

Current Research In Film Audiences Economics And Law Volume 3

[#film audience research](#) [#media economics](#) [#entertainment law](#) [#cinema studies](#) [#legal aspects of film](#)

This third volume presents cutting-edge research exploring the intricate connections between film audiences, industry economics, and legal frameworks. Delving into diverse topics, it offers critical insights for understanding the complex dynamics shaping the cinematic landscape, from viewer engagement and economic models to regulatory challenges and intellectual property within the global film sector.

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Current Research in Film

Twelve articles concentrating on research in three non-traditional aspects of film: the film audience, motion picture economics and legal concerns relevant to film as a mass medium. Annotation copyright Book News, Inc. Portland, Or.

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Current Research in Film

From reviews of the third edition: "Film Genre Reader III lives up to the high expectations set by its predecessors, providing an accessible and relatively comprehensive look at genre studies. The anthology's consideration of the advantages and challenges of genre studies, as well as its inclusion of various film genres and methodological approaches, presents a pedagogically useful overview." —Scope Since 1986, Film Genre Reader has been the standard reference and classroom text for the study of genre in film, with more than 25,000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles, action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

Current Research in Film

This volume examines the development of film and the film industry during the 1970s and the political and economic background that influenced it.

Current Research in Film

Steven Spielberg once said, "I like ideas, especially movie ideas, that you can hold in your hand. If a person can tell me the idea in twenty-five words or less, it's going to make a pretty good movie." Spielberg's comment embodies the essence of the high concept film, which can be condensed into one simple sentence that inspires marketing campaigns, lures audiences, and separates success from failure at the box office. This pioneering study explores the development and dominance of the high concept movie within commercial Hollywood filmmaking since the late 1970s. Justin Wyatt describes how box office success, always important in Hollywood, became paramount in the era in which major film studios passed into the hands of media conglomerates concerned more with the economics of filmmaking than aesthetics. In particular, he shows how high concept films became fully integrated with their marketing, so that a single phrase ("Just when you thought it was safe to go back in the water...") could sell the movie to studio executives and provide copy for massive advertising campaigns; a single image or a theme song could instantly remind potential audience members of the movie, and tie-in merchandise could generate millions of dollars in additional income.

Current Research in Film

This volume bridges the divide between film and media studies scholarship by exploring audience expectations of film and TV genre in the age of digital streaming, using qualitative thematic and quantitative data-driven analyses. Through four ground-breaking surveys of audience members and content creators, the authors have empirically determined what audiences expect of various genres, the extent to which these definitions match those of scholars and critics, and the overall variation and complexity of audience expectations in the age of media abundance. They also examine audience habits and preferences, drawing from both theory and original empirical analyses, with a view toward the implications for the moving image in a rapidly changing media environment. The book draws from the data to develop a number of new concepts, including genre repertoire, genre hybridity, audience interest maximization, and variety seeking, and a new stage of genre development, genre bending. It is an ideal resource for students and scholars interested in the symbiotic relationship between audiences and the moving image products they consume, as well as the way the current digital media environment has impacted our understanding of film and TV genres.

Film Genre Reader IV

This is the first book to provide a comprehensive and systematic account of the phenomenon of cinematic remaking. Drawing upon recent theories of genre and intertextuality, *Film Remakes* describes remaking as both an elastic concept and a complex situation, one enabled and limited by the interrelated roles and practices of industry, critics, and audiences. This approach to remaking is developed across three broad sections: the first deals with issues of production, including commerce and authors; the second considers genre, plots, and structures; and the third investigates issues of reception, including audiences and institutions.

Lost Illusions

How does the media shape and frame culture? How does media entertainment vary under different conditions of production and consumption? What types of meanings and ideologies do these modes of production convey and how do they change over time? How does media culture differ from other forms of recorded culture produced in nonindustrial settings? In *The Production of Culture*, the inaugural volume in the new *Foundations of Popular Culture*, Diana Crane argues that these are the kinds of questions with which social scientists should be concerned. She contends that recorded cultures simply cannot be understood apart from the contexts in which they are produced and consumed. A review and synthesis of the current media literature, Crane's work examines both the popular and elite levels of media production. This investigation allows readers to understand how the notion of production can change depending on the size of the audience and or the structure of the cultural industry.

High Concept

The four volumes of *Film Study* include a fresh approach to each of the basic categories in the original edition. Volume one examines the film as film; volume two focuses on the thematic approach to film; volume three draws on the history of film; and volume four contains extensive appendices listing film distributors, sources, and historical information as well as an index of authors, titles, and film personalities.

Audience Genre Expectations in the Age of Digital Media

This volume of specially commissioned work by experts in the field of film studies provides a comprehensive overview of the field. Its international and interdisciplinary approach will have a broad appeal to those interested in this multifaceted subject. Provides a major collection of specially commissioned work by experts in the field of film studies. Represents material under a variety of headings, including class, race, gender, queer theory, nation, stars, ethnography, authorship, and spectatorship. Offers an international approach to the subject, including coverage of topics such as genre, image, sound, editing, culture industries, early cinema, classical Hollywood, and TV relations and technology. Includes concise chapter-by-chapter accounts of the background and current approaches to each topic, followed by a prognostication on the future. Considers cinema studies in relation to other forms of knowledge, such as critical studies, anthropology, and literature.

Film Remakes

Bringing together the most important writings on television in theoretical, historical, empirical and political terms, from the USA and Europe, with significant coverage of other international works, this collection demonstrates television's global significance, as a field of study, to disciplines across both the humanities and social sciences.

The Production of Culture

First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Film Study

A study of sequel production within recent Hollywood and beyond in terms of its industrial, cultural and global implications.

A Companion to Film Theory

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.

Television

This volume identifies the question of artistic citizenship to explore civic identity. Featuring contributions from experts in the field, this book is indispensable to anyone involved in arts education or the creation of public policy for the arts.

Reception Study

"In Roadshow!, film historian Matthew Kennedy tells the fascinating story of the downfall of the big-screen musical in the late 1960s. It is a tale of revolutionary cultural change, business transformation, and artistic missteps, all of which led to the obsolescence of the roadshow, a marketing extravaganza designed to make a movie opening in a regional city seem like a Broadway premier. From Julie Andrews to Barbra Streisand, from Fred Astaire to Rock Hudson, Roadshow! offers a brilliant, gripping history of film musicals and their changing place in our culture."--

Film Sequels

Publisher description

Film Policy

Multinational media companies increasingly look to China as a highly important market for the future, but with what degree of confidence should they do so? Media in China is about a new kind of revolution in China - a revolution in which rapidly commercializing media industries confront slow-changing power relations between political, social and economic spheres. This interdisciplinary collection draws on the expertise of industry professionals, academic experts and cultural critics. It offers a variety of perspectives on audio-visual industries in the world's largest media market. In particular, the contributors examine television, film, music, commercial and political advertising, and new media such as the internet and multimedia. These essays explore evolving audience demographics, new patterns of media reception in regional centres, and the gradual internationalization of media content and foreign investment in China's broadcasting industries. This book will of use to students and professionals involved in media and communication, as well as anyone interested in contemporary China.

Artistic Citizenship

Genre and Hollywood provides a comprehensive introduction to the study of genre. In this important new book, Steve Neale discusses all the major concepts, theories and accounts of Hollywood and genre, as well as the key genres which theorists have written about, from horror to the Western. He also puts forward new arguments about the importance of genre in understanding Hollywood cinema. Neale takes issue with much genre criticism and genre theory, which has provided only a partial and misleading account of Hollywood's output. He calls for broader and more flexible conceptions of genre and genres, for more attention to be paid to the discourses and practices of Hollywood itself, for the nature and range of Hollywood's films to be looked at in more detail, and for any assessment of the social and cultural significance of Hollywood's genres to take account of industrial factors. In detailed, revisionist accounts of two major genres - film noir and melodrama - Neale argues that genre remains an important and productive means of thinking about both New and old Hollywood, its history, its audiences and its films.

Roadshow!

For several decades, cultural imperialism has been the dominant paradigm for conceptualizing, labeling, predicting, and explaining the effects of international television. It has been used as an unchallenged premise for numerous essays on the topic of imported television influence, despite the fact that the assumption of strong cultural influence is not necessarily reflected in the body of research

that exists within this field of study. In *The Impact of International Television: A Paradigm Shift*, editor Michael G. Elasmr and his contributors challenge the dominant paradigm of cultural imperialism, and offer an alternative paradigm with which to evaluate international or crossborder message influence. In this volume, Elasmr has collected original research from leading scholars working in the area of crossborder media influence, and contributes his own meta-analysis to examine what research findings actually show on the influences of crossborder messages. The contributions included here illustrate points, such as: the contentions of cultural imperialism and the context in which its assumptions emerged and developed; the complexities of the relationship between exposure to foreign television and its subsequent effects on local audience members; the applicability of quantitative methods to a topic commonly tackled using argumentation, critical theory, and other qualitative approaches; and the difficulty of achieving strong and homogenous effects. In bringing together the work of independent researchers, *The Impact of International Television: A Paradigm Shift* bridges over 40 years of research efforts focused on imported television influence, the results of which, as a whole, challenge the de facto strong and homogenous effects assumed by those who support the paradigm of cultural imperialism. The volume sets a theory-driven agenda of research and offers an alternative paradigm for the new generation of researchers interested in international media effects. As such, the volume is intended for scholars, researchers, and students in international and intercultural communication, cross-cultural communication, mass communication, media effects, media and society, and related areas. It will also be of great interest to academics in international relations, cross-cultural and social psychology, intergroup and international relations, international public opinion, and peace studies.

Five Films by Frederick Wiseman

One of the most influential thrillers in media history, *Jaws* first surfaced as a best-selling novel by first-time novelist Peter Benchley in 1974, followed by the 1975 feature film directed by Steven Spielberg at the beginning of his storied career. *Jaws* is often considered the first "blockbuster," and successive generations of filmmakers have cited it as formative in their own creative development. For nearly 50 years, critics and scholars have studied how and why this seemingly straightforward thriller holds such mass appeal. This book of original essays assembles a range of critical thought on the impact and legacy of the film, employing new perspectives--historical, cinematic, literary, scientific and environmental--while building on the insights of previous writers. While varying in focus, the essays in this volume all explore why *Jaws* was so successful in its time and how it remains a prominent storytelling influence well into the 21st century.

Media in China

This collection was inspired by the observation that film remakes offer us the opportunity to revisit important issues, stories, themes, and topics in a manner that is especially relevant and meaningful to contemporary audiences. Like mythic stories that are told again and again in differing ways, film remakes present us with updated perspectives on timeless ideas. While some remakes succeed and others fail aesthetically, they always say something about the culture in which—and for which—they are produced. Contributors explore the ways in which the fears of death, loss of self, and bodily violence have been expressed and then reinterpreted in such films and remakes as *Invasion of the Body Snatchers*, *Night of the Living Dead*, and *Dawn of the Dead*. Films such as *Rollerball*, *The Ring*, *The Grudge*, *The Great Yokai Wars*, and *Insomnia* are discussed as well because of their ability to give voice to collective anxieties concerning cultural change, nihilism, and globalization. While opening on a note that emphasizes the compulsion of filmmakers to revisit issues concerning fear and anxiety, this collection ends by using films like *Solaris*, *King Kong*, *Star Trek*, *Doom*, and *Van Helsing* to suggest that repeated confrontation with these issues allows the opportunity for creative and positive transformation.

Genre and Hollywood

A case history of the only American film under court-imposed restrictions for reasons other than obscenity or national security. *Titicut Follies* is an excoriating depiction of conditions in the Massachusetts Correctional Institution at Bridgewater, a prison-hospital for the criminally insane. The Commonwealth of Massachusetts took Wiseman to court, seeking to prevent the exhibition of *Titicut Follies* soon after its release in 1967. This account of the *Titicut Follies* case is based on ten years of research and relies on interviews, journalistic accounts, and especially on the legal record, including the *Commonwealth v. Wiseman* transcript, to describe the entire process of independent documentary filmmaking. The trials

of Titicut Follies raise crucial questions about the relation of social documentary to its subjects and audiences.

The Impact of International Television

Uniquely blending theories of literary and filmic intertextuality with issues of race and gender, and written by an experienced author trained both in early modern and film studies, this book can easily find its place in any syllabus in Shakespeare or in media studies, as well as in a wide range of cultural and literary courses.

This shark, swallow you whole

The first collection of essays devoted to the phenomenon of the film sequel.

Fear, Cultural Anxiety, and Transformation

Rather than write briefly about each of the many documentary films Wiseman has made over the past 20 years, Benson (rhetoric and communication arts and sciences, Pennsylvania State U.) and Anderson (communication, U. of Massachusetts-Amherst) choose a few representative examples. They interpret the films, look at the rhetorical structures, and explore the people and processes. The first edition was published in 1989. Annotation copyrighted by Book News, Inc., Portland, OR

Documentary Dilemmas

How do we choose what movies to go see? How do we process the sounds and images of those films? How do they influence our behaviors, attitudes and beliefs after we leave the theater? Using psychology theory, this book answers these questions while considering the effects of relatively permanent personality variables, our changeable moods and the people we are with in such scenarios. It also points out areas of the study in which further work is necessary and where new concepts, such as awe and aesthetic pleasure, may further understanding.

Shakespeare and the Cleopatra/Caesar Intertext

Amid the economic turmoil of the Great Depression, in 1929, Clarence Wemett, an upstate New York petroleum merchant, underwrote a craft shop bordering U.S. Route 20 and, a few years later, a different one 15 miles away. At precisely the wrong time for such things to happen, the improbable idea of selling discretionary goods targeted to a consumer market characterized by 25 percent unemployment at a rural highway's roadside achieved traction: the first shop was in business for a quarter century, the second for nearly 40 years. More significant than their surprising longevity is the shops' long-lasting contribution to a nascent, national movement that spans crafts personally created for individual use to the commercial work that sees craft elevated to a fine art—craft objects moved from pantry shelves to museum vitrines and craftworkers from hobbyists to professionals. The roadside shops introduced a business model that, 70 years later, is widely experienced on a very different but equally "super" highway, the Internet, and their story is a chapter in the pre-history of the modern crafts movement.

Second Takes

Why do so many of us enjoy being told frightening stories? What are some of the consequences that result from such exposure? In light of the considerable popularity of horror films over the last three decades, these questions have become the focus of growing attention for many scholars. However, research on audience preferences for, and reactions to, horror films has been performed eclectically by investigators from varied theoretical and methodological backgrounds. As a result, the information has not been effectively integrated. This volume was written to address this problem and to position the study of audience responses to frightening fiction as a significant research topic.

Reality Fictions

Addresses the important role of remakes in film culture, from early cinema to contemporary Hollywood.

The Psychology of Moviegoing

The advent of color, big musicals, the studio system, and the beginning of institutionalized censorship made the thirties the defining decade for Hollywood. The year 1939, celebrated as "Hollywood's

greatest year," saw the release of such memorable films as *Gone with the Wind*, *The Wizard of Oz*, and *Stagecoach*. It was a time when the studios exercised nearly absolute control over their product as well as over such stars as Bette Davis, Clark Gable, and Humphrey Bogart. In this fifth volume of the award-winning series *History of the American Cinema*, Tino Balio examines every aspect of the filmmaking and film exhibition system as it matured during the Depression era.

Tourists and Trade

Gomery (*The coming of sound to the American cinema*, 1975; *The Hollywood studio system*, 1986) draws upon his earlier work and that of other scholars to address the broader social functions of the film industry, showing how Hollywood adapted its business policies to diversity and change within American society. Includes 31 bandw photographs. Paper edition (unseen), \$15.95. Annotation copyrighted by Book News, Inc., Portland, OR

Horror Films

Explores how, since its apparent demise in the late fifties, the noir genre has been revitalized during the post-studio era.

Dead Ringers

What are the driving forces behind the film industry? How does the creative side gel with the business side? This book explores this fascinating industry in detail and answers the questions never-before answered. *The Motion Picture Mega Industry* is an in-depth exploration of the movie industry from the early developments to its current multi-billion dollar influence on today's society. Barry Litman has produced a truly unique text drawing on contributions from some of the top scholars in the field. The book examines the business of motion pictures; how the industry is structured; what ethics and morals are commonplace; the current issues that are affecting the motion picture industry today. It includes explicit chapters on conglomerates, mergers, copyright, censorship, and more. *Movie industry buffs*. Part of *The Allyn & Bacon Series in Mass Communication*

Grand Design

"Hollywood makes the most widely successful pleasure-giving artworks the world has ever known. The industry operates under the assumption that pleasurable aesthetic experiences, among huge populations, translate into box office success. With that goal in mind, Hollywood has systematized the delivery of aesthetic pleasure, packaging and selling it on a massive scale. In *Hollywood Aesthetic*, Todd Berliner accounts for the chief attraction of Hollywood cinema worldwide: its entertainment value. Analyzing Hollywood in the areas of narrative, style, ideology, and genre, *Hollywood Aesthetic* offers a comprehensive appraisal of the aesthetic design of American commercial cinema."--Publisher's description.

Shared Pleasures

Mean Streets and Raging Bulls