

Production Culture Industrial Reflexivity And Critical Practice In Film And Television

Tells the story of how material objects such as watches and sports wear have become powerful cultural symbols, and how the production of symbols, in the form of globally recognized brands, has become a central goal of capitalism. This book is suitable for students and scholars across the social sciences. In *Production Culture*, John Thornton Caldwell investigates the cultural practices and belief systems of Los Angeles-based film and video production workers: not only those in prestigious positions such as producer and director but also many others, including gaffers, editors, and camera operators. Borrowing insights from cultural anthropology, Caldwell analyzes the stories workers tell and the rituals they enact to make sense of their labour and to critique the film and TV industry and the culture writ large. Far from being guarded, Hollywood executives and craftspeople work within an industry that obsessively reflects on itself and constantly exposes itself to the public. Caldwell suggests ways that scholarship might benefit by acknowledging the extent to which the industry first theorizes and critiques itself as part of economic and industrial habit. Caldwell's fieldwork combines interviews with industry workers; observations of sets and workplaces; and analyses of TV shows, industry documents, economic data, and promotional materials to show how film and video workers function in a radically transformed and unstable post-network industry. He chronicles how industry workers have responded to volatile changes including the convergence of "old" and "new" media; labour outsourcing; increasingly unruly labour and business relations; new

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production technologies; and multinational corporate conglomeration. He also explores new struggles over "authorship" within collective creative endeavours; the way that branding and syndication have become central business strategies for networks; and the "viral" use of industrial self-reflexivity to motivate consumers through DVD bonus tracks, behind-the-scenes documentaries, and "making-ofs." A significant, on-the-ground analysis of an industry in flux, *Production Culture* offers scholars new, more precise and holistic ways of thinking about media production as a cultural activity.

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Although the "decline" of network television in the face of cable programming was an institutional crisis of television history, John Caldwell's classic volume *Televisuality* reveals that this decline spawned a flurry of new production initiatives to reassert network authority. Television in the 1980s hyped an extensive array of exhibitionist practices to raise the prime-time marquee above the multi-channel flow. *Televisuality* demonstrates the cultural logic of stylistic exhibitionism in everything from prestige series (*Northern Exposure*) and "loss-leader" event-status programming (*War and Remembrance*) to lower "trash" and "tabloid" forms (*Pee-Wee's Playhouse* and reality TV). Caldwell shows how "import-auteurs" like Oliver Stone and David Lynch were stylized for prime time as videographics packaged and tamed crisis news coverage. By drawing on production experience and critical and cultural analysis, and by tying technologies to aesthetics and ideology, *Televisuality* is a powerful call for desegregation of theory and practice in media scholarship and an end to the willful blindness of "high theory."

How do we determine authorship in film, and what happens when we look in-depth at the creative activity of living

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filmmakers rather than approach their work through the abstract prism of auteur theory? Mark Gallagher uses Steven Soderbergh's career as a lens through which to re-view screen authorship and offer a new model that acknowledges the fundamentally collaborative nature of authorial work and its circulation. Working in film, television, and digital video, Soderbergh is the most prolific and protean filmmaker in contemporary American cinema. At the same time, his activity typifies contemporary screen industry practice, in which production entities, distribution platforms, and creative labor increasingly cross-pollinate. Gallagher investigates Soderbergh's work on such films as *The Limey*, *Erin Brockovich*, *Ocean's Eleven* and its sequels, *Solaris*, *The Good German*, *Che*, and *The Informant!*, as well as on the *K Street* television series. Dispensing with classical auteurist models, he positions Soderbergh and authorship in terms of collaborative production, location filming activity, dealmaking and distribution, textual representation, genre and adaptation work, critical reception, and other industrial and cultural phenomena. Gallagher also addresses Soderbergh's role as standard-bearer for U.S. independent cinema following 1989's *sex, lies and videotape*, as well as his cinephilic dialogues with different forms of U.S. and international cinema from the 1920s through the 1970s. Including an extensive new interview with the filmmaker, *Another Steven Soderbergh Experience* demonstrates how industries and institutions cultivate, recognize, and challenge creative screen artists.

Prologue: an agent at work -- Introduction -- The invention of agenting -- Filling a lacuna in the sociology of Hollywood -- Facing stereotypes -- In the field with Hollywood agents -- What this book unveils: agents and (e)valuation communities -- Mapping Hollywood -- Agenting in big versus little Hollywood -- "The other side": interdependent transformations

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of studios and agencies -- The new reality of agenting in big Hollywood -- The making of professionals in talent agencies -- "Fulfilling somebody else's dreams" -- An agent's initiatory path -- Under the wing of a mentor -- Forming "generations" in Hollywood -- Agenting as relationship work -- The meaning of relationships -- The definition of an agent's style -- "Trust" between agents and production professionals -- Agents and artists: enchanted bonds and power relations -- Agents' emotional competence -- Controlling talent? -- Embedded identities and hierarchies -- Naming quality and pricing talent -- Agents in Hollywood's evaluation communities -- "What it takes to get a movie made?" -- Pricing the unique -- Agents of change: the formation of new evaluation communities

This anthology explores challenges to understanding the nature of cultural production, exploring innovative new research approaches and improvements to old approaches, such as newsroom ethnography, which will enable clearer, fuller understanding of the workings of journalism and other forms of media and cultural production.

In *Production Culture*, John Thornton Caldwell investigates the cultural practices and belief systems of Los Angeles-based film and video production workers: not only those in prestigious positions such as producers and directors but also many "below-the-line" laborers, including gaffers, editors, and camera operators. Caldwell analyzes the narratives and rituals through which workers make sense of their labor and critique the film and TV industry as well as the culture writ large. As a self-reflexive industry, Hollywood constantly exposes itself and its production processes to the public; workers' ideas about the industry are embedded in their daily practices and the media they create. Caldwell suggests ways that scholars might learn from the industry's habitual self-scrutiny. Drawing on interviews, observations of sets and workplaces, and analyses of TV shows, industry

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documents, economic data, and promotional materials, Caldwell shows how film and video workers function in a transformed, post-network industry. He chronicles how workers have responded to changes including media convergence, labor outsourcing, increasingly unstable labor and business relations, new production technologies, corporate conglomeration, and the proliferation of user-generated content. He explores new struggles over “authorship” within collective creative endeavors, the way that branding and syndication have become central business strategies for networks, and the “viral” use of industrial self-reflexivity to motivate consumers through DVD bonus tracks, behind-the-scenes documentaries, and “making-of’s.” A significant, on-the-ground analysis of an industry in flux, *Production Culture* offers new ways of thinking about media production as a cultural activity.

This volume brings together scholars from across Europe to critically examine TV history programming in a period of political, economic and cultural change. They look at links between programming and national identity, consider the representation of minorities, and explore a range of televisual genres and techniques.

Broadcasting Hollywood uses extensive archival research to analyze the tensions and synergies between the film and television industries in the early years of television. It draws parallels to today and the introduction of digital media to highlight how history can play a key role in helping media industry scholars and practitioners understand and navigate contemporary industrial phenomena.

This publication highlights the impact of culture on local economies and the methodological issues related to its identification.

By March 2020, the spread of COVID-19 had reached pandemic proportions, forcing widespread shutdowns across

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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.

"Johnson astutely reveals that franchises are not Borg-like assimilation machines, but, rather, complicated ecosystems within which creative workers strive to create compelling 'shared worlds.' This finely researched, breakthrough book is a must-read for anyone seeking a sophisticated understanding of the contemporary media industry." —Heather Hendershot, author of *What's Fair on the Air?: Cold War Right-Wing Broadcasting and the Public Interest* While immediately recognizable throughout the U.S. and many other countries, media mainstays like *X-Men*, *Star Trek*, and *Transformers* achieved such familiarity through constant reincarnation. In each case, the initial success of a single product led to a long-term embrace of media franchising—a dynamic process in which media workers from different industrial positions shared in and reproduced familiar culture across television, film, comics, games, and merchandising. In *Media Franchising*, Derek Johnson examines the corporate culture behind these production

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practices, as well as the collaborative and creative efforts involved in conceiving, sustaining, and sharing intellectual properties in media work worlds. Challenging connotations of homogeneity, Johnson shows how the cultural and industrial logic of franchising has encouraged media industries to reimagine creativity as an opportunity for exchange among producers, licensees, and even consumers. Drawing on case studies and interviews with media producers, he reveals the meaningful identities, cultural hierarchies, and struggles for distinction that accompany collaboration within these production networks. Media Franchising provides a nuanced portrait of the collaborative cultural production embedded in both the media industries and our own daily lives.

Surveying the expanding conflict in Europe during one of his famous fireside chats in 1940, President Franklin Roosevelt ominously warned that "we know of other methods, new methods of attack. The Trojan horse. The fifth column that betrays a nation unprepared for treachery. Spies, saboteurs, and traitors are the actors in this new strategy." Having identified a new type of war -- a shadow war -- being perpetrated by Hitler's Germany, FDR decided to fight fire with fire, authorizing the formation of the Office of Strategic Services (OSS) to organize and oversee covert operations. Based on an extensive analysis of OSS records, including the vast trove of records released by the CIA in the 1980s and '90s, as well as a new set of interviews with OSS veterans conducted by the author and a team of American scholars from 1995 to 1997, *The Shadow War Against Hitler* is the full story of America's far-flung secret intelligence apparatus during World War II. In addition to its responsibilities generating, processing, and interpreting intelligence information, the OSS orchestrated all manner of dark operations, including extending feelers to anti-Hitler elements, infiltrating spies and sabotage agents behind enemy lines,

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and implementing propaganda programs. Planned and directed from Washington, the anti-Hitler campaign was largely conducted in Europe, especially through the OSS's foreign outposts in Bern and London. A fascinating cast of characters made the OSS run: William J. Donovan, one of the most decorated individuals in the American military who became the driving force behind the OSS's genesis; Allen Dulles, the future CIA chief who ran the Bern office, which he called "the big window onto the fascist world"; a veritable pantheon of Ivy League academics who were recruited to work for the intelligence services; and, not least, Roosevelt himself. A major contribution of the book is the story of how FDR employed Hitler's former propaganda chief, Ernst "Putzi" Hanfstaengl, as a private spy. More than a record of dramatic incidents and daring personalities, this book adds significantly to our understanding of how the United States fought World War II. It demonstrates that the extent, and limitations, of secret intelligence information shaped not only the conduct of the war but also the face of the world that emerged from the shadows.

Michael L. Siciliano draws on nearly two years of ethnographic research as a participant-observer in a Los Angeles music studio and a multichannel YouTube network to explore the contradictions of creative work. *Creative Control* explains why "cool" jobs help us understand how workers can participate in their own exploitation.

Daytime soap operas. Evening news. Late-night talk shows. Television has long been defined by its daily schedule, and the viewing habits that develop around it. Technologies like DVRs, iPods, and online video have freed audiences from rigid time constraints—we no longer have to wait for a program to be "on" to watch it—but scheduling still plays a major role in the production of television. Prime-time series programming between 8:00 and 11:00 p.m. has dominated most critical

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discussion about television since its beginnings, but *Beyond Prime Time* brings together leading television scholars to explore how shifts in television's industrial practices and new media convergence have affected the other 80% of the viewing day. The contributors explore a broad range of non-prime-time forms including talk shows, soap operas, news, syndication, and children's programs, non-series forms such as sports and made-for-television movies, as well as entities such as local affiliate stations and public television.

Importantly, all of these forms rely on norms of production, financing, and viewer habits that distinguish them from the practices common among prime-time series and often from each other. Each of the chapters examines how the production practices and textual strategies of a particular programming form have shifted in response to sweeping industry changes, together telling the story of a medium in transition at the beginning of the twenty-first century.

Contributors: Sarah Banet-Weiser, Victoria E. Johnson, Jeffrey P. Jones, Derek Kompare, Elana Levine, Amanda D. Lotz, Jonathan Nichols-Pethick, Laurie Ouellette, Erin Copple Smith

Over the past forty years, American film has entered into a formal interaction with the comic book. Such comic book adaptations as *Sin City*, *300*, and *Scott Pilgrim vs. the World* have adopted components of their source materials' visual style. The screen has been fractured into panels, the photographic has given way to the graphic, and the steady rhythm of cinematic time has evolved into a far more malleable element. In other words, films have begun to look like comics. Yet, this interplay also occurs in the other direction. In order to retain cultural relevancy,

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comic books have begun to look like films. Frank Miller's original Sin City comics are indebted to film noir while Stephen King's The Dark Tower series could be a Sergio Leone spaghetti western translated onto paper. Film and comic books continuously lean on one another to reimagine their formal attributes and stylistic possibilities. In Panel to the Screen, Drew Morton examines this dialogue in its intersecting and rapidly changing cultural, technological, and industrial contexts. Early on, many questioned the prospect of a "low" art form suited for children translating into "high" art material capable of drawing colossal box office takes. Now the naysayers are as quiet as the queued crowds at Comic-Cons are massive. Morton provides a nuanced account of this phenomenon by using formal analysis of the texts in a real-world context of studio budgets, grosses, and audience reception. The first of its kind, this book focuses on empirical studies into creative output that use and test the systems approach. The collection of work from cultural studies, sociology, psychology, communication and media studies, and the arts depicts holistic and innovative ways to understand creativity as a system in action.

Distribution Revolution is a collection of interviews with leading film and TV professionals concerning the many ways that digital delivery systems are transforming the entertainment business. These

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interviews provide lively insider accounts from studio executives, distribution professionals, and creative talent of the tumultuous transformation of film and TV in the digital era. The first section features interviews with top executives at major Hollywood studios, providing a window into the big-picture concerns of media conglomerates with respect to changing business models, revenue streams, and audience behaviors. The second focuses on innovative enterprises that are providing path-breaking models for new modes of content creation, curation, and distribution—creatively meshing the strategies and practices of Hollywood and Silicon Valley. And the final section offers insights from creative talent whose professional practices, compensation, and everyday working conditions have been transformed over the past ten years. Taken together, these interviews demonstrate that virtually every aspect of the film and television businesses is being affected by the digital distribution revolution, a revolution that has likely just begun. Interviewees include:

- Gary Newman, Chairman, 20th Century Fox Television
- Kelly Summers, Former Vice President, Global Business Development and New Media Strategy, Walt Disney Studios
- Thomas Gewecke, Chief Digital Officer and Executive Vice President, Strategy and Business Development, Warner Bros. Entertainment
- Ted Sarandos, Chief Content Officer, Netflix

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Felicia D. Henderson, Writer-Producer, *Soul Food*,
Gossip Girl • Dick Wolf, Executive Producer and
Creator, *Law & Order*

2018 Outstanding Academic Title, given by Choice Magazine How mobile devices make our in-between moments valuable to media companies while also providing a sense of control and connection In moments of downtime – waiting for a friend to arrive or commuting to work – we pull out our phones for a few minutes of distraction. Just as television reoriented the way we think about living rooms, mobile devices have taken over the interstitial spaces of our everyday lives. Ethan Tussey argues that these in-between moments have created a procrastination economy, an opportunity for entertainment companies to create products, apps, platforms, subscription services, micropayments, and interactive opportunities that can colonize our everyday lives. But as businesses commoditize our free time, and mobile devices become essential tools for promotion, branding and distribution, consumers are using these devices as a means of navigating public and private space. These devices are not just changing the way we spend and value our time, but also how we interact with others and transform our sense of the politics of space. By examining the four main locations of the procrastination economy—the workplace, the commute, the waiting room, and the “connected” living room—Ethan Tussey illuminates

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the relationship between the entertainment industry and the digitally empowered public.

"Behind-the-scenes" stories of ranting directors, stingy producers, temperamental actors, and the like have fascinated us since the beginnings of film and television. Today, magazines, websites, television programs, and DVDs are devoted to telling tales of trade lore—from on-set antics to labor disputes. The production of media has become as storied and mythologized as the content of the films and TV shows themselves. *Production Studies* is the first volume to bring together a star-studded cast of interdisciplinary media scholars to examine the unique cultural practices of media production. The all-new essays collected here combine ethnographic, sociological, critical, material, and political-economic methods to explore a wide range of topics, from contemporary industrial trends such as new media and niche markets to gender and workplace hierarchies. Together, the contributors seek to understand how the entire span of "media producers"—ranging from high-profile producers and directors to anonymous stagehands and costume designers—work through professional organizations and informal networks to form communities of shared practices, languages, and cultural understandings of the world. This landmark collection connects the cultural activities of media producers to our broader understanding of media

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practices and texts, establishing an innovative and agenda-setting approach to media industry scholarship for the twenty-first century. Contributors: Miranda J. Banks, John T. Caldwell, Christine Cornea, Laura Grindstaff, Felicia D. Henderson, Erin Hill, Jane Landman, Elana Levine, Amanda D. Lotz, Paul Malcolm, Denise Mann, Vicki Mayer, Candace Moore, Oli Mould, Sherry B. Ortner, Matt Stahl, John L. Sullivan, Serra Tinic, Stephen Zafirau

The Millennium Dome, Braveheart and Rolls Royce cars. How do cultural icons reproduce and transform a sense of national identity? How does national identity vary across time and space, how is it contested, and what has been the impact of globalization upon national identity and culture? This book examines how national identity is represented, performed, spatialized and materialized through popular culture and in everyday life. National identity is revealed to be inherent in the things we often take for granted - from landscapes and eating habits, to tourism, cinema and music. Our specific experience of car ownership and motoring can enhance a sense of belonging, whilst Hollywood blockbusters and national exhibitions provide contexts for the ongoing, and often contested, process of national identity formation. These and a wealth of other cultural forms and practices are explored, with examples drawn from Scotland, the UK as a whole, India and Mauritius. This book addresses the considerable

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neglect of popular cultures in recent studies of nationalism and contributes to debates on the relationship between 'high' and 'low' culture.

Charles R. Acland charts the origins, impact, and dynamics of the blockbuster, showing how it became a complex economic and cultural machine designed to advance popular support for technological advances.

Style matters. Television relies on style—setting, lighting, videography, editing, and so on—to set moods, hail viewers, construct meanings, build narratives, sell products, and shape information. Yet, to date, style has been the most understudied aspect of the medium. In this book, Jeremy G. Butler examines the meanings behind television's stylistic conventions. *Television Style* dissects how style signifies and what significance it has had in specific television contexts. Using hundreds of frame captures from television programs, *Television Style* dares to look closely at television. *Miami Vice*, *ER*, soap operas, sitcoms, and commercials, among other prototypical television texts, are deconstructed in an attempt to understand how style functions in television. *Television Style* also assays the state of style during an era of media convergence and the ostensible demise of network television. This book is a much needed introduction to television style, and essential reading at a moment when the medium is undergoing radical transformation, perhaps even a

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stylistic renaissance. Discover additional examples and resources on the companion website:

www.tvstylebook.com.

This project offers a new critique of participatory media practices. While the concept of participatory culture is often theorised as embodying the possibility of a potentially utopian future of media engagement and participation, this book argues that the culture industry, as it adapts and changes, provides moments of authorised participation that play out under the dominance of the industry.

Through a critical recounting of the experience of creating a web series in Australia (with a global audience) outside of the culture industry structures, this book argues that whilst participatory culture employing convergent media technologies enables media consumers to become media producers, this takes place through platforms controlled by industry. The emerging architecture of the Internet has created a series of platforms wheredivparticipation can take place. It is these platforms that become spaces of controlled access to participatory cultural practices.

Never before has the future been so systematically envisioned, aggressively analyzed, and grandly theorized as in the present rush to cyberspace and digitalization. In the mid-twentieth century, questions about media technologies and society first emerged as scholarly hand-wringing about the deleterious

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sweep of electronic media and information technologies in mass culture. Now, questions about new technologies and their social and cultural impact are no longer limited to intellectual soothsayers in the academy but are pervasive parts of day-to-day discourses in newspapers, magazines, television, and film. *Electronic Media and Technoculture* anchors contemporary discussion of the digital future within a critical tradition about the media arts, society, and culture. The collection examines a range of phenomena, from boutique cyber-practices to the growing ubiquity of e-commerce and the internet. The essays chart a critical field in media studies, providing a historical perspective on theories of new media. The contributors place discussions of producing technologies in dialogue with consuming technologies, new media in relation to old media, and argue that digital media should not be restricted to the constraining public discourses of either the computer, broadcast, motion-picture, or internet industries. The collection charts a range of theoretical positions to assist readers interested in new media and to enable them to weather the cycles of hardware obsolescence and theoretical volatility that characterize the present rush toward digital technologies. Contributors include Len Ang, John Caldwell, Cynthia Cockburn, Helen Cunningham, Hans Magnus Enzensberger, Guillermo Gmez-Peaa, Arthur Kroker, Bill Nichols, Andrew Ross,

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Ellen Seiter, Vivian Sobchack, AllucquFre Rosanne Stone, Ravi Sundaram, Michael A. Weinstein, Raymond Williams, and Brian Winston. John Thornton Caldwell is chair of the film and television department at the University of California at Los Angeles. He is a filmmaker and media artist and author of *Televisuality: Style, Crisis, and Authority in American Television* (also from Rutgers University Press).

The pioneering anthropologist Sherry B. Ortner explores the culture and practices of independent filmmaking in the U.S., arguing that during the past three decades, independent cinema has provided vital cultural critique.

Praise for the First Edition: 'I can't think of a book in media studies that handles so well the diversity of perspectives and issues that Stevenson addresses. Whether reconstructing Marxism or deconstructing postmodernism, tackling the pleasures of soap opera or the repetitive structures of daily news presentation, Stevenson is always clear and insightful' - *Sociology*

The Second Edition of this book provides a comprehensive overview of the ways in which social theory has attempted to theorize the importance of the media in contemporary society. Now fully revised to take account of the recent theoretical developments associated with 'new media' and 'information society', as well as the audience and the public

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sphere, **Understanding Media Cultures**: - Critically examines the key social theories of mass communication - Highlights the work of individual theorists including Fiske, Williams, Hall, Habermas, Jameson, McLuhan and Baudrillard. - Covers the important traditions of media analysis from feminism, cultural studies and audience research. - Now includes a discussion of recent perspectives developed by Castells, Haraway, Virilio and Schiller. - Provides a glossary of key terms in media and social theory. Retaining all the strengths of the previous edition, **Understanding Media Cultures** offers a comprehensive and up-to-date overview of the field. It will be essential reading for students of social theory, media and cultural studies.

In the last few decades, Japanese popular culture productions have been consolidated as one of the most influential and profitable global industries. As a creative industry, Japanese Media-Mixes generate multimillion-dollar revenues, being a product of international synergies and the natural appeal of the characters and stories. The transnationalization of investment capital, diversification of themes and (sub)genres, underlying threat in the proliferation of illegal audiences, development of internet streaming technologies, and other new transformations in media-mix-based production models make the study of these products even more relevant today. In this way, manga (Japanese comics), anime (Japanese

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animation), and video games are not necessarily products designed for the national market. More than ever, it is necessary to reconcile national and transnational positions for the study of this cultural production. The present volume includes contributions aligned to the analysis of Japanese popular culture flow from many perspectives (cultural studies, film, comic studies, sociology, etc.), although we have emphasized the relationships between manga, anime, and international audiences. The selected works include the following topics: • Studies on audiences—national and transnational case studies; • Fandom production and Otaku culture; • Cross-media and transmedia perspectives; • Theoretical perspectives on manga, anime, and media-mixes.

Exploring the relationship between the growth of global media and Cold War tensions and resolutions Producing Bollywood is an in-depth ethnography of the Bombay-based Hindi film industry, more popularly known as Bollywood. Taking readers inside this hugely popular global industry, Tejaswini Ganti focuses on the social world and professional practices of well-known Hindi filmmakers. First published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

“In its original run on HBO, The Sopranos mattered, and it matters still,” Dana Polan asserts early in this analysis of the hit show, in which he sets out to

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clarify the impact and importance of the series in both its cultural and media-industry contexts. A renowned film and TV scholar, Polan combines a close and extended reading of the show itself—and of select episodes and scenes—with broader attention to the social landscape with which it is in dialogue. For Polan, *The Sopranos* is a work of playful irony that complicates simplistic attempts to grasp its meanings and values. The show seductively beckons the viewer into an amoral universe, hinting at ways to make sense of its ethically complicated situations, only to challenge the viewer's complacent grasp of things. It deftly exploits the interplay between art culture and popular culture by mixing elements of art cinema—meandering plots, narrative breaks, and an uncertain progression—with the allure of a soap opera, delving into its characters' sex lives, mob rivalries, and parent-child conflicts. A show about corrupt figures who parasitically try to squeeze illicit profit from the system, *The Sopranos* itself seems a target of attempts to glom on to its fame as a successful TV series: attempts by media executives, marketers, critics and writers, and even presidential candidates. "Everyone wants a piece of *Sopranos* action," says Polan, and he traces the marketing of the series across both official and unauthorized media platforms, including cookbooks, games, DVDs, and the kitschy *Sopranos* bus tour. Critiquing previous

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books on *The Sopranos*, Polan suggests that in their quest to find deep meaning, many of the authors missed the show's ironic and comedic side.

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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. Aimed at students and educators across all levels of Higher Education, this agenda-setting book defines what screen production research is and looks like—and by doing so celebrates creative practice as an important pursuit in the contemporary academic

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landscape. Drawing on the work of international experts as well as case studies from a range of forms and genres—including screenwriting, fiction filmmaking, documentary production and mobile media practice—the book is an essential guide for those interested in the rich relationship between theory and practice. It provides theories, models, tools and best practice examples that students and researchers can follow and expand upon in their own screen production projects.

Los Angeles Documentary and the Production of Public History, 1958–1977 explores how documentarians working between the election of John F. Kennedy and the Bicentennial created conflicting visions of the recent and more distant American past. Drawing on a wide range of primary documents, Joshua Glick analyzes the films of Hollywood documentarians such as David Wolper and Mel Stuart, along with lesser-known independents and activists such as Kent Mackenzie, Lynne Littman, and Jesús Salvador Treviño. While the former group reinvigorated a Cold War cultural liberalism, the latter group advocated for social justice in a city plagued by severe class stratification and racial segregation. Glick examines how mainstream and alternative filmmakers turned to the archives, civic institutions, and production facilities of Los Angeles in order to both change popular understandings of the city and shape the social

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consciousness of the nation.

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.

In China, unlike in Western cinema, documentary film, rather than fiction film, has been the dominant mode since 1949. In recent years, documentary TV programmes have experienced a meteoric rise.

Arguing that there is a gradual process of 'democratization' in the media, in which documentaries play a significant role, this book discusses various types of Chinese documentaries, under both the planned and the market economy. It

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especially explores the relationship between documentaries and society, showing how, under the market economy, although the government continues to use the genre as propaganda to promote its ideologies and policies, documentaries are being used as a medium where public concerns and alternative voices can be heard.

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