

Hollywood In The New Millennium International Screen Industries

East Asian Screen Industries Screen Industries in East-central Europe International Screen Industries Women in the International Film Industry The American Comic Book Industry and Hollywood Supply Chain Cinema The Chinese Television Industry European Film Industries A Companion to British and Irish Cinema Film Industry in Europe Promotional Screen Industries Trade and Industry Video and DVD Industries The New Screen Ecology in India Textile World Blue Book Book Production Industry Latin American Film Industries European Film Industries The Glass Industry Darrell Davis Petr Szczepanik Susan Liddy Alisa Perren Kay Dickinson Michael Keane Anne Jäckel John Hill Stefano Baschiera Paul Grainge Paul McDonald Smith Mehta Tamara Leah Falicov Anne Jackel

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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

this book is available as open access through the bloomsbury open programme and is available on bloomsburycollections com petr szczepanik provides an in depth study of the history and contemporary landscape of screen media industries in the czech republic slovakia poland and hungary drawing on first hand research in the world of the various producers who operate in the digital peripheries of central and eastern european he offers broad insights into the ways the screen industries of small nations are positioned in and respond to globalization and digitalization szczepanik s shows how film television and online video are industries with still distinct structures and professional cultures but which have nevertheless been converging affected by the same

globalizing forces such as transnational video on demand services and platforms and whose producers move across inter industry boundaries with increasing ease the book explores small media markets through attention to the role of producers as key cultural mediators looking closely at how their agency is circumscribed by the limited scope and peripheral positioning of the markets in which they operate and how they struggle to overcome these obstacles through their professional identities business models and adaptations to technological change and transnational competition

the chapter experiencing male dominance in swedish film production is available open access under a creative commons attribution 4 0 international license via link springer com

the american comic book industry and hollywood traces the evolving relationship between the american comic book industry and hollywood from the launch of x men spider man and smallville in the early 2000s through the ascent of the marvel cinematic universe the arrowverse and the walking dead universe in the 2010s perren and steirer illustrate how the american comic book industry simultaneously has functioned throughout the first two decades of the twenty first century as a relatively self contained business characterized by its own organizational structures business models managerial discourses production cultures and professional identities even as it has remained dependent on hollywood for revenue from ip licensing the authors expansive view of the industry includes not only a discussion of the big two marvel disney and dc comics time warner but also a survey of the larger comics ecosystem other key industry players including independent publishers boom studios idw and image digital distributor comixology and management production company circle of confusion all receive attention drawing from interviews fieldwork archival research and trade analysis the american comic book industry and hollywood provides a road map to understanding the operations of the comic book industry while also offering new models for undertaking trans and inter industrial analysis

why are big budget films typically made across an array of seemingly dissociated sites supply chain cinema shows how the production journeys of such films exemplify the principles of the supply chain whose core imperative is to nimbly and opportunistically manufacturing wherever is most amenable and efficient through extensive on site investigations and in depth interviews with film professionals kay dickinson delivers nuanced insight into working practices in the uk and the uae among the sites she examines is warner bros permanent base at leavesden studios near london from tax breaks designed to attract foreign projects to infrastructures logistical support and expertise offered she considers why hollywood giants elect to make more of their films in britain than in the usa dickinson goes on to show how the uk s ambitions to enlarge its creative economies has opened up a host of competitive advantages with british higher education increasingly fashioned to conform to the needs of border hopping enterprise thus generating a workforce keenly adapted to

the demands of blockbuster moviemaking

television is a massive industry in china yet fewer people are watching television screens this ground breaking study explores how television content is changing how the chinese government is responding to the challenges presented by digital media and how businesses are brokering alliances in both traditional and new media sectors

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

a stimulating overview of the intellectual arguments and critical debates involved in the study of british and irish cinemas british and irish film studies have expanded in scope and depth in recent years prompting a growing number of critical debates on how these cinemas are analysed contextualized and understood a companion to british and irish cinema addresses arguments surrounding film historiography methods of textual analysis critical judgments and the social and economic contexts that are central to the study of these cinemas twenty nine essays from many of the most prominent writers in the field examine how british and irish cinema have been discussed the concepts and methods used to interpret and understand british and irish films and the defining issues and debates at the heart of british and irish cinema studies offering a broad scope of commentary the companion explores historical cultural and aesthetic questions that encompass over a century of british and irish film studies from the early years of the silent era to the present day divided into five sections the companion discusses the social and cultural forces shaping british and irish cinema during different periods the contexts in which films are produced distributed and exhibited the genres and styles that have been adopted by british and irish films issues of representation and identity and debates on concepts of national cinema at a time when ideas of what constitutes both british and irish cinema are under question a companion to british and irish cinema is a valuable and timely resource for undergraduate and postgraduate students of film media and cultural studies and for those seeking contemporary commentary on the cinemas of britain and ireland

from the trailers and promos that surround film and television to the ads and brand videos that are sought out and shared promotional media have become

a central part of contemporary screen life promotional screen industries is the first book to explore the sector responsible for this thriving area of media production in a wide ranging analysis paul grainge and catherine johnson explore the intermediaries advertising agencies television promotion specialists movie trailer houses digital design companies that compete and collaborate in the fluid fast moving world of promotional screen work through interview based fieldwork with companies and practitioners based in the uk us and china promotional screen industries encourages us to see promotion as a professional and creative discipline with its own opportunities and challenges outlining how shifts in the digital media environment have unsettled the boundaries of promotion and content the authors provide new insight into the sector work strategies and imaginaries of contemporary screen promotion with case studies on mobile communication television film and live events this timely book offers a compelling examination of the industrial configurations and media forms such as ads apps promos trailers digital shorts branded entertainment and experiential media that define promotional screen culture at the beginning of the twenty first century

when the videocassette recorder was launched on the consumer market in the mid 1970s it transformed home entertainment bringing together complementary but also competing interests from the consumer electronics industry and the film television and other copyright industries video created a new sector of media business two decades later dvd reinvented video media for the digital age dvd provided consumers with an innovative form of entertainment technology and almost instantaneously became the catalyst for a huge boom in the video market although the vcr and dvd created major markets for video hardware and software the video business has been continually shaped by industry conflicts and tensions repeatedly the video market has become divided when faced with the introduction of competing formats easy reproduction of films and other works on cassette or disc made video software a lucrative market for the copyright industries but also intensified struggles to combat the effects of commercial piracy video and dvd industries examines the business of video entertainment and provides the first study looking at dvd from an industrial perspective detailing divisions in the video business the book outlines industry battles over incompatible formats from the betamax vhs war to competing laserdisc systems alternatives such as video compact disc or digital video express and the introduction of hddvd and blu ray high definition systems chapters also look at the formation of international markets in the globalization of video media the contradictory responses of the hollywood studios to video and dvd and the legal and technological measures taken to control industrialized video piracy

new screen ecology in india is an open access book that provides an in depth exploration of the digital transformation of the indian media industry smith mehta takes a deep dive into the world of social media platforms and their impact on contemporary film and television production arguing that they have fundamentally shifted the creator dynamics of these industries through first hand research with creators platform and portal executives and intermediaries

such as talent agents and multi channel networks mehta develops the concept of the new screen ecology he reveals how the indian screen industries are affected by the social relations between these agents and how industrial practices are blurring the amateur professional divide through creator and content interdependencies mehta goes beyond theoretical analysis by interrogating the production practices of 13 different platforms and portals including hotstar netflix youtube and tvfplay he analyses the extent to which they benefit from the lack of censorship and restrictive industrial practices that are characteristic of traditional media structures by doing so he provides a unique and insightful examination of the dynamics of digital transformation in the screen industries in a region specific context the ebook editions of this book are available open access under a cc by nc nd 4 0 licence on bloomsburycollections com this book has been published open access thanks to the financial support of the open access book fund of the university of groningen

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 bloomsbury publishing

overview of the european film industries in the context of the global business

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