Parsons the New School for Design - Integrative Studio II

**SPRING** 2016

**CREATIVE BRIEF (OUTLINE)**

**STUDENT NAME: Taylor Hoekstra**

**PROJECT NAME: Project 4&5 prototype**

**DATE PREPARED: April 6, 2016**

**PROJECT SUMMARY:**

**The project-** Create a prototype (artistic reflection piece) of research

**What I am designing and why**- I am making a digital cartoon of commercialization scaring the old mtv icons.

**Goal of project and how to achieve it**- to correlate the thesis with colors, design, actions in the piece.

**Message of piece**- Commercialization ate the old MTV.

**Target Audience-** it’s a satirical jab at MTV and advertisers.

**How it relates to research work**- it points the finger of why MTv has evolved from it’s origin, in a visual fashion.

**Thesis-** MTV heavily influenced a new lifestyle and attitude. The 1980s MTV has slowly faded COMPARED TO TODAY’S STATION. According to some, it’s been replaced by a commercialized monster.

**Research questions**- strong threads for inspiration for this prototype:

-How has MTV evolved?

-How had MTV changed the attitude and external appearance of people?

 -How did MTV manipulate their media and why?

 -How had MTV revived and changed the music industry?

**RESEARCH SUMMARY:**

Atwood, Brett. "From MTV to MP3: Witness to the Multimedia Revolution." Editorial. *Billboard* 17 July 1999: 77. Web.

Summary: In this article by Brett Atwood, he writes how MTV has made less music videos since its beginning, and had to adjust to new cultures and media formats (MP3, Cds, and the internet).

Banks, Jack. *Monopoly Television: MTV's Quest to Control the Music*. Boulder, CO: Westview, 1996. Print.

Summary: In this book, Jack Banks examines the historical development of music video as a commodity and analyzes the existing structures within which music video is produced, distributed, and exhibited on its premier music channel, MTV. Who controls MTV? What part do record companies play in the financing and production of music video? How do the power brokers in the business affect the ideological content of music video? Given the tight sphere of influence within the music industry, what are the future trends for music video and for artistic freedom of expression?

Denisoff, R. Serge. *Inside MTV*. New Brunswick, NJ, USA: Transaction, 1988. Print.

Summary: *Inside MTV* examines the world of cable casting, the evolution of WASEC, MTV, VH-1, and some of their competitors. The strategies, personalities, promotions, and the contents that placed MTV on the road to its dominant position are described. The many controversies surrounding the channel are thoroughly detailed, and a good deal of the misinformation on the subject is corrected.

Sooney, Pia. “MTV’s Origins in the 80s.” *Like Totally 80s*. N.p., 21 Aug. 2010. Web. 6 Apr. 2016.

Summary: This article simply talks about MTV’s origin, and what made MTV unique to the 80s.

Williams, Kevin. *Why I (still) Want My MTV: Music Video and Aesthetic Communication*. Cresskill, NJ: Hampton, 2003. Print.

Summary: Music videos appear to present a certain aesthetic style that takes a fundamental aspect of human perception--synesthesia-- and expresses it in an interesting fashion. The book is, therefore, not only about music video, but the history of style and perception.

**PROJECT OBJECTIVES:**

Project overall objective: build a prototype based on research, and multiple sketches.

Specific objectives: Convey an emotional response (satirical) towards the evolution of mtv.

**PROJECT SCHEDULE:**

April 12- research icons used then and now, initial sketches.

April 19- finalized sketches, begin digital drawing.

April 26- ¾ of drawing complete.

May 3- all of drawing complete.

May 10- final drawing after tweaked.