

Digital Disruption: Cinema Moves On-line



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St Andrews Film Studies

Digital Disruption Cinema Moves On Line

Mattias Frey



Digital Disruption Cinema Moves On Line:

Digital Disruption Dina Iordanova, Stuart Cunningham, 2012 Nobody knows anything said William Goldman of studio filmmaking This statement is proving increasingly apt as we begin to survey the radical changes that digital distribution together with the digitisation of production and exhibition is wreaking on global film circulation Will digital dissemination produce a massive disruption to the film industry as it did to mail delivery services bookselling and music distribution Is cinema about to move on line Digital Disruption Cinema Moves On line helps to make sense of what has happened in the short but turbulent history of on line distribution It provides a realistic assessment of the disruptions that moving from analogue dollars to digital cents has provoked in the film industry Looking closely at how the majors have dealt often unsuccessfully with these challenges it also pays equal attention to innovations and practices outside the mainstream Throughout it is alive to important entrepreneurial innovations showcasing the work of Mubi Jaman Withoutabox and IMDb Written by leading academic commentators who have followed the fortunes of world cinema closely and with passion together with experienced writers close to the fluctuating fortunes of the industry Digital Disruption Cinema Moves On line is an indispensable guide to the dramatic changes that film is currently experiencing It s hard to overstate the importance of this collection of essays Ever since digital technology began to transform the media landscape various self appointed pundits myself included have been predicting the final outcome with results that have ranged from a utopian belief that film is finally being democratised to various versions of the end of the cinema as we know it scenario Now at last we have what we needed some rigorous academic thinking on the subject combined with detailed analysis of what exactly is going on in the fast developing world of downloads streaming video and Swedish pirates The people who really need to read this book the Hollywood studios probably won t But anyone else remotely interested in the future of cinema should do so Nick Roddick Sight Sound s Mr Busy Digital Disruption is a must read for all researchers and practitioners interested in the changing shape and circulation of filmed content This book amounts to much more than the sum of its parts by addressing compelling and highly relevant areas of enquiry and employing fine research delivered in a transparent and accessible writing style Digital Disruption enables the reader to leap onto a fast moving train without being knocked off balance by the rush of the wind Highly recommended Angus Finney consultant and industry executive Film Business Academy London and author of The International Film Business A Market Guide beyond Hollywood

Online Film Production in China Using

Blockchain and Smart Contracts Patrice Poujol, 2019-03-04 This book explores the use of Blockchain and smart contract technologies to develop new ways to finance independent films and digital media worldwide Using case studies of Alibaba and in depth on set observation of a Sino US coproduction as well as research collected from urban China Hong Kong Europe and the USA Online Film Production in China Using Blockchain and Smart Contracts explores new digital platforms and what this means for the international production of creative works This research assesses the change in media consciousness from

young urban audiences their emergence as a potential participative and creative community within disintermediated decentralised and distributed crowdfunding and crowdsourcing models This research proposes solutions on how these young emerging local creative talents can be identified and nurtured early on particularly those who now produce creative and artistic audiovisual content whether these works are related to film Virtual Reality VR video game graphic novels or music Ultimately a new media content finance and production platform implementing blockchain is proposed to bring transparency in the film sector and open doors to emerging artists in digital media Appropriate for both professionals and academics in the film industry as well as computer science

Gatekeeping in the Evolving Business of Independent Film Distribution Roderik Smits, 2019-07-09 This book is about the business of distribution around which the international film business revolves Considering sales agents and distributors as primary gatekeepers the book examines the networks in which they operate how they operate how their practices have evolved and the power and control they exert over the business of independent film distribution Critically it also considers how they are affected by the powerful influence of Netflix and Amazon in the online era At a time of disruption and change to traditional business models and industry professions Roderik Smits argues that gatekeepers remain equally if not more crucial to the distribution and circulation of films in international markets **Film Marketing into the Twenty-First Century** Nolwenn Mingant, Cecilia Tirtaine, Joël Augros, 2019-07-25 How do you sell British humour to a French audience Could piracy actually be good for the film business Why are The Hobbit's revolutionary technologies not mentioned in some adverts Exploring these questions and many more Film Marketing into the Twenty First Century draws on insights from renowned film academics and leading industry professionals to chart the evolution of modern film marketing The first part of the book focuses on geographical considerations showing how marketers have to adapt their strategies locally as films travel across borders The second covers new marketing possibilities offered by the Internet as Vine Facebook and other participative websites open new venues for big distributors and independents alike Straddling practical and theoretical concerns and including case studies that take us from Nollywood to Peru this book provides an accessible introduction to the key issues at stake for film marketing in a global era **French and Spanish Queer Film** Chris Perriam, 2016-06-02 The book advances the current state of film audience research and of our knowledge of sexuality in transnational contexts by analysing how French LGBTQ films are seen in Spain and Spanish ones in France It studies films in various media and platforms and their reception across four languages Spanish French Catalan English and considers and engages with participants from across a range of digital and physical audience locations with a particular focus on festivals It examines films that chronicle the local in portraying national and sub national identities and draws on the regional global translating and transferring foreign models of non heterosexual experience No comparative and crosscutting study with audience research at its heart has yet been undertaken **International Film Festivals** Tricia Jenkins, 2018-09-20 More than 5 000 film festivals take place globally and many of these have only been established in the last two decades

International Film Festivals collects the leading scholarship on this increasingly prominent phenomenon from both historical and contemporary perspectives using diverse methods including archival research interviews and surveys and drawing widely from fields like sociology urban studies and film criticism to patent technology and history With contributors from across the world and covering the major festivals Cannes Venice Toronto Berlin as well as niche genre and online film festivals this book is an authoritative and exemplary guide to the evolution of these key sites for film distribution exhibition and reception Chapters unravel topics such as the relationship between corporations and festivals the soft power function they can perform for their host nations and the changing identities of audiences on arrival at and during exploration of a given festival venue Tricia Jenkins edited volume reconceives the film festival for the global digital age whilst drawing out its historic importance and ultimately makes a major intervention in film festival studies as well as film and cultural studies more widely

The International Film Business Angus Finney, 2014-10-10 The International Film Business examines the independent film sector as a business and addresses the specific skills and knowledge it demands It describes both the present state of the industry the significant digital and social media developments that are continuing to take place and what changes these might effect The International Film Business describes and analyses the present structure of the film industry as a business with a specific focus on the film value chain discusses and analyses current digital technology and how it potentially may change the structure and opportunities offered by the industry in the future provides information and advice on the different business and management skills and strategies includes case studies on a variety of films including The Guard 2011 The King s Speech 2010 The Best Exotic Marigold Hotel 2012 Cloverfield 2008 Pobby Dangan aka Opal Dream 2005 Confessions of a Dangerous Mind 2002 The Reckoning 2002 and The Mother 2003 and company case studies on Pixar Renaissance Redbus and Zentropa Further case studies on films that failed to go into production include Neil LaBute s Vapor and Terry Gilliam s Good Omens Taking an entrepreneurial perspective on what future opportunities will be available to prepared and informed students and emerging practitioners this text includes case studies that take students through the successes and failures of a variety of real film companies and projects and features exclusive interviews with leading practitioners in all sectors of the industry from production to exhibition

Contemporary British Horror Cinema Walker Johnny Walker, 2015-10-01 Combining industrial research and primary interview material with detailed textual analysis Contemporary British Horror Cinema looks beyond the dominant paradigms which have explained away British horror in the past and sheds light on one of the most dynamic and distinctive yet scarcely talked about areas of contemporary British film production Considering high profile theatrical releases including The Descent Shaun of the Dead and The Woman in Black as well as more obscure films such as The Devil s Chair Resurrecting the Street Walker and Cherry Tree Lane Contemporary British Horror Cinema provides a thorough examination of British horror film production in the twenty first century

Video Theory Andreas Treske, 2015-04-15 Video is a part of everyday life comparable to driving a car or taking a shower It is nearly

omnipresent available on demand and attached to nearly anything anywhere Online Video became something vital and independent With all the video created by the cameras around us constantly uploading sharing linking and relating a blue ocean is covering our planet an ocean of video What might look as bluish noise and dust from the far outside might embed beautiful and fascinating living scapes of moving images objects constantly changing re arranging assembling evolving collapsing but never disappearing a real cinema Andreas Treske describes and theorizes these objects formerly named video their forms behaviours and properties Film Quarterly Fall 2014 B. Ruby Rich,2014-10-14 Film Quarterly has published substantial peer reviewed writing on cinema and media for nearly sixty years earning a reputation as the most authoritative academic film journal in the United States as well as an important English language voice of cinema studies abroad

Provocateurs and Provocations Maria San Filippo,2021-02-02 Twenty first century media has increasingly turned to provocative sexual content to generate buzz and stand out within a glut of programming New distribution technologies enable and amplify these provocations and encourage the branding of media creators as provocateurs known for challenging sexual conventions and representational norms While such strategies may at times be no more than a profitable lure the most probing and powerful instances of sexual provocation serve to illuminate question and transform our understanding of sex and sexuality In Provocateurs and Provocations award winning author Maria San Filippo looks at the provocative in films television series web series and videos entertainment industry publicity materials and social media discourses and explores its potential to create alternative even radical ways of screening sex Throughout this edgy volume San Filippo reassesses troubling texts and divisive figures examining controversial strategies from real sex scenes to scandalous marketing campaigns to full frontal nudity to reveal the critical role that sexual provocation plays as an authorial signature and promotional strategy within the contemporary media landscape Screen Comedy and Online Audiences Inger-Lise Kalviknes Bore,2017-06-14 The question of why we laugh or don t laugh has intrigued scholars since antiquity This book contributes to that debate by exploring how we evaluate screen comedy What kinds of criteria do we use to judge films and TV shows that are meant to be funny And what might that have to do with our social and cultural backgrounds or with wider cultural ideas about film TV comedy quality and entertainment The book examines these questions through a study of audience responses posted to online facilities such as Twitter Facebook review sites blogs and message boards Bore s analysis of these responses considers a broad range of issues including how audiences perceive the idea of national comedy what they think of female comedians how they evaluate romcoms sitcoms and web comedy what they think is acceptable to joke about what comedy fans get excited about how fans interact with star comedians and what comedy viewers really despise The book demonstrates some of the ways in which we can adapt theories of humour and comedy to examine the practices of contemporary screen audiences while offering new insights into how they negotiate the opportunities and constrictions of different online facilities to share their views and experiences **World Cinema On Demand** Stefano

Baschiera, Alexander Fisher, 2022-05-05 *World Cinema on Demand* brings together diverse contributions by leading film and media scholars to examine world cinema's dialogue with the transformations that took place during 2010-2014 engaging directly with ongoing debates surrounding national cinema, transnational identity and cultural globalization as well as ideas about genre fandom and cinephilia. The contributions look at individual national patterns of online distribution engaging with archives, SVODs and torrent communities. The essays also investigate the cross-cultural presence of world cinema in non-domestic online markets such as Europe's, for example. As a result, the volume sheds light on geo-politically specific issues of film circulation, consumption and preservation within a range of culturally diverse filmmaking contexts including case studies from India, Nigeria, Mexico and China. In this way, the collection maps the impact of different online formats of distribution in the understanding of World Cinema, underlining the links between distribution and media provisions as well as engaging with new forms of intermediation.

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.

Rethinking Film Festivals in the Pandemic Era and After Marijke de Valck, Antoine Damiens, 2023-02-05 This is an open access book. This edited collection aims to document the effects of Covid-19 on film festivals and to theorize film festivals in the age of social distancing. To some extent, this crisis begs us to consider what happens when festivals can't happen while films have found new temporary channels of distribution, most often in the forms of digital releases. The festival format appears particularly vulnerable in pandemic times. Imperfect measures such as the move to a digital format cannot recapture the communal experience at the very core of festivals. Given the global nature of the pandemic and the diversity of the festival phenomenon, this book features a wide range of case studies and analytical frameworks. With contributors including established scholars and frontline festival workers, the book is conceived as both a theoretical endeavour and a practical exploration of festival organizing in pandemic times.

Popular Ethiopian Cinema Michael W. Thomas, 2022-09-08 This book shines much needed light on the history, structures and films of the Amharic film industry in Ethiopia. Focusing on the rise of the industry from 2002 until today and embedded in archival, ethnographic and textual research methods, this book offers a sustained and detailed appreciation of Amharic language cinema. Michael Thomas considers *fiker* (love) as an organising principle in national Ethiopian culture and, by extension, Amharic cinema. Placing *fiker* as central to understanding Amharic film genres also illuminates the continuous

negotiations at play between romantic familial patriotic and spiritual notions of love in these films Thomas considers the production and exhibition of films in Ethiopia charting fluctuations and continuities between the past and the present Having done so he offers detailed textual readings of films identifying important junctures in the industry's development and the emergence of new genres The findings of the book detail the affective characteristics that delineate most Amharic genres and the role culturally specific concepts such as *fiker* play in maintaining the relevance of commercial cinemas reliant on domestic audiences

Netflix Recommends Mattias Frey, 2021-10-05 Introduction Why we need film and series suggestions How algorithmic recommender systems work Cracking the code part I developing Netflix's recommendation algorithms Cracking the code part II unpacking Netflix's myth of big data How real people choose films and series Afterword robot critics vs human experts Appendix designing the empirical audience study

Besides the Screen V. Crisp, G. Menotti Gonring, R C Jasper, 2015-01-16 New media technologies impact cinema well beyond the screen This volume speculates about the changes in modes of accessing distributing storing and promoting moving images and how they might affect cinematographic experience economy and historiography

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

MUBI and the Curation Model of Video on Demand Mattias Frey, 2021-08-12 Subscription video on demand SVOD represents the fastest growing means to consume films and series Although market leaders Netflix and Amazon Prime have received much scholarly attention for the way that they use algorithms and big data to connect users to content there is another significant relatively unexamined model curation style services such as BFI Player IFC Unlimited the Criterion Channel or MUBI the latter which forms the focus of this book claims to be the world's most subscribed independent video on demand service These platforms take advantage of common anxieties about algorithms cultural surplus and filter bubbles to promote discovery human generated recommendations and quality over quantity of content Deploying an original holistic methodology that includes analysis of technological affordances marketing rhetoric business models interviews with company executives and a qualitative audience study this book critically analyses MUBI as a way to understand this particular mode of content aggregation cultural recommendation choice architecture and community building Curation services

address a real but decidedly circumscribed gap in the market Ultimately MUBI offers film media and business scholars an instructive example of the fate of art cinema and media diversity in a digital culture increasingly dominated by a few giant tech companies

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