

Film Policy

International, National and Regional
Perspectives

Edited by and Albert Moran



Film Policy International National And Regional Perspectives

Rini Bhattacharya Mehta



Film Policy International National And Regional Perspectives:

Film Policy Albert Moran,1996 *Film Policy* is the first comprehensive overview of the workings of the international film industry The authors examine film cultures and film policy across the world explaining why Hollywood cinema dominates the global film market and the effects of the rise of television and video on the international industry In a series of case studies drawn from North America Europe Latin America Asia and Australia the authors explore the relationship between Hollywood cinema product and national film cultures and trace the development of international and national film policies looking at issues of financing regulation protectionism and censorship Hollywood Hype and Audiences Thomas Austin,2002-05-03 This book traces the circulation in Britain of three Hollywood films *Basic Instinct* *Bram Stoker's Dracula* and *Natural Born Killers* from marketing and critical reception to consumption in cinemas and on video It draws on economic discursive contexts and original audience research to trace how meanings pleasures and uses are derived from popular film A significant intervention into methodological debates in film studies and a timely investigation of film culture it focuses on key questions about genre taste sexual pleasure and screen violence **Handbook of State Aid for Film** Paul Clemens Murschetz,Roland Teichmann,Matthias Karmasin,2018-04-01 This book is an analysis of the specificities of public film funding on an international scale It shows how public funding schemes add value to film making and other audio visual productions and provides a comprehensive analysis of today's global challenges in the film industry such as industry change digital transformation and shifting audience tastes Based on insights from fields such as cultural economics media economics media management and media governance studies the authors illustrate how public spending shapes the financial fitness of national and international film industries This highly informative book will help both scholars and practitioners in the film industry to understand the complexity of issues and the requirements necessary to preserve the social benefits of film as an important cultural good Film Cultures Janet Harbord,2002-11-18 Questioning how film connects us to social status and national and global affiliations this book argues that our tastes for film connect us to social spatial and temporal networks of exchange and meaning *Beyond the Bottom Line* Andrew Spicer,Anthony McKenna,Christopher Meir,2014-07-31 This is the first collection of original critical essays devoted to exploring the misunderstood neglected and frequently caricatured role played by the film producer The editors introduction provides a conceptual and methodological overview arguing that the producer's complex and multifaceted role is crucial to a film's success or failure The collection is divided into three sections where detailed individual essays explore a broad range of contrasting producers working in different historical geographical generic and industrial contexts Rather than suggest there is a single type of producer the collection analyses the rich variety of roles producers play providing fascinating and informative insights into how the film industry actually works This groundbreaking collection challenges several of the conventional orthodoxies of film studies providing a new approach that will become required reading for scholars and students *The Routledge Companion to British Cinema*

History I.Q. Hunter, Laraine Porter, Justin Smith, 2017-01-12 This book offers a comprehensive and revisionist overview of British cinema as on the one hand a commercial entertainment industry and on the other a series of institutions centred on economics funding and relations to government

The Oxford Handbook of Canadian Cinema Janine Marchessault, Will Straw, 2019-03-20 The chapters in *The Oxford Handbook of Canadian Cinema* present a rich diverse overview of Canadian cinema Responding to the latest developments in Canadian film studies this volume takes into account the variety of artistic voices media technologies and places which have marked cinema in Canada throughout its history Drawing on a range of established and emerging scholars from a range of disciplines this volume will be useful to teachers scholars and to a general readership interested in cinema in Canada Moving beyond the director focused approach of much previous scholarship this book is concerned with communities institutions and audiences for Canadian cinema at both national and international levels The choice of subjects covered ranges from popular genre cinema to the most experimental of artistic interventions Canadian cinema is seen in its interaction with other forms of art making and media production in Canada and at the international level Particular attention has been paid to the work of Indigenous filmmakers members of diasporic communities and feminist and LGBTQ artists The result is a book attentive to the complex social and institutional contexts in which Canadian cinema is made and consumed

Ecuadorian Cinema for the 21st Century María Fernanda Miño Puga, 2023-10-13 Ecuadorian cinema has been largely overlooked in film scholarship usually being limited to brief descriptions in Latin American compendiums Ecuadorian cinema for the 21st century would be the first major publication in English to fill this gap It provides a thorough account of film activities during the new millennium while also referring to the country's previous film history Specifically this book discusses the so called mini boom in Ecuadorian cinema and its relation to industry structures film policy and the context of Socialism for the 21st century hence the chosen terminology of Ecuadorian cinema for the 21st century What makes this project distinctive aside from the originality of its content is its transdisciplinary methodology As a means to frame the textual analysis of selected films this book discusses theories on national cinemas memory political ideology and production practices in an interdisciplinary approach that can be emulated in later projects For this purpose the book is divided into five chapters in addition to a brief introduction and conclusion Each chapter relies on specific case studies to discuss local narratives and documentaries whether state sponsored or privately funded centring primarily on films that premiered in commercial theatres between 2006 and 2016

The Rise and Fall of the Italian Film Industry Marina Nicoli, 2016-12-08 Italian cinema triumphed globally in the 1960 with directors such as Rossellini Fellini and Leone and actors like Sophia Loren and Marcello Mastroianni known to audiences around the world But by the end of the 1980s the Italian film industry was all but dead *The Rise and Fall of the Italian Film Industry* traces the rise of the industry from its origins in the 19th century to its worldwide success in the 1960s and its rapid decline in the subsequent decades It does so by looking at cinema as an institution subject to the interplay between the spheres of art business and politics at the national

and international level By examining the roles of a wide range of stakeholders including film directors producers exhibitors the public and the critics as well as the system of funding and the influence of governments author Marina Nicoli demonstrates that the Italian film industry succeeded when all three spheres were aligned but suffered and ultimately failed when they each pursued contradictory objectives This in depth case study makes an important contribution to the long standing debate about promoting and protecting domestic cultures particularly in the face of culturally dominant and politically and economically powerful creative industries from the United States The Rise and Fall of the Italian Film Industry will be of particular interest to business and economic historians cinema historians media specialists and cultural economists

Unruly Cinema Rini Bhattacharya Mehta,2020-06-22 Between 1931 and 2000 India s popular cinema steadily overcame Hollywood domination Bollywood the film industry centered in Mumbai became nothing less than a global cultural juggernaut But Bollywood is merely one part of the country s prolific multilingual cinema Unruly Cinema looks at the complex series of events that allowed the entire Indian film industry to defy attempts to control reform and refine it in the twentieth century and beyond Rini Bhattacharya Mehta considers four aspects of Indian cinema s complicated history She begins with the industry s surprising market driven triumph over imports from Hollywood and elsewhere in the 1930s From there she explores how the nationalist social melodrama outwitted the government with its 1950s cinematic lyrical manifestoes In the 1970s an action cinema centered on the angry young male co opted the voice of the oppressed Finally Mehta examines Indian film s discovery of the global neoliberal aesthetic that encouraged the emergence of Bollywood

The International Movie Industry Gorham Anders Kindem,2000 A comprehensive history of the international movie industry during the 20th century Essays examine the film industries of 19 countries focusing on individual national movie industries economic social aesthetic technological and political ideological development within an international context

Contemporary Peruvian Cinema Sarah Barrow,2018-03-30 WINNER OF A CHOICE OUTSTANDING ACADEMIC TITLE AWARD 2019 The political violence that erupted towards the end of the twentieth century between the Peruvian state and militant group Shining Path left an indelible mark on the country that resonates even today This study explores representations of the insurgency on screen and asks what these tell us about the relationship between state fiction cinema and identity in Peru In the process Sarah Barrow highlights the Peruvian experience as a paradigm for the wider study of film making in societies faced with violence and terrorism This book provides in depth analyses of the pivotal films from the 1980s through to the present day that interpret the events characters and consequences of the bloody conflict Setting the films in the context of a time of turbulent transition for both Peruvian society and cinema addressing developments in film policy and production it reveals the attempts by filmmakers to reflect shape define and contest the identity of a fractured population By interrogating important themes such as memory trauma and cultural responses to terrorism chapters explore local perception of nationhood and highlight links to other Latin American cinemas and global issues Featuring discussions of the

work of Francisco Lombardi Marianne Eyde Fabrizio Aguilar and Josue Mendez amongst others this detailed investigation of the growing success and political importance of the industry's output traces the complexities of modern Peruvian history

Exception Taken Jonathan Buchsbaum, 2017-01-10 In *Exception Taken* Jonathan Buchsbaum examines the movements that have emerged in opposition to the homogenizing force of Hollywood in global filmmaking While European cinema was entering a steady decline in the 1980s France sought to strengthen support for its film industry under the new Mitterrand government Over the following decades the country lobbied partners in the European Economic Community to design strategies to protect the audiovisual industries and to resist cultural free trade pressures in international trade agreements These struggles to preserve the autonomy of national artistic prerogatives emboldened many countries to question the benefits of accelerated globalization Led by the energetic minister of culture Jack Lang France initiated a series of measures to support all sectors of the film industry Lang introduced laws mandating that state and private television invest in the film industry effectively replacing the revenue lost from a shrinking theatrical audience for French films With the formation of the European Union in 1992 Europe passed a new treaty Maastricht that extended its legal purview to culture for the first time setting up the dramatic confrontation over the General Agreement on Trade and Tariffs GATT in 1993 Pushed by France the EU fought the United States over the idea that countries should preserve their right to regulate cultural activity as they saw fit France and Canada then initiated a campaign to protect cultural diversity within UNESCO that led to the passage of the Convention on Cultural Diversity in 2005 As France pursued these efforts to protect cultural diversity beyond its borders it also articulated a certain idea of cinema that did not simply defend a narrow vision of national cinema France promoted both commercial cinema and art cinema disproving announcements of the death of cinema *Cinema and Northern Ireland* John Hill, 2019-07-25 Traces the history of film production in Northern Ireland from the beginnings of a local film industry in the 1920s and 1930s when the first Northern Irish quota quickies were made through the propaganda films of the 1940s and 1950s and on to the cinema of the Troubles Canadian Cultural Poesis Garry Sherbert, Annie Gérin, Sheila

Petty, 2006-02-03 How do we make culture and how does culture make us *Canadian Cultural Poesis* takes a comprehensive approach toward Canadian culture from a variety of provocative perspectives Centred on the notion of culture as social identity it offers original essays on cultural issues of urgent concern to Canadians gender technology cultural ethnicity and regionalism From a broad range of disciplines contributors consider these issues in the contexts of media individual and national identity language and cultural dissent Providing an excellent introduction to current debates in Canadian culture *Canadian Cultural Poesis* will appeal not only to readers looking for an overview of Canadian culture but also to those interested in cultural studies and interdisciplinarity as well as scholars in film art literature sociology communication and women's studies This book offers new insights into how we make and are made by Canadian culture each essay contributing to this poetics inventing new ways to welcome cultural differences of all kinds to the Canadian cultural community

Australian Cinema in the 1990s Ian Craven, 2012-10-12 This study is a collection of critical and scholarly analyses of the organisation of the Australian Film Industry since 1990 Particular emphasis is put on globalisation authorship national narrative and film aesthetics

Cinema of Small Nations Mette Hjort, 2007-11-21 Within cinema studies there has emerged a significant body of scholarship on the idea of National Cinema but there has been a tendency to focus on the major national cinemas Less developed within this field is the analysis of what we might term minor or small national cinemas despite the increasing significance of these small entities with the international domain of moving image production distribution and consumption The Cinema of Small Nations is the first major analysis of small national cinemas comprising twelve case studies of small national and sub national cinemas from around the world including Ireland Denmark Iceland Scotland Bulgaria Tunisia Burkina Faso Cuba Singapore Taiwan Hong Kong and New Zealand Written by an array of distinguished and emerging scholars each of the case studies provides a detailed analysis of the particular cinema in question with an emphasis on the last decade considering both institutional and textual issues relevant to the national dimension of each cinema While each chapter contains an in depth analysis of the particular cinema in question the book as a whole provides the basis for a broader and more properly comparative understanding of small or minor national cinemas particularly with regard to structural constraints and possibilities the impact of globalization and internationalisation and the role played by economic and cultural factors in small nation contexts

Cinema and Nation Mette Hjort, Scott Mackenzie, 2005-08-18 Ideas of national identity nationalism and transnationalism are now a central feature of contemporary film studies as well as primary concerns for film makers themselves Embracing a range of national cinemas including Scotland Poland France Turkey Indonesia India Germany and America Cinema and Nation considers the ways in which film production and reception are shaped by ideas of national belonging and examines the implications of globalisation for the concept of national cinema In the first three Parts contributors explore sociological approaches to nationalism challenge the established definitions of national cinema and consider the ways in which states from the old Soviet Union to contemporary Scotland aim to create a national culture through cinema The final two Parts address the diverse strategies involved in the production of national cinema and consider how images of the nation are used and understood by audiences both at home and abroad

Handbook of Media and Communication Economics Jan Krone, Tassilo Pellegrini, 2024-10-28 This handbook maps the media economy in its entirety against the background of the advancing digitalization of communication media production media distribution and the adaptation of regulatory framework conditions from different disciplinary approaches It provides an integrated view on digitally induced economic transformations of the European media sector and gives an explicitly European perspective on media economics challenging the dominant US American view Topics covered include but are not limited to Theoretical approaches to media economics media technologies and data management in media economics building blocks of the media industry media types and core distribution markets system aspects and communication culture media systems and regulatory

policy as well as methods of media economics The handbook is a must read for students teachers and researchers in media and communication economics and science as well as practitioners and policy makers at the nexus of media business and politics

Willing Collaborators Michael Keane,Brian Yecies,Terry Flew,2018-04-06 Now in paperback this volume examines this phenomenon looking at examples from film documentary television animation and games In recent years many media producers screenwriters technicians and investors from the Asia Pacific region have been attracted to projects in the People s Republic of China The Chinese state s willingness to consider collaboration with foreign partners is a major factor that is enticing and supporting a range of new ventures Projects often with a lighter commercial entertainment feel compared with the propaganda oriented content of the past are multiplying With this surge in production and the availability of resources and locations creative talent is moving to the Mainland from South Korea Hong Kong Taiwan and Japan

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