



Hidden Discoveries Reading Passage Competition:

Finding Knowledge from Treasures within Readings

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This paper is written from neutral perspective about film making and films. This paper does not reflect the belief of Hidden Discoveries, its owner, or anything affiliated to it.

[Categories of this paper: Art; Technology; Media and Culture](#)

Future of Film and Its Making

You are placed in this uncomfortable dark auditorium-like place, and all you see are images of people in the large screen in front of you. There are other people in the place but you do not necessarily know those around you, and definitely not all of them. Most of these people remain tacit but every now and then, you can hear whispers. The worst part is that your visit to this dark region of the city is just beginning, and it will not end until two or maybe three hours later.

A fearful anecdote from a fictional novel? Not exactly. The description is what the theatre could appear like from someone, who is not familiar with the place. Most people, however, are familiar with theatres, and the theatres have become common sources of entertainment. But with the advancements in the technology, no one can be sure whether this traditional form of watching movies in the dark theatre would continue to persist. Moreover, what about the process of making the films itself?

The constantly developing technology has made many tools in the history obsolete. The making of films is certainly not immune to any change in the future. Steven Spielberg, an acclaimed filmmaker of countless films, is one of those people, who object to the dramatic technological changes to the movie-making processes (A movie-making Luddite 2002). He admits that he does incorporate digital techniques but he nevertheless keeps the old motion-picture films' unique feeling. He acknowledges the emerging technology but at the same time, he stays attached to the old and outdated ways of movie-

making. People like Spielberg are not uncommon but not very much either nowadays (A movie-making Luddite 2002).

In contrary, theatres accept the developments of digital techniques for economic reason. In the past, the movies were distributed to the various locations in a costly physical manner. In other words, the movies had to be literally sent to each theatre in order for them to play these films to its viewers. But with the emergence of digital techniques, the movies can now be easily sent over across the nations in much more cheaper and faster ways (A movie-making Luddite 2002).

Still, there are supporters for Spielberg's rather idiosyncratic attitude towards the developments: studios (A movie-making Luddite 2002). Because many records companies suffered serious damages through companies like Napsters, the movie studios are now already preventing the damage from such ways. Fortunately, the movies take much longer time to download so the level of danger is not as high as that of music (A movie-making Luddite 2002).

Aside from its developments, what other factors of movies make them special? The process of making itself.

Each movie-maker practices different ways of capturing the images. This difference could refer to when and how actors are placed into the scenes to simply just the way of filming itself (Funny habits 2002). For example, a movie maker named Emir Kusturica focuses his shooting on geometry, and to him, the ideal condition for filming is to involve circles (Funny habits 2002). Certainly, this way of capturing visuals is not the same method for everyone.

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So, take a camera to outside and start filming. Who knows, you might be that person who will discover a new method of filming for the rest of people in the world.

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References

“Funny habits.” *The Economist* 363 (2002):78.

“A movie-making Luddite.” *The Economist* 365 (2002):95.

Reference is in Chicago Manual of Style; minor differences may exist depending on colleges/universities and professors if one were to compare with classroom rules.