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Indie Cinema Online - Sarah E.S. Sinwell 2020-08-14
Indie Cinema Online investigates the changing nature of contemporary American independent cinema in an era of media convergence. Focusing on the ways in which modes of production, distribution, and exhibition are shifting with the advent of online streaming, simultaneous release strategies, and web series, this book analyzes sites such as

SundanceTV, YouTube, Netflix, Hulu, and other online spaces as a means of redefining independent cinema in a digital era. Analyzing the intersections among cinema studies, cultural studies, and new media studies within contemporary convergence culture, author Sarah E.S. Sinwell looks at sites of media convergence that are often ignored within most studies of digital media. Emphasizing the ways in which the forms and technologies of

media culture have changed during the age of convergence, this book analyzes contemporary production, distribution, and exhibition practices as a means of examining the changing meanings of independent cinema within digital culture. *The Production of Global Web Series in a Networked Age* - Guy Healy 2022-02-25 This book tells the story of diverse online creators - women, ethnic and racial minorities, queer folk and those from hardscrabble backgrounds - producing low budget, high cultural impact web-series which have disrupted longstanding white male domination of the film and TV industries. Author Guy Healy addresses four burning problems faced by creators in the context of digital disruption (along with potential solutions), namely: the sustainability of monetizing digital content and the rising possibility of middle-class artistic careers; algorithmic volatility; the difficulty of finding people to share jealously guarded

industry knowledge as traditional craft-based mentoring and expertise-sharing mechanisms break down; and the lack of diversity and authenticity in high-profile storytelling. It includes nine case studies, five drawn from a second wave of outstanding YouTube-developed talent, transitioning to longer form narrative, most collaborating with established TV producers working across the divide between online and established television culture, and all from under-represented and/or minority backgrounds. The balance are film-school and industry professionals leveraging YouTube in the same way, including two Writers Guild of America new media award-winners. These storytellers leverage their social networks and chase sustainable careers by reaching audiences of subscription video-on-demand platforms and mainstream online broadcast in Australia and North America. *The Production of Global Web-Series in a Networked Age* is

the first longitudinal study of this historic rapprochement between online and television cultures. Four of the cases are in Emmy-winning contexts, and one in an Emmy nominated context. Covering 2005–2021, the book reveals distinctive new forms of screen industry convergence with profound implications for creators' careers, the screen industry in general, new media theory, and broader cultural and social change. It is essential reading for students, academics and industry professionals working on the production and distribution of web series.

Indie, Inc. - Alisa Perren
2012-05-15

Indie, Inc. surveys Miramax's evolution from independent producer-distributor to studio subsidiary, chronicling how one company transformed not just the independent film world but the film and media industries more broadly. Miramax's activities had an impact on everything from film festival practices to marketing strategies, talent development to awards campaigning. Case

studies of key films, including *The Piano*, *Kids*, *Scream*, *The English Patient*, and *Life is Beautiful*, reveal how Miramax went beyond influencing Hollywood business practices and motion picture aesthetics to shaping popular and critical discourses about cinema during the 1990s ... [and] looks at the range of Miramax-released genre films, foreign-language films, and English-language imports released over the course of the decade.

The Sound of Musicals -

Steven Cohan 2017-10-07

Despite having had its obituary written many times, the movie musical remains a flourishing twenty-first century form, and as this volume demonstrates, one that exists far beyond the confines of Broadway and Hollywood. *The Sound of Musicals* examines the films, stars, issues and traditions of the genre from the 1930s to the present day. Featuring sixteen original essays by leading international scholars, this illuminating collection addresses the complex history and global

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variety of the movie musical, and considers the delight and passionate engagement that musicals continue to inspire in audiences around the world. The contributors address key issues for understanding the movie musical: questions of genre and generic traditions; questions of history, bringing fresh perspectives to a consideration of Classical Hollywood musicals; and the musical beyond Hollywood, looking at alternatives to the Hollywood model from the 'New Hollywood' and American independent cinema to Bollywood and other national musical traditions. Individual chapters consider key musical stars such as Frank Sinatra, Julie Andrews and Barbra Streisand; film-makers including Robert Altman and Christophe Honoré, and classic musicals such as *South Pacific* (1958) and *Hairspray* (1988). In his introduction to the volume, Steven Cohan addresses the significance and enduring appeal of this multi-faceted genre, and considers its recent renaissance with

movies such as the High School Musical franchise, and the success of the television series *Glee*.

Latino TV - Mary Beltrán
2022-01-25

"This book surveys the history of Latina and Latino depictions, narratives, and authorship in U.S. English-language television since the 1950s, with a focus on the navigations and impact of Latina/o series writers and creators as they have been able to enter the industrial landscape in recent decades. Based on archival research, interviews with dozens of media professionals who worked on or performed in these series, textual analysis of available episodes and promotional materials, and analysis of news media coverage, the chapters examine Latina/o representation in children's television Westerns in the 1950s, in Chicana/o and Puerto Rican activist-led public affairs series in the 1970s, in sitcoms from the 1970s through the 2010s, including many considered "failed," and in

Latina and Latino-led series in the 2000s and 2010s on broadcast, cable, and streaming outlets, including George Lopez, Ugly Betty, One Day at a Time, and Vida. These series and their creators and writers are explored in relation to the social and political contexts of these junctures in U.S. and Latina/o history and to the evolving industry with respect to whether Latina/o creatives were allowed entrée and to the cultural climate for writers and other creative professionals working in television development and production. As such, it also highlights how television has been key to both the marginalization and to the incremental growth of Latina/o cultural citizenship in the United States, as well as how Latina/o creative professionals are gaining numbers and agency within the television industry and are continuing to push to be able to produce and share their stories"--

From Networks to Netflix -

Derek Johnson 2022-07-26

Now in a second edition, this

textbook surveys the channels, platforms, and programming through which television distribution operates, with a diverse selection of contributors providing thorough explorations of global media industries in flux. Even as legacy media industries experience significant disruption in the face of streaming and online delivery, the power of the television channel persists. Far from disappearing, television channels have multiplied and adapted to meet the needs of old and new industry players alike. Television viewers now navigate complex choices among broadcast, cable, and streaming services across a host of different devices. From Networks to Netflix guides students, instructors, and scholars through that complex and transformed channel landscape to reveal how these industry changes unfold and why they matter. This second edition features new players like Disney+, HBO Max, Crunchyroll, Hotstar, and more, increasing attention to

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TV services across the world. An ideal resource for students and scholars of media criticism, media theory, and media industries, this book continues to offer a concrete, tangible way to grasp the foundations of television—and television studies—even as they continue to be rewritten.

Popular Cinema and Politics in South India - S. Rajanayagam
2015-06-12

This work breaks new ground in the understanding of South Indian cinema and politics. Through incisive analysis and original concepts it illustrates the private, public and cinematic personas of MGR and Rajinikanth. It challenges the popular and scholarly myths surrounding them and shows the constant negotiation of their on-screen and off-screen identities. The book revisits the entire political history of post-Independent Tamil Nadu through its cinema, and presents a refreshing psycho-political and cultural map of contemporary South India. This absorbing volume will be an important

read for scholars, teachers and students of film studies, culture and media studies, and politics, especially those interested in South India.

The Cinema Book - Bloomsbury Publishing 2019-07-25

The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

Milkyway Image - Yi Sun
2021

This book adopts an integrative research framework that primarily combines industrial and discourse analysis to investigate the company

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Milkyway Image, drawing upon literature that studies film studios and the practices of film production, distribution, and reception. The history of the Hong Kong-based film production company Milkyway Image from its founding in 1996 to the present exemplifies the metamorphosis of the post-return Hong Kong film industry to an era characterised by Hong Kongs integration into a Chinese national context and the transnationalisation of world cinema. It shows that contemporary Hong Kong cinemas transition resists a monolithic chronicle and instead represents a narrative combining the perspectives of different interest groups and a complex process of compliance and resistance, negotiation and contestation. The meaning of Milkyways films shifts as they are circulated across cultures and viewed within diverse frameworks, and our understanding of Hong Kong cinema is subject to varying contexts and historical configurations. For researchers in film and media studies and

those who have a general interest in Hong Kong cinema, Asian cinema, or contemporary film culture, this book reveals how a variety of industry and cultural bodies have become co-creators of meaning for a film production house, and how the company operates as a co-creator of the discourse that surrounds it. .

American Independent Cinema - Geoff King 2013

Edited and written by leading authors in the field, this book offers an examination of American independent cinema through four sections that range in focus from broad definitions to close focus on particular manifestations of independence.

India's New Independent Cinema - Ashvin Immanuel Devasundaram 2016-06-10

This is the first-ever book on the rise of the new wave of independent Indian films that is revolutionising Indian cinema. Contemporary scholarship on Indian cinema so far has focused asymmetrically on Bollywood—India's dominant

cultural export. Reversing this trend, this book provides an in-depth examination of the burgeoning independent Indian film sector. It locates the new 'Indies' as a glocal hybrid film form—global in aesthetic and local in content. They critically engage with a diverse socio-political spectrum of 'state of the nation' stories; from farmer suicides, disenfranchised urban youth and migrant workers to monks turned anti-corporation animal rights agitators. This book provides comprehensive analyses of definitive Indie new wave films including *Peepli Live* (2010), *Dhobi Ghat* (2010), *The Lunchbox* (2013) and *Ship of Theseus* (2013). It explores how subversive Indies, such as polemical postmodern rap-musical *Gandu* (2010) transgress conventional notions of 'traditional Indian values', and collide with state censorship regulations. This timely and pioneering analysis shows how the new Indies have emerged from a middle space between India's globalising present and traditional past. This book draws on in-depth

interviews with directors, actors, academics and members of the Indian censor board, and is essential reading for anyone seeking an insight into a current Indian film phenomenon that could chart the future of Indian cinema.

Keywords for Media Studies

- Laurie Ouellette 2017-03-14
The Essential vocabulary of Media Studies Keywords for Media Studies introduces and aims to advance the field of critical media studies by tracing, defining, and problematizing its established and emergent terminology. The book historicizes thinking about media and society, whether that means noting a long history of "new media," or tracing how understandings of media "power" vary across time periods and knowledge formations. Bringing together an impressive group of established scholars from television studies, film studies, sound studies, games studies, and more, each of the 65 essays in the volume focuses on a critical concept, from "fan" to "industry," and

"celebrity" to "surveillance." Keywords for Media Studies is an essential tool that introduces key terms, research traditions, debates, and their histories, and offers a sense of the new frontiers and questions emerging in the field of media studies.

[Follow Your Interests to Find the Right College](#) - Janet Mathers 2016

Indie, Inc. - Alisa Perren
2012-05-15

During the 1990s, films such as *sex, lies, and videotape*, *The Crying Game*, *Pulp Fiction*, *Good Will Hunting*, and *Shakespeare in Love* earned substantial sums at the box office along with extensive critical acclaim. A disproportionate number of these hits came from one company: Miramax. *Indie, Inc.* surveys Miramax's evolution from independent producer-distributor to studio subsidiary, chronicling how one company transformed not just the independent film world but the film and media industries more broadly. As Alisa Perren

illustrates, Miramax's activities had an impact on everything from film festival practices to marketing strategies, talent development to awards campaigning. Case studies of key films, including *The Piano*, *Kids*, *Scream*, *The English Patient*, and *Life Is Beautiful*, reveal how Miramax went beyond influencing Hollywood business practices and motion picture aesthetics to shaping popular and critical discourses about cinema during the 1990s. *Indie, Inc.* does what other books about contemporary low-budget cinema have not—it transcends discussions of “American indies” to look at the range of Miramax-released genre films, foreign-language films, and English-language imports released over the course of the decade. The book illustrates that what both the press and scholars have typically represented as the “rise of the American independent” was in fact part of a larger reconfiguration of the media industries toward niche-oriented products.

Educational Television in India - Shahid Rasool 2012

Industrial Approaches to Media - Matthew Freeman 2016-10-19

This guidebook, aimed at those interested in studying media industries, provides direction in ways best suited to collaborative dialogue between media scholars and media professionals. While the study of media industries is a focal point at many universities around the world - promising, as it might, rich dialogues between academia and industry - understandings of the actual methodologies for researching the media industries remain vague. What are the best methods for analysing the workings of media industries - and how does one navigate those methods in light of complex deterrents like copyright and policy, not to mention the difficulty of gaining access to the media industries? Responding to these questions, *Industrial Approaches to Media* offers practical, theoretical,

and ethical principles for the field of media industry studies, providing its first full methodological exploration. It features key scholars such as Henry Jenkins, Michele Hilmes, Paul McDonald and Alisa Perren.

Cinema and the Sandinistas - Jonathan Buchsbaum 2003-10
Following the Sandinista Revolution in 1979, young bohemian artists rushed to the newly formed Nicaraguan national film institute INCINE to contribute to "the recovery of national identity" through the creation of a national film project. Over the next eleven years, the filmmakers of INCINE produced over seventy films—documentary, fiction, and hybrids—that collectively reveal a unique vision of the Revolution drawn not from official FSLN directives, but from the filmmakers' own cinematic interpretations of the Revolution as they were living it. This book examines the INCINE film project and assesses its achievements in recovering a Nicaraguan national identity through the

creation of a national cinema. Using a wealth of firsthand documentation—the films themselves, interviews with numerous INCINE personnel, and INCINE archival records—Jonathan Buchsbaum follows the evolution of INCINE's project and situates it within the larger historical project of militant, revolutionary filmmaking in Latin America. His research also raises crucial questions about the viability of national cinemas in the face of accelerating globalization and technological changes which reverberate far beyond Nicaragua's experiment in revolutionary filmmaking.

Veni, Vidi, Video - Frederick Wasser 2001

Chronicles the rise of home video as a mass medium and the changes it has caused throughout the film industry since the mid-1970s.

Media Industries - Media Industries Collective
2016-05-11

This collection offers perspectives and insights from leading scholars across the

field of media industry studies. Media Industries is a peer-reviewed, multi-media, open-access online journal that supports critical studies of media industries and institutions worldwide. We invite contributions that range across the full spectrum of media industries, including film, television, internet, radio, music, publishing, gaming, advertising, and mobile communications. The journal's authors are encouraged to explore a range of industry-related processes, such as production, distribution, infrastructure, policy, exhibition, and retailing. Contemporary or historical studies may explore industries individually or examine inter-medial relations between industrial sectors employing qualitative, quantitative, or mixed methodologies; of primary importance is that submissions adopt a critical perspective. This book collects Media Industries Volume 1 Issues #1-3, featuring essays by members of our esteemed editorial board.

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Stranger Than Paradise - Jamie Sexton 2018-04-24

A low-budget breakout film that wowed critics and audiences on its initial release, *Stranger Than Paradise* would prove to be a seminal film in the new American independent cinema movement and establish its director, Jim Jarmusch, as a hip, cult auteur. Taking inspiration from 1960s underground filmmaking, international art cinema, genre cinema, and punk culture, Jarmusch's film provides a bridge between midnight movie features and a new mode of quirky, offbeat independent filmmaking. This book probes the film's production history, initial reception, aesthetics, and legacy in order to understand its place within the cult film canon. In examining the film's cult pedigree, it explores a number of threads that fed into the film—including New York downtown culture of the early 1980s and Jarmusch's involvement in music—as well as reflecting on how the film's status has developed alongside

Jarmusch's subsequent output and reputation.

Production Studies, The Sequel! - Miranda Banks 2015-07-03

Production Studies, The Sequel! is an exciting exploration of the experiences of media workers in local, global, and digital communities—from prop-masters in Germany, Chinese film auteurs, producers of children's television in Qatar, Italian radio broadcasters, filmmakers in Ethiopia and Nigeria, to seemingly-autonomous Twitterbots. Case studies examine international production cultures across five continents and incorporate a range of media, including film, television, music, social media, promotional media, video games, publishing and public broadcasting. Using the lens of cultural studies to examine media production, *Production Studies, The Sequel!* takes into account transnational production flows and places production studies in conversation with other major areas of media scholarship

including audience studies, media industries, and media history. A follow-up to the successful *Production Studies*, this collection highlights new and important research in the field, and promises to generate continued discussion about the past, present, and future of production studies.

The Writers - Miranda J.

Banks 2015-01-14

Screenwriters are storytellers and dream builders. They forge new worlds and beings, bringing them to life through storylines and idiosyncratic details. Yet up until now, no one has told the story of these creative and indispensable artists. *The Writers* is the only comprehensive qualitative analysis of the history of writers and writing in the film, television, and streaming media industries in America. Featuring in-depth interviews with over fifty writers—including Mel Brooks, Norman Lear, Carl Reiner, and Frank Pierson—*The Writers* delivers a compelling, behind-the-scenes look at the role and rights of writers in Hollywood

and New York over the past century. Granted unprecedented access to the archives of the Writers Guild Foundation, Miranda J. Banks also mines over 100 never-before-published oral histories with legends such as Nora Ephron and Ring Lardner Jr., whose insight and humor provide a window onto the enduring priorities, policies, and practices of the Writers Guild. With an ear for the language of storytellers, Banks deftly analyzes watershed moments in the industry: the advent of sound, World War II, the blacklist, ascension of television, the American New Wave, the rise and fall of VHS and DVD, and the boom of streaming media. *The Writers* spans historical and contemporary moments, and draws upon American cultural history, film and television scholarship and the passionate politics of labor and management. Published on the sixtieth anniversary of the formation of the Writers Guild of America, this book tells the story of the triumphs and

struggles of these vociferous and contentious hero-makers. **Hollywood Shutdown** - Kate Fortmueller 2021-07-20

By March 2020, the spread of COVID-19 had reached pandemic proportions, forcing widespread shutdowns across industries, including Hollywood. Studios, networks, production companies, and the thousands of workers who make film and television possible were forced to adjust their time-honored business and labor practices. In this book, Kate Fortmueller asks what happened when the coronavirus closed Hollywood. **Hollywood Shutdown** examines how the COVID-19 pandemic affected film and television production, influenced trends in distribution, reshaped theatrical exhibition, and altered labor practices. From January movie theater closures in China to the bumpy September release of *Mulan* on the Disney+ streaming platform, Fortmueller probes various choices made by studios, networks, unions and guilds, distributors, and

exhibitors during the evolving crisis. In seeking to explain what happened in the first nine months of 2020, this book also considers how the pandemic will transform Hollywood practices in the twenty-first century.

Social Media in South India
- Shriram Venkatraman
2017-06-09

One of the first ethnographic studies to explore use of social media in the everyday lives of people in Tamil Nadu, *Social Media in South India* provides an understanding of this subject in a region experiencing rapid transformation. The influx of IT companies over the past decade into what was once a space dominated by agriculture has resulted in a complex juxtaposition between an evolving knowledge economy and the traditions of rural life. While certain class tensions have emerged in response to this juxtaposition, a study of social media in the region suggests that similarities have also transpired, observed most clearly in the blurring of

boundaries between work and life for both the old residents and the new. Venkatraman explores the impact of social media at home, work and school, and analyses the influence of class, caste, age and gender on how, and which, social media platforms are used in different contexts. These factors, he argues, have a significant effect on social media use, suggesting that social media in South India, while seeming to induce societal change, actually remains bound by local traditions and practices.

New Wave, New Hollywood -

Gregory Frame 2021-09-23

As a period of film history, The American New Wave (ordinarily understood as beginning in 1967 and ending in 1980) remains a preoccupation for scholars and audiences alike. In traditional accounts, it is considered to be bookended by two periods of conservatism, and viewed as a (brief) period of explosive creativity within the Hollywood system. From Bonnie and Clyde to Heaven's Gate, it produced

films that continue to be watched, discussed, analysed and poured over. It has, however, also become rigidly defined as a cinema of director-auteurs who made a number of aesthetically and politically significant films. This has led to marginalization and exclusion of many important artists and filmmakers, as well as a temporal rigidity about what and who is considered part of the 'New Wave proper'. This collection seeks to reinvigorate debate around this area of film history. It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the 'legacy' of the New Wave. Thanks to important new work that questions received scholarly wisdom, reveals previously marginalised filmmakers (and the films they made), considers new genres, personnel, and films under the banner of 'New Wave, New Hollywood', and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention, New

Wave, New Hollywood: Reassessment, Recovery, Legacy looks to begin a new discussion about Hollywood cinema after 1967.

La India María - Seraina Rohrer 2017-12-20

La India María—a humble and stubborn indigenous Mexican woman—is one of the most popular characters of the Mexican stage, television, and film. Created and portrayed by María Elena Velasco, La India María has delighted audiences since the late 1960s with slapstick humor that slyly critiques discrimination and the powerful. At the same time, however, many critics have derided the iconic figure as a racist depiction of a negative stereotype and dismissed the India María films as exploitation cinema unworthy of serious attention. By contrast, La India María builds a convincing case for María Elena Velasco as an artist whose work as a director and producer—rare for women in Mexican cinema—has been widely and unjustly overlooked. Drawing on extensive

interviews with Velasco, her family, and film industry professionals, as well as on archival research, Seraina Rohrer offers the first full account of Velasco's life; her portrayal of La India María in vaudeville, television, and sixteen feature film comedies, including *Ni de aquí, ni de allá* [Neither here, nor there]; and her controversial reception in Mexico and the United States. Rohrer traces the films' financing, production, and distribution, as well as censorship practices of the period, and compares them to other Mexploitation films produced at the same time. Adding a new chapter to the history of a much-understudied period of Mexican cinema commonly referred to as "la crisis," this pioneering research enriches our appreciation of Mexploitation films.

[Piracy in the Indian Film Industry](#) - Arul George Scaria 2014-05-15

"Provides insights into the copyright law by analysing the social, cultural, historical,

legal, and economic dimensions of copyright piracy in the Indian film industry"--

Digital Media Distribution - Paul McDonald 2021-09-07

"This book examines the current state of global media distribution today, including legacy and born-digital media industries, and the social, cultural, and economic impact of the digital distribution ecosystem"--

Beyond the Bottom Line -

Andrew Spicer 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.

Cumulative List of Organizations Described in Section 170 (c) of the Internal Revenue Code of 1954 - United States. Internal Revenue Service 1984

High Concept - Justin Wyatt 2010-07-22

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.

The Independent Film & Video Monthly - 2004

The Routledge Companion to Media Fandom - Melissa A. Click 2017-11-03

The field of fan studies has seen exponential growth in recent years and this companion brings together an internationally and interdisciplinarily diverse group of established scholars to reflect on the state of the field and to point to new research directions. Engaging an impressive array of media texts and formats and incorporating a variety of methodologies, this collection is organized into six main sections: methods and ethics, technologies and practices, identities, race and transcultural fandom, industry, and futures. Each section concludes with a conversation among some of the field's leading scholars and industry insiders to address a wealth of questions relevant to each section topic.

Hollywood's Indies - Yannis Tzioumakis 2013-08-12

Hollywood's Indies offers an in depth examination of the phenomenon of the classics divisions by tracing its history since the establishment of the first specialty label in 1980.

The Routledge Companion to Media Industries - Paul

McDonald 2021-09-30

Bringing together 49 chapters from leading experts in media industries research, this major collection offers an authoritative overview of the current state of scholarship while setting out proposals for expanding, re-thinking and innovating the field. Media industries occupy a central place in modern societies, producing, circulating, and presenting the multitude of cultural forms and experiences we encounter in our daily lives. The chapters in this volume begin by outlining key conceptual and critical perspectives while also presenting original interventions to prompt new lines of inquiry. Other chapters then examine the impact of digitalization on the media industries, intersections

formed between industries or across geographic territories, and the practices of doing media industries research and teaching. General ideas and arguments are illustrated through specific examples and case studies drawn from a range of media sectors, including advertising, publishing, comics, news, music, film, television, branded entertainment, live cinema experiences, social media, and music video. Making a vital and significant contribution to media research, this volume is essential reading for students and academics seeking to understand and evaluate the work of the media industries.

Perverse Spectators - Janet Staiger 2000-07

The thesis of this collection of a dozen essays written by Staiger (communication, U. of Texas-Austin) since *Interpreting Films: Studies in the Historical Reception of American Cinema* (1992) is that contextual factors more than textual ones account for viewers' "perverse" (i.e., negotiated) experience of films. The essays are organized

by the themes of historical theory and reception studies, interpretation and Hollywood film history, interpretation and identity theory, and interpretation and representation of the real. Featured films are *A Clockwork Orange*, *The Silence of the Lambs*, and *The Return of Martin Guerre*. c. Book News Inc.

The American Comic Book Industry and Hollywood -

Alisa Perren 2021-07

"The American Comic Book Industry and Hollywood is the first book to provide an industry perspective on the resurgence of comic books and their hugely successful Hollywood adaptations. It provides an accessible overview, including interviews with industry professionals and detailed case studies such as *Batman*, *The Walking Dead*, and *Marvel*"--

National Identity in Indian Popular Cinema, 1947-1987 -

Sumita S. Chakravarty
2011-05-18

Although Indian popular cinema has a long history and

is familiar to audiences around the world, it has rarely been systematically studied. This book offers the first detailed account of the popular film as it has grown and changed during the tumultuous decades of Indian nationhood. The study focuses on the cinema's characteristic forms, its range of meanings and pleasures, and, above all, its ideological construction of Indian national identity. Informed by theoretical developments in film theory, cultural studies, postcolonial discourse, and "Third World" cinema, the book identifies the major genres and movements within Bombay cinema since Independence and uses them to enter larger cultural debates about questions of identity, authenticity, citizenship, and collectivity. Chakravarty examines numerous films of the period, including *Guide* (Vijay Anand, 1965), *Shri 420* [The gentleman cheat] (Raj Kapoor, 1955), and *Bhumika* [The role] (Shyam Benegal, 1977). She shows how "imperso-nation," played out in

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masquerade and disguise, has characterized the representation of national identity in popular films, so that concerns and conflicts over class, communal, and regional differences are obsessively evoked, explored, and neutralized. These findings will be of interest to film and area specialists, as well as general readers in film studies.

Media Industries - Jennifer Holt 2011-09-19

Media Industries: History, Theory and Method is among the first texts to explore the evolving field of media industry studies and offer an innovative blueprint for future study and analysis. capitalizes on the current social and cultural environment of unprecedented technical change, convergence, and globalization across a range of textual, institutional and theoretical perspectives brings together newly commissioned essays by leading scholars in film, media, communications and cultural studies includes case studies of film, television and digital media to vividly illustrate the

dynamic transformations taking place across national, regional and international contexts

Media Industry Studies - Daniel Herbert 2020-04-09

The study of media industries has become a thriving subfield of media studies. It already comprises a diverse intellectual history, a range of fascinating questions and topics, and many theoretical and methodological frameworks. Media Industry Studies provides the roadmap to this vibrant area of study. Blending a comprehensive overview of foundational literature with an examination of the varied scales and sites media industry studies have considered, the book explores connections among research questions, topics, and methodologies. It includes examples from many media industries - film, television, journalism, music, games - and incorporates emerging scholarship considering the industrial contexts of social and internet-distributed media. Offering an account of the intellectual traditions and

approaches that have defined
the subfield to date, Media
Industry Studies is an

indispensable resource for
upper-level undergraduates,
postgraduates, and scholars.