopping its work is not possible. Studios, producers, and union members are trying to figure out how to resume filming without endangering everyone involved (Lupton and Willis, 2021, p. 114). The state of California should soon be issuing new rules that will allow studios to get back to work. So, during the quarantine period, due to the covid pandemic that virtual production began to gain popularity (Cockerham and Cockerham, 2020, p. 58). An important advantage at this point is that virtual sets can be assembled by people working from home, and remote directors can manage shooting details (Day, Couch, and Dhesi, 2021, p. 147). Using game engines such as Unreal and Unity, combined with powerful video cards, camera tracking, and VR and AR, filmmakers can now create scenes in physical and digital worlds.

The film industry is not alone in quickly realizing the benefits of virtual production. Tools and techniques are being used in many other industries, including broadcasting, music, fashion, and advertising (Dooley, 2017). Much progress remains to be made to transform the film industry through virtual production. Advances in processors and graphics processors will continue to improve

The Effects Of Television On The Motion Picture And Radio Industries Dissertation On Film

Raymond Fielding



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leading experts in the area is a huge step forward in our understanding of this important topic **Journal of Film and Video** ,1984 **Handbook of Research on the Impact of Culture and Society on the Entertainment Industry** Ozturk, R. Gulay,2014-06-30 This reference provides a review of the academic and popular literature on the relationship between communications and media studies cinema advertising public relations religion food tourism art sports technology culture marketing and entertainment practices Provided by publisher *Resources in Education* ,1985 **The Classical Hollywood Reader** Steve Neale,2012-11-12 The Classical Hollywood Reader brings together essential readings to provide a history of Hollywood from the 1910s to the mid 1960s Following on from a Prologue that discusses the aesthetic characteristics of Classical Hollywood films Part 1 covers the period between the 1910s and the mid to late 1920s It deals with the advent of feature length films in the US and the growing national and international dominance of the companies responsible for their production distribution and exhibition In doing so it also deals with film making practices aspects of style the changing roles played by women in an increasingly business oriented environment and the different audiences in the US for which Hollywood sought to cater Part 2 covers the period between the coming of sound in the mid 1920s and the beginnings of the demise of the studio system in late 1940s In doing so it deals with the impact of sound on films and film production in the US and Europe the subsequent impact of the Depression and World War II on the industry and its audiences the growth of unions and the roles played by production managers and film stars at the height of the studio era Part 3 deals with aspects of style censorship technology and film production It includes articles on the Production Code music and sound cinematography and the often neglected topic of animation Part 4 covers the period between 1946 and 1966 It deals with the demise of the studio system and the advent of independent production In an era of demographic and social change it looks at the growth of drive in theatres the impact of television the advent of new technologies the increasing importance of international markets the Hollywood blacklist the rise in art house imports and in overseas production and the eventual demise of the Production Code Designed especially for courses on Hollywood Cinema the Reader includes a number of newly researched and written chapters and a series of introductions to each of its parts It concludes with an epilogue a list of resources for further research and an extensive bibliography

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