

Film Industries

European Film Industries Anne Jäckel 2019-07-25 In what kind of state is the European film business? This study is the first in a series that provides an accessible understanding of how the world's contemporary screen industries function. It looks at all the factors in play, from government regulation to the marketing strategies behind an international success like 'Run Lola Run'/'Lola Rennt'. Anne Jackel evaluates how Europe's film industries operate, their working practices and the region's place within the global business of cinema. Exploring trends in production, distribution and exhibition, the book considers a range of national and pan-regional developments. Key areas of critical debate are highlighted, including private and public financing, co-production, film policy, links between the film and television industries, and the threats to 'art cinema' from within and without Europe.

The Film Encyclopedia Ephraim Katz 2013-02-26 "Wow! What a book!" — Katharine Hepburn "Recommended for any reference collection in need of a world view of film." — Booklist "The best movie reference book, hands down." — Newsweek

Understanding Audiences and the Film Industry Roy Stafford 2019-07-25 Brings together an introduction to academic study of audiences as 'readers' of films and an investigation into how the film industry perceives audiences as part of its industrial practices. The approach draws on ideas from film, media and cultural studies to present an insight to what makes the biggest box office films attractive to audiences.

Hollywood and the Culture Elite Peter Decherney 2005-04-06 As Americans flocked to the movies during the first part of the twentieth century, the guardians of culture grew worried about their diminishing influence on American art, education, and American identity itself. Meanwhile, Hollywood studio heads were eager to stabilize their industry, solidify their place in mainstream society, and expand their new but tenuous hold on American popular culture. Peter Decherney explores how these needs coalesced and led to the development of a symbiotic relationship between the film industry and America's stewards of high culture. Formed during Hollywood's Golden Age (1915-1960), this unlikely partnership ultimately insured prominent places in American culture for both the movie industry and elite cultural institutions. It redefined Hollywood as an ideal American industry; it made movies an art form instead of simply entertainment for the masses; and it made moviegoing a vital civic institution. For their part, museums and universities used films to maintain their position as quintessential American institutions. As the book delves into the ties between Hollywood bigwigs and various cultural leaders, an intriguing cast of characters emerges, including the poet Vachel Lindsay, film producers Adolph Zukor and Joseph Kennedy, Hollywood flak and censor extraordinaire Will Hays, and philanthropist turned politician Nelson Rockefeller. Decherney considers how Columbia University's film studies program helped integrate Jewish students into American culture while also professionalizing screenwriting. He examines MoMA's career-savvy film curator Iris Barry, a British feminist once dedicated to stemming the tide of U.S. cultural imperialism, who ultimately worked with Hollywood and the U.S. government to fight fascism and communism and promote American values abroad. Other chapters explore Vachel Lindsay's progressive vision of movies as reinvigorating the public sphere through film libraries and museums; the promotion of movie connoisseurship at Harvard and other universities; and how the heir of a railroad magnate bankrolled the American avant-garde film movement. Amid ethnic diversity, the rise of mass entertainment, world war, and the global spread of American culture, Hollywood and cultural institutions worked together to insure their own survival and profitability and to provide a coherent, though shifting, American identity.

United Artists Tino Balio 1987 How did United Artists--"the company built by the stars"--go from being a company near death in 1951, to the most successful company in the history of the motion picture industry? The answers are the subject of this book. They are important not only because they illustrate a story of business success, but because it is the story of the development of the modern American film industry. It was United Artists that changed the industry from one relying on the old studio system of the "golden age" into today's modern system of independent production and distribution. Tino Balio's vivid history will be important reading for anyone interested in the American film industry.

Hollywood Outsiders Anne Morey 2003 An innovative approach to the relationship between filmmaking and society during Hollywood's golden age. The 1910s and 1920s witnessed the inception of a particular brand of negotiation between film and its public in the United States. Hollywood, its proponents, and its critics sought to establish new connections between audience and industry, suggesting means by which Hollywood outsiders could become insiders. *Hollywood Outsiders* looks at how four disparate entities--the Palmer Photoplay correspondence school of screenwriting, juvenile series fiction about youngsters involved in the film industry, film appreciation and character education programs for high school students, and Catholic and Protestant efforts to use and influence filmmaking--conceived of these connections, and thus of the relationship of Hollywood to the individual and society. Anne Morey's exploration of the diverse discourses generated by these different conjunctions leads to a fresh and compelling interpretation of Hollywood's place in American cultural history. In its analysis of how four distinct groups, each addressing constituencies of various ages and degrees of social authority, defined their interest in the film industry, *Hollywood Outsiders* combines concrete discussions of cultural politics with a broader argument about how outsiders viewed the film industry as a vehicle of self-validation and of democratic ideals.

East Asian Screen Industries Darrell Davis 2019-07-25 East Asian Screen Industries is a guide to the film industries of Japan, South Korea, Taiwan, Hong Kong and the PRC. The authors examine how local production has responded to global trends and explore the effects of widespread de-regulation and China's accession to the World Trade Organisation.

Showman of the Screen A. T. McKenna 2016-11-01 Short, immaculately dressed, and shockingly foul-mouthed, Joseph E. Levine (1905--1987) was larger than life. He rose from poverty in Boston's West End to become one of postwar Hollywood's most prolific independent promoters, distributors, and producers. Alternately respected and reviled, this master of movie promotion was responsible for bringing films as varied as *Godzilla: King of the Monsters!* (1956), *Hercules* (1958), *The Graduate* (1967), *The Lion in Winter* (1968), and *A Bridge Too Far* (1977) to American audiences. In the first biography of this controversial pioneer, A. T. McKenna traces Levine's rise as an influential packager of popular culture. He explores the mogul's pivotal role in many significant industry innovations from the 1950s to the 1970s, examining his use of saturation release tactics and bombastic advertising campaigns. Levine was also a trailblazer in promoting European art house cinema in the 1960s. He made Federico Fellini's *8 1/2* (1963) a hit in America, feuded with Jean-Luc Godard over their production of *Contempt* (1963), and campaigned aggressively for Sophia Loren to become the first actress to win an Oscar for a foreign language performance for her role in *Two Women* (1960). Despite his significant accomplishments and prominent role in shaping film distribution and promotion in the post-studio era, Levine is largely overlooked today. McKenna's in-depth biography corrects misunderstandings and misinformation about this colorful figure, and offers a sober assessment of his contributions to world cinema. It also illuminates Levine's peculiar talent for movie- and self-promotion, as well as his extraordinary career in the motion picture business.

Film Marketing Finola Kerrigan 2009-11-04 *Film Marketing* is the first book to consolidate existing literature into a well informed and academically sound textbook. The book focuses on the film industry as a whole, which incorporates popular (mainstream) fiction films (usually) in English, non English language fiction films, documentary films and art house films. In doing so, it is firmly embedded in the global film industry. Although the film industry is global, it is dominated by the Hollywood major studios, and as such, discussion of the Hollywood film industry will be highlighted. But, unlike other film marketing books on the market, this book also highlights other successful film industries, such as Korea, Nigeria and India, as well as looking at examples of film marketing practices from a range of other countries which provide interesting case studies from Denmark, France, the UK and Hong Kong. *Film Marketing* offers the student a unique combination of theory and practice and written in accessible student-friendly manner, presents an appealing and must-have text for anyone studying film. The book includes full pedagogical features and additional lecture resources, available at www.textbooks.elsevier.com allowing for easy use by both lecturer and

student. To access the Teaching Support Materials, click on the Instructor Manual tab at the top right of the page. You must be registered and logged in to view this tab.

Orienting Hollywood Nitin Govil 2015-03-27 A new understanding of the culturally rich and historic relationship between Hollywood and Bollywood. With American cinema facing intense technological and financial challenges both at home and abroad, and with Indian media looking to globalize, there have been numerous high-profile institutional connections between Hollywood and Bombay cinema in the past few years. Many accounts have proclaimed India's transformation in a relatively short period from a Hollywood outpost to a frontier of opportunity. *Orienting Hollywood* moves beyond the conventional popular wisdom that Hollywood and Bombay cinema have only recently become intertwined because of economic priorities, instead uncovering a longer history of exchange. Through archival research, interviews, industry sources, policy documents, and cultural criticism, Nitin Govil not only documents encounters between Hollywood and India but also shows how connections were imagined over a century of screen exchange. Employing a comparative framework, Govil details the history of influence, traces the nature of interoperability, and textures the contact between Hollywood and Bombay cinema by exploring both the reality and imagination of encounter.

A Profile of the U.S. Film Industry John W. Clarry 2014-01-15 There are many books about films published, but few of them focus specifically on the industry or studios which produced the films in the first place. There are hundreds of films produced and released every year, in different genres, languages, and variable quality levels for distinctly segmented audiences and media distribution. While a fair proportion of these films are still associated with Hollywood and the U.S. film industry, the actors, financing, production, and post-production functions involved have become more dispersed across different locations and entities. The history of the motion picture business has seen national industries rise and fall; but contemporary film markets have become more international or global in scope, as newer industries have emerged in China, India and elsewhere with government assistance. This book will analyze the economics of the U.S. film business as an evolving and competitive industry engaged in production of motion pictures for distribution to a wide range of audiences and media devices. There are economic issues of risk and uncertainty impacting returns on investment in the film industry which this book will address. How can economic theories of industrial organization and strategic management influence and reduce current variations in market performance or explain past variations of it in the film industry? The scope of the book will focus on the studios involved in motion picture production, both the major and minor (i.e. independent) studios within the film industry. Although the focus of this book is on U.S.-based studios, this focus is complicated by emerging film industry trends that expand the value chains of movie production geographically, and diversify its content distribution channels to other media. This industry trend and other diversifications of revenue streams are also addressed.

The Feature Film Distribution Deal John W. Cones 1997 John W. Cones, whose real goal is to stimulate a long-term film industry reform movement, shows how the financial control of the film industry in the hands of the major studios and distributors actually translates into creative control of the industry. Cones discusses the pros and cons of the debate relating to the industry's so-called net profit problem and the way in which the distribution deal plays an integral part in that problem. He then breaks down five major film finance/distribution scenarios, explaining various distribution deals and suggesting ways of negotiating distribution. Critically examining the specific terms of the distribution deal itself, Cones covers gross receipts exclusions, distributor fees, and distribution expenses. He also investigates the various forms of interest, issues of production costs, matters of creative control, and general contractual provisions. For handy reference, Cones includes an extensive checklist for negotiating any feature film distribution deal. The list deals with distribution fees, distribution expenses, interest, production costs, creative control issues, general contractual provisions, distributor commitments, and the limits of negotiating. His nine appendixes present a "Motion Picture Industry Overview," "Profit Participation Audit Firms," "ADI (Top 50) Market Rankings," an "AFMA Member List, 1992-1993," a "Production-Financing/Distribution Agreement," a "Negative Pickup Distribution Agreement," a "Distribution Rights Acquisition Agreement," a "Distribution Agreement (Rent-a-Distributor Deal)," and a "Foreign Distribution Agreement." Cones wrote this book for independent producers, executive and associate producers and their representatives,

directors, actors, screenwriters, members of talent guilds, distributors, and entertainment, antitrust, and securities attorneys. Securities issuers and dealers, investment bankers, and money finders, investors, and financiers of every sort also will be interested. In addition, Cones suggests and hopes that the book will interest "Congress, their research staff, government regulators at the Internal Revenue Service, the Securities and Exchange Commission, the Federal Trade Commission, and law enforcement officials such as the Los Angeles District Attorney and the U.S. Justice Department."

Hollywood 101 Frederick Levy 2000-03-02 Looking for a career in the film business? Look no further. Making it in Hollywood is possible. But only if you have a workable strategy. When author Frederick Levy launched his own fledgling career, he didn't know a soul in the business. But that didn't stop him and it doesn't have to stop you. *Hollywood 101* is a complete game plan for getting your foot in the door of the film industry. With fascinating inside stories and advice from key players, it takes you step-by-step up the ladder of success. Whether you aspire to be a producer, director, writer, talent agent, and any other behind-the-camera professional, this is the one book you need to turn your "reel" dreams into reality!

Contemporary Hollywood Cinema STEVE NEALE 2013-04-15 A comprehensive overview of the film industry in Hollywood today, *Contemporary Hollywood Cinema* brings together leading international cinema scholars to explore the technology, institutions, film makers and movies of contemporary American film making.

Flickering Empire Michael Glover Smith 2015-01-20 *Flickering Empire* tells the fascinating yet little-known story of how Chicago served as the unlikely capital of American film production in the years before the rise of Hollywood (1907-1913). As entertaining as it is informative, *Flickering Empire* straddles the worlds of academic and popular nonfiction in its vivid illustration of the rise and fall of the major Chicago movie studios in the mid-silent era (principally Essanay and Selig Polyscope). Colorful, larger-than-life historical figures, including Thomas Edison, Charlie Chaplin, Oscar Micheaux, and Orson Welles, are major players in the narrative—in addition to important though forgotten industry titans, such as "Colonel" William Selig, George Spoor, and Gilbert "Broncho Billy" Anderson.

The American Movie Industry Gorham Anders Kindem 1982 These seventeen essays make up a history of the American film industry. Because film-making entails a special blend of economic and artistic endeavor, Kindem has chosen contributions from experts in a variety of fields—business, law, mass communications, and cinema studies. The organization of this anthology is both chronological and topical. The first three parts of the book basically follow the history of the film industry's marketing strategies, structural changes, and product innovations: from exhibition in Kinetoscope arcades to film "acts" in vaudeville, Nickelodeons, and movie palaces; from states' rights marketing schemes to block booking and chain-store exhibition strategies; from a production and distribution monopoly based on the pooling of major patents to an oligopoly of production, distribution, and exhibition firms; and from the rise of feature films, the star system, and the studio system to Hollywood's conversions to sound and color. The fourth through sixth parts examine film regulation and censorship, film's interaction with television, and America's role in the international film industry. The diversity of methods and perspectives in this anthology are representative of the field, suggesting that the history of the American film industry is really a collection of histories, not a monolithic, single-strand chronology of events.

Screening Transcendence Robert Dassanowsky 2018-05 During the 1930s, Austrian film production companies developed a process to navigate the competing demands of audiences in Nazi Germany and those found in broader Western markets. In *Screening Transcendence*, film historian Robert Dassanowsky explores how Austrian filmmakers during the Austrofascist period (1933-1938) developed two overlapping industries: "Aryanized" films for distribution in Germany, its largest market, and "Emigrantenfilm," which employed émigré and Jewish talent that appealed to international audiences. Through detailed archival research in both Vienna and the United States, Dassanowsky reveals what was culturally, socially, and politically at stake in these two simultaneous and overlapping film industries. Influenced by French auteurism, admired by Italian cinephiles, and ardently remade by Hollywood, these period Austrian films demonstrate a distinctive regional style mixed with transnational influences. Combining brilliant close readings of individual films with thoroughly informed historical and cultural observations, Dassanowsky presents the story of a nation and an

industry mired in politics, power, and intrigue on the brink of Nazi occupation.

Hollywood Stardom Paul McDonald 2012-11-26 By integrating star studies and film industry studies, *Hollywood Stardom* reveals the inextricable bonds between culture and commerce in contemporary notions of film stardom. Integrates the traditions of star studies and industry studies to establish an original and innovative mode of analysis whereby the 'star image' is replaced with the 'starbrand'. Offers the first extensive analysis of stardom in the 'post-studio' era. Combines genre, narrative, acting, and discourse analysis with aspects of marketing theory and the economic analysis of the film market. Draws on an extensive body of research data not previously deployed in film scholarship. A wide range of star examples are explored including George Clooney, Mel Gibson, Tom Cruise, Daniel Day-Lewis, Tom Hanks, Will Smith, and Julia Roberts.

Working in the Global Film and Television Industries Andrew Dawson 2012-08-02 Like many other cultural commodities, films and TV shows tend to work in such a way as to obscure the conditions under which they are produced, a process that has been reinforced by dominant trends in the practice of Film and Television Studies. This collection places the workplace experiences of industry workers at centre stage. It looks at film and television production in a variety of social, economic, political, and cultural contexts. The book provides detailed analyses of specific systems of production and their role in shaping the experience of work, whilst also engaging with the key theoretical and methodological questions involved in film and television production. Drawing together the work of historians, film scholars, and anthropologists, it looks at film and television production not only in Hollywood and Western Europe but also in less familiar settings such as the Soviet Union, India, Nigeria, and the Democratic Republic of Congo. Chronologically wide-ranging, interdisciplinary and international in scope, it is a unique introduction, critical for all students of the film industries and film production.

Hollywood Economics Arthur S. De Vany 2004 Movies expected to perform well can flop, whilst independent movies with low budgets can be wildly successful. In this text, De Vany casts his eye over all aspects of the business to present some intriguing conclusions.

Hollywood in the New Millennium Tino Balio 2019-07-25 Hollywood is facing unprecedented challenges – and is changing rapidly and radically as a result. In this major new study of the contemporary film industry, leading film historian Tino Balio explores the impact of the Internet, declining DVD sales and changing consumer spending habits on the way Hollywood conducts its business. Today, the major studios play an insignificant role in the bottom lines of their conglomerate parents and have fled to safety, relying on big-budget tentpoles, franchises and family films to reach their target audiences. Comprehensive, compelling and filled with engaging case studies (Time Warner, DreamWorks SKG, Spider Man, The Lord of the Rings, IMAX, Netflix, Miramax, Sony Pictures Classics, Lionsgate and Sundance), *Hollywood in the New Millennium* is a must-read for all students of film studies, cinema studies, media studies, communication studies, and radio and television.

The American Film Industry Tino Balio 1985-03-04 Upon its original publication in 1976, *The American Film Industry* was welcomed by film students, scholars, and fans as the first systematic and unified history of the American movie industry. Now this indispensable anthology has been expanded and revised to include a fresh introductory overview by editor Tino Balio and ten new chapters that explore such topics as the growth of exhibition as big business, the mode of production for feature films, the star as market strategy, and the changing economics and structure of contemporary entertainment companies. The result is a unique collection of essays, more comprehensive and current than ever, that reveals how the American movie industry really worked in a century of constant change—from kinetoscopes and the coming of sound to the star system, 1950s blacklisting, and today's corporate empires.

The Rise and Fall of the Italian Film Industry Marina Nicoli 2016-12-08 Italian cinema triumphed globally in the 1960s, 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.

Latin American Film Industries Tamara L. Falicov 2019-06-27 Film production in Latin America is as old as cinema itself, but local film industries have always been in a triangulated relationship with Hollywood and European cinema. This book situates Latin American film industries within the global circulation of film production, exhibition and distribution, charting the changes that the industries have undergone from the sound era to the present day. Focusing in particular on Argentina, Brazil and Mexico, Tamara Falicov examines commonalities among Latin American film industries, such as the challenges of procuring funding, competition from Hollywood, state funding battles, and the fickle nature of audiences, as well as censorship issues, competition from television, and the transnational nature of Latin American film. She addresses production, exhibition, and distribution contexts and financing and co-production with Europe and the United States, as well as the role of film festivals in funding and circulating films both within and outside of Latin America. Newer trends such as the revival of protectionist measures like the screen quota are framed in contrast to the U.S.'s push for trade policy liberalization and issues of universal concern such as film piracy, and new technologies and the role of television in helping and hindering Latin American cinema.

Alton's Paradox Nicolas Poppe 2021-09-01 *Alton's Paradox* builds upon extensive archival and primary research, but uses a single text as its point of departure—a 1934 article by the Hungarian American cinematographer John Alton in the Hollywood-published *International Photographer*. Writing from Argentina, Alton paradoxically argues of cine nacional, "The possibilities are enormous, but not until foreign technicians will take the matter in their hands and with foreign organization will there be local industry." Nicolas Poppe argues that Alton succinctly articulates a line of thought commonly held across Latin America during the early sound period but little explored by scholars: that foreign labor was pivotal to the rise of national film industries. In tracking this paradox from Hollywood to Mexico to Argentina and beyond, Poppe reconsiders a series of notions inextricably tied to traditional film historiography, including authorship, (dis)continuation, intermediality, labor, National Cinema, and transnationalism. Wide-angled views of national film industries complement close-up analyses of the work of José Mojica, Alex Phillips, Juan Orol, Ángel Mentasti, and Tito Davison.

Selling Hollywood to the World John Trumbour 2007-09-21 This book investigates European efforts to overcome the American film industry's international pre-eminence.

Pink-Slipped Jane M. Gaines 2018-02-23 Women held more positions of power in the silent film era than at any other time in American motion picture history. Marion Leonard broke from acting to cofound a feature film company. Gene Gauntier, the face of Kalem Films, also wrote the first script of *Ben-Hur*. Helen Holmes choreographed her own breathtaking on-camera stunt work. Yet they and the other pioneering filmmaking women vanished from memory. Using individual careers as a point of departure, Jane M. Gaines charts how women first fell out of the limelight and then out of the film history itself. A more perplexing event cemented their obscurity: the failure of 1970s feminist historiography to rediscover them. Gaines examines how it happened against a backdrop of feminist theory and her own meditation on the limits that historiography imposes on scholars. Pondering how silent era women have become absent in the abstract while present in reality, Gaines sees a need for a theory of these artists' pasts that relates their aspirations to those of contemporary women. A bold journey through history and memory, *Pink-Slipped* pursues the still-elusive fate of the influential women in the early years of film.

Hollywood: Cultural dimensions: ideology, identity and cultural industry studies Thomas Schatz 2004 'Hollywood' as a concept applies variously to a particular film style, a factory-based mode of film production, a cartel of powerful media institutions and a national (and increasingly global) 'way of seeing'. It is a complex social, cultural and industrial phenomenon and is arguably the single most important site of

cultural production over the past century. This collection brings together journal articles, published essays, book chapters and excerpts which explore Hollywood as a social, economic, industrial, aesthetic and political force, and as a complex historical entity.

The Hollywood Jim Crow Maryann Erigha 2019-02-05 The story of racial hierarchy in the American film industry The #OscarsSoWhite campaign, and the content of the leaked Sony emails which revealed, among many other things, that a powerful Hollywood insider didn't believe that Denzel Washington could "open" a western genre film, provide glaring evidence that the opportunities for people of color in Hollywood are limited. In *The Hollywood Jim Crow*, Maryann Erigha tells the story of inequality, looking at the practices and biases that limit the production and circulation of movies directed by racial minorities. She examines over 1,300 contemporary films, specifically focusing on directors, to show the key elements at work in maintaining "the Hollywood Jim Crow." Unlike the Jim Crow era where ideas about innate racial inferiority and superiority were the grounds for segregation, Hollywood's version tries to use economic and cultural explanations to justify the underrepresentation and stigmatization of Black filmmakers. Erigha exposes the key elements at work in maintaining Hollywood's racial hierarchy, namely the relationship between genre and race, the ghettoization of Black directors to black films, and how Blackness is perceived by the Hollywood producers and studios who decide what gets made and who gets to make it. Erigha questions the notion that increased representation of African Americans behind the camera is the sole answer to the racial inequality gap. Instead, she suggests focusing on the obstacles to integration for African American film directors. Hollywood movies have an expansive reach and exert tremendous power in the national and global production, distribution, and exhibition of popular culture. *The Hollywood Jim Crow* fully dissects the racial inequality embedded in this industry, looking at alternative ways for African Americans to find success in Hollywood and suggesting how they can band together to forge their own career paths.

The Hollywood Film Industry Paul Kerr 1986-01-01

Hollywood on the Hudson Richard Koszarski 2008-08-27 In *Hollywood on the Hudson*, Richard Koszarski rewrites an important part of the history of American cinema. During the 1920s and 1930s, film industry executives had centralized the mass production of feature pictures in a series of gigantic film factories scattered across Southern California, while maintaining New York as the economic and administrative center. But as Koszarski reveals, many writers, producers, and directors also continued to work here, especially if their independent vision was too big for the Hollywood production line.

The Business of Film Stephen R. Greenwald 2022-10-27 This updated third edition introduces readers to the business of film at every stage of the filmmaking lifecycle, from planning and production to financing, marketing, and distribution. Celebrated authors Stephen R. Greenwald and Paula Landry offer a practical, hands-on guide to the business aspects of this evolving industry, exploring streaming, development, financing trends, regional/global/online distribution, shifting business models, exhibition, multi-platform delivery, marketing, VR/AR, virtual production, accounting, and more. The book is illustrated throughout with sample financing scenarios and charts/graphics, and includes detailed case studies from projects of different budgets and markets. This new and expanded edition has been updated to reflect the new challenges facing the industry due to Covid-19 and how to navigate the new landscape of film financing and distribution. Other updates include coverage of new indie films and distributors, virtual production, the recent impact of global markets including the biggest streamers like Netflix, Apple and Amazon are how they are shaping the future of the business. This is essential reading for students looking for foundational knowledge of the film industry and guidance on how to successfully adapt to constant changes in the entertainment business. Extensive online support material accompanies the book including downloadable forms and templates, PowerPoint slides, quizzes and test banks, and other additional resources.

The New Historical Dictionary of the American Film Industry

Anthony Slide 2014-02-25 *The New Historical Dictionary of the American Film Industry* is a completely revised and updated edition of Anthony Slide's *The American Film Industry*, originally published in 1986 and recipient of the American Library Association's Outstanding Reference Book award for that year. More than 200 new entries have been added, and all original entries have been updated; each entry is followed by a short bibliography. As its predecessor, the new dictionary is unique in that it is not a who's who of the industry, but rather a what's what: a

dictionary of producing and releasing companies, technical innovations, industry terms, studios, genres, color systems, institutions and organizations, etc. More than 800 entries include everything from "Academy of Motion Pictures Arts and Sciences" to "Zoom Lens", from "Astoria Studios" to "Zoetrope". Outstanding Reference Source - American Library Association

The Film Industry in Brazil Randal Johnson 1987-04-15 Looking back through the prism of the severe economic crisis for filmmaking in the 1980s, *The Film Industry in Brazil* explores the unusual relationship between the state-supported industry, which often produced politically radical films, and the authoritarian regime that had held sway for twenty years. To ground his analysis, Johnson covers the early years of the film industry, 1898-1930; attempts at industrialization during the 1930s and 1940s; film industry congresses and government film boards, 1950-1966; the National Film Institute, 1966-1975; and the expansion of the state's role from 1969 through 1980. Well-conceived, carefully researched and documented, Johnson's study fills a major gap in film studies by tracing the development of this industry in Brazil, focusing specifically on its relationship to the state.

Hollywood Economics Arthur De Vany 2003-09-25 Movies expected to perform well can flop, whilst independent movies with low budgets can be wildly successful. In this superb new book, De Vany casts his expert eye over all aspects of the business and presents some intriguing conclusions.

Anthropology, Film Industries, Modularity Ramyar D. Rossoukh 2021-09-08 From Bangladesh and Hong Kong to Iran and South Africa, film industries around the world are rapidly growing at a time when new digital technologies are fundamentally changing how films are made and viewed. Larger film industries like Bollywood and Nollywood aim to attain Hollywood's audience and profitability, while smaller, less commercial, and often state-funded enterprises support various cultural and political projects. The contributors to *Anthropology, Film Industries, Modularity* take an ethnographic and comparative approach to capturing the diversity and growth of global film industries. They outline how modularity—the specialized filmmaking tasks that collectively produce a film—operates as a key feature in every film industry, independent of local context. Whether they are examining the process of dubbing Hollywood films into Hindi, virtual reality filmmaking in South Africa, or on-location shooting in Yemen, the contributors' anthropological methodology brings into relief the universal practices and the local contingencies and deeper cultural realities of film production.

Contributors. Steven C. Caton, Jessica Dickson, Kevin Dwyer, Tejaswini Ganti, Lotte Hoek, Amrita Ibrahim, Sylvia J. Martin, Ramyar D. Rossoukh
Hollywood on Location Joshua Gleich 2019-01-14 Location shooting has always been a vital counterpart to soundstage production, and at times, the primary form of Hollywood filmmaking. But until now, the industrial and artistic development of this production practice has been scattered across the margins of larger American film histories. *Hollywood on Location* is the first comprehensive history of location shooting in the American film industry, showing how this mode of filmmaking changed Hollywood business practices, production strategies, and visual style from the silent era to the present. The contributors explore how location filmmaking supplemented and later, supplanted production on the studio lots. Drawing on archival research and in-depth case studies, the seven contributors show how location shooting expanded the geography of American film production, from city streets and rural landscapes to far-flung territories overseas, invoking a new set of creative, financial, technical, and logistical challenges. Whereas studio filmmaking sought to recreate nature, location shooting sought to master it, finding new production values and production economies that reshaped Hollywood's modus operandi.

The Film Industries Michael F. Mayer 1978

Red Carpet Erich Schwartzel 2022-02-08 "This is a fascinating book. It will educate you. Schwartzel has done some extraordinary reporting." — *The New York Times Book Review* "In this highly entertaining but deeply disturbing book, Erich Schwartzel demonstrates the extent of our cultural thrall to China. His depiction of the craven characters, American and Chinese, who have enabled this situation represents a significant feat of investigative journalism. His narrative is about not merely the movie business, but the new world order." —Andrew Solomon, author of *Far from the Tree* and *The Noonday Demon* An eye-opening and deeply reported narrative that details the surprising role of the movie business in the high-stakes contest between the U.S. and China From trade to technology to military might, competition between the United States and China dominates the foreign policy landscape. But this battle for global

influence is also playing out in a strange and unexpected arena: the movies. The film industry, Wall Street Journal reporter Erich Schwartzel explains, is the latest battleground in the tense and complex rivalry between these two world powers. In recent decades, as China has grown into a giant of the international economy, it has become a crucial source of revenue for the American film industry. Hollywood studios are now bending over backward to make movies that will appeal to China's citizens—and gain approval from severe Communist Party censors. At the same time, and with America's unwitting help, China has built its own film industry into an essential arm of its plan to export its national agenda to the rest of the world. The competition between these two movie businesses is a Cold War for this century, a clash that determines whether democratic or authoritarian values will be broadcast most powerfully around the world. *Red Carpet* is packed with memorable characters who have—knowingly or otherwise—played key roles in this tangled industry web: not only A-list stars like Matt Damon, Angelina Jolie, and Richard Gere but also eccentric Chinese billionaires, zany expatriate filmmakers, and starlets who disappear from public life without explanation or trace. Schwartzel combines original reporting, political history, and show-biz intrigue in an exhilarating tour of global entertainment, from propaganda film sets in Beijing to the boardrooms of Hollywood studios to the living rooms in Kenya where families decide whether to watch an American or Chinese movie. Alarming, occasionally absurd, and wildly entertaining, *Red Carpet* will not only alter the way we watch movies but also offer essential new perspective on the power struggle of this century.

United Artists Peter Krämer 2020-01-29 Established in 1919 by Hollywood's top talent United Artists has had an illustrious history, from Hollywood minor to industry leader to a second-tier media company in the shadow of MGM. This edited collection brings together leading film historians to examine key aspects of United Artists' centennial history from its origins to the sometimes chaotic developments of the last four decades. The focus is on several key executives - ranging from Joseph Schenck to Paula Wagner and Tom Cruise - and on many of the people making films for United Artists, including Gloria Swanson, David O. Selznick, Kirk Douglas, the Mirisch brothers and Woody Allen. Drawing on a wide range of primary sources, individual case studies explore the mutually supportive but also in places highly contentious relationships between United Artists and its producers, the difficult balance between artistic and commercial objectives, and the resulting hits and misses (among them *The General*, the *Pink Panther* franchise, *Heaven's Gate*, *Cruising*, and *Hot Tub Time Machine*). The second volume in the Routledge Hollywood Centenary series, *United Artists* is a fascinating and comprehensive study of the firm's history and legacy, perfect for students and researchers of cinema and film history, media industries, and Hollywood.

Film Industries

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