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# Focus 2013 World Film Market Trends

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Film Marketing into the Twenty-First Century

Focus 2020

Managing Change, Creativity and Innovation

European Yearbook / Annuaire Européen, Volume 61 (2013)

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*Focus 2013 World Film  
Market Trends*

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## **COLEMAN JOHN**

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*Film Marketing into the Twenty-First  
Century* Routledge

Advancement of the state of scholarship on media management is a three-pronged process. The body of knowledge on which media executives and managers can draw grows as: (1) core concepts and analytical frameworks are refined, augmented and occasionally supplemented or replaced by new ideas

that better explain the roles of media in their larger economic and societal contexts; (2) Rigorous empirical analysis probes the limitations of current understanding and raises new questions; and (3) Grounded case studies extract knowledge through theoretically informed observation of situations and processes that are too complex and multi-faceted for more tightly controlled statistical analyses but still are too rich in their potential to contribute to knowledge to ignore. All three prongs are represented in this edited volume,

which draws on the best of the new research and thinking showcased at the Annual Conference of the International Media Management Academic Association held during October 24-25, 2014 in Pamplona, Spain. The book's 10 chapters are organized into three main sections that move, respectively, from a high level focus on core principals and fundamental challenges to effective management, to more narrowly focused research (but with generalizable findings) on solutions to concrete and specific problems faced by media firms trying to improve their results from the services and products they offer, to case studies of market-level change in three very different political and economic environments. The remainder of this brief introduction was written as a guide

to the research and findings presented in these sections.

**Focus 2020** Brill Nijhoff

FOCUS 2017 - World Film Market Trends.

Already in its 20th edition the FOCUS is commissioned from the European Audiovisual Observatory by the film market organiser at the Cannes Film Festival, the Marché du Film. The FOCUS presents the latest trends on all the major film markets around the world regarding film production and distribution as well as admissions.

Published since 1998 by the Marché du film (Cannes, France), FOCUS is edited by the Department for Information on Markets and Financing of the European Audiovisual Observatory.

**Managing Change, Creativity and Innovation** Bloomsbury Publishing

Exploring the impact of travel on Arab cinema, Kay Dickinson reveals how the cinemas of Syria, Palestine and Dubai have been shaped by the history and politics of international circulation. This compelling book offers fresh insights into film, mobility and the Middle East.

*European Yearbook / Annuaire Européen, Volume 61 (2013)* Presses Univ.

Septentrion

This book explores how audiences in contemporary Europe engage with films from other European countries. It draws on admissions data, surveys, and focus group discussions from across the continent to explain why viewers are attracted to particular European films, nationalities, and genres, including action-adventures, family films, animations, biopics, period dramas,

thrillers, comedies, contemporary drama, and romance. It also examines how these films are financed, produced, and distributed, how they represent Europe and other Europeans, and how they affect audiences. Case-studies range from mainstream movies like Skyfall, Taken, Asterix & Obelix: God Save Britannia, and Sammy's Adventures: A Turtle's Tale to more middlebrow and arthouse titles, such as The Lives of Others, Volver, Coco Before Chanel, The Girl with the Dragon Tattoo, Intouchables, The Angels' Share, Ida, The Hunt, and Blue Is the Warmest Colour. The study shows that watching European films can sometimes improve people's understandings of other countries and make them feel more European. However, this is limited by the

strong preference for Anglo-American action-adventures that offer few insights into the realities of European life. While some popular European arthouse films explore a wider range of nationalities, social issues, and historical events, these mainly appeal to urban-dwelling graduates. They can also sometimes accentuate tensions between Europeans instead of bringing them together. The book discusses what these findings mean for the European film industry, audiovisual policy, and scholarship on transnational and European cinema. It also considers how surveys, focus groups, databases and other methods that go beyond traditional textual analysis can offer new insights into our understanding of film.

**Focus 2016** Royal Society of Chemistry

Since the turn of the twenty-first century, efforts to improve human rights, social equality, and democracy in western Europe have faced growing challenges that range from economic and medical crises to the resurgence of the tribalist far right. Studying western European cinema reveals how filmmakers have been using their art to reflect on the region's contemporary problems and potentials. In *Conflict and Survival in Contemporary Western European Film*, John Alexander Williams and Alexandra Hagen have collected a diverse array of essays that analyze how filmmakers have portrayed forms of strife and endurance in the new century. Divided into three thematic sections—historical conflicts and national identities; migrants, natives, and battles

over space; and ethical struggles in everyday life—this book offers case studies of historical context, narrative, and form in a range of significant recent films. Showcasing such movies as *Days of Glory*, *A War*, *Code Unknown*, *The Edge of Heaven*, *Toni Erdmann*, *The Great Beauty*, and *Weekend*, this fascinating collection presents contemporary filmmakers as critical citizen-artists who are directly involved in interrogating the past, present, and future of Europe.

**A Companion to Italian Cinema** LIT Verlag Münster

In this book, participation in the arts is analyzed as a substantial contributory factor to European citizenship, and also as a tool for improving individual and societal wellbeing through educational

and inclusive policies. It offers an up-to-date overview of ongoing research on the measurement and analysis of, and prospects for, traditional and new forms of cultural engagement in Europe. It describes and assesses available methods and participation in the arts and seeks to determine how and to what extent the various drivers, policies and barriers matter. This publication is the final output of the work done by the members of the EU Project “Assessing effective tools to enhance cultural participation,” which brought together social scientists and cultural practitioners in joint projects, conferences and seminars, to reflect on the current situation and the challenges faced by managers of cultural and arts institutions and cultural policy makers.

## **The Business Of Media: Change And Challenges** Duke University Press

The role of the film marketer is both vital and challenging. Promotion is one of the industry's biggest costs, with the campaign of a large film costing up to half its production budget. Box office results, however, are wildly unpredictable: relatively few films a year make a profit. These market conditions make this a unique industry and film marketing a specific and demanding skill set that requires attention early in the career of any marketing student looking to progress in the industry. This new edition of Film Marketing is a thorough update of the first textbook in film promotion. Like in the first edition, Kerrigan takes a socio-cultural, as well as a business view of film marketing and

its impact, covering different approaches to promotion according to different aims and audiences internally and externally, and across the world. This book addresses all areas of film marketing from the rigorous perspective of someone with first-hand knowledge of the trade. This new edition also includes: Additional pedagogy and visual examples to reinforce key points A more international range of cases and coverage of non-Western markets to give a global overview of film marketing across the world New and expanded sections on social media, digital promotion, transmedia and crowdfunding This is the original film marketing text which no engaged film or marketing student should be without.

**Focus 2017** Council of Europe



This bestselling text continues to provide a fresh approach to organisational change by linking it to the key drivers of creativity and innovation, but now contains improved coverage of approaches to change. It explores change as a human and social process, looking at the vital role leadership, entrepreneurship and creativity play in change management, rather than viewing it as a series of systems and mechanisms. In doing so, it provides all the theoretical and practical understanding you will need as both a student of change and a future manager. The second edition comes with access to a range of learning and revision aids online and is packed with cases and examples from around the globe. Visit the companion website today at

[www.uk.sagepub.com/dawson](http://www.uk.sagepub.com/dawson).

Lecturers/instructors - request a free digital inspection copy here

*Transnational European Cinema* Springer Nature

Since the publication of the first volume of *Directory of World Cinema: China*, the Chinese film industry has intensified its efforts to make inroads into the American market. The 2012 acquisition of US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China's powerhouse film industry. Yet Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as *Crouching Tiger, Hidden Dragon*; *House of Flying Daggers* and *Kung Fu Hustle*. Yet even overseas revenue for Chinese movies has

dwindled, domestic market growth has surged year after year. Indeed, annual production output remains healthy, and the daily expansion of screens in second- or third-tier cities attracts audiences whose tastes favour domestic films over foreign imports.

**Focus 2014** Springer

In the last decade, the Chinese media have imposed themselves in the global arena and have started to become a reference point, in business and cultural terms, for other national media systems. This book explores how the global media landscape was changed by this revolutionary trend, and why and how China is now playing a key role in guiding it. It is, on the one hand, a book on how the Chinese media system continues to take inspiration and to be

shaped (or remapped) by American, European and Asian media companies, and, on the other, a volume on the ways in which recent Chinese media's "going out" strategy is remapping the global media landscape. Organised into two sections, this book has eight chapters written by American, Chinese and European scholars. Focusing on different markets (such as the movie industry, the press, broadcasting, and the Internet), different regions and different actors (from Donald Trump to the Tanzania-Zambia Railway to journalists), this book provides a fresh interpretation on the main changes China has brought to the global media landscape.

**Film Marketing** Oxford University Press  
The European Audiovisual Observatory's  
Focus - World Film Market Trends

publication is a one stop shop handbook on all the trends and tendencies in the global film industry. This easily readable 68-page report gives you key statistics for the global cinema market, EU28 (European Union plus the UK) as well as individual country profiles. If you want to get the cinema admission figures for Spain, the price of a cinema ticket in South Korea or the top ten films watched in Brazil, then Focus is for you! The European Audiovisual Observatory produces a new Focus report each year in May for the Cannes Marchâ du Film. It is distributed to all Film Market participants as a must-have information resource. And now you too can get it! This edition carries an Iberian breeze because it comes in the year of the Observatory's Portuguese Presidency

and because we brought Spain, the Country of Honour of this year's Market, to the stage for the launch event Focus On: 100 Most Popular Male Actors in Hindi Cinema Bloomsbury Publishing Already in its 18th edition the FOCUS is commissioned from the European Audiovisual Observatory by the film market organiser at the Cannes Film Festival, the Marchâ du Film. The FOCUS presents the latest trends on all the major film markets around the world regarding film production and distribution as well as admissions. Published since 1998 by the Marchâ du film (Cannes, France), FOCUS is edited by the Department for Information on Markets and Financing of the European Audiovisual Observatory. A Research Agenda for Creative

### Industries MediaXXI

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.

### European Film and Television Co-production Council of Europe

Already in its 23th edition the FOCUS is commissioned from the European Audiovisual Observatory by the film market organiser at the Cannes Film Festival, the Marchâ du Film. The FOCUS presents the latest trends on all the major film markets around the world regarding film production and distribution as well as admissions. Published since 1998 by the Marchâ du film (Cannes, France), FOCUS is edited by the Department for Market Information of the European Audiovisual Observatory

**Netflix Recommends** John Wiley & Sons

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.

*Focus 2011 - World Film Market Trends (2011)* Routledge

Now already in its fourteenth edition, the FOCUS is commissioned from the European Audiovisual Observatory by the film market organiser at the Cannes Film Festival, the Marché du Film. The FOCUS 2011 presents the latest trends on all the major film markets around the world regarding film production and distribution as well as admissions. Published since 1998 by the Marché du film (Cannes, France), FOCUS is realised by the Department Markets & Financing Information of the European Audiovisual

Observatory.

**Transition Towards a Sustainable Biobased Economy** Cambridge

Scholars Publishing

Ben-Hur (1959), Jaws (1975), Avatar (2009), Wonder Woman (2017): the blockbuster movie has held a dominant position in American popular culture for decades. In *American Blockbuster* Charles R. Acland charts the origins, impact, and dynamics of this most visible, entertaining, and disparaged cultural form. Acland narrates how blockbusters emerged from Hollywood's turn to a hit-driven focus during the industry's business crisis in the 1950s. Movies became bigger, louder, and more spectacular. They also became prototypes for ideas and commodities associated with the future of technology

and culture, accelerating the prominence of technological innovation in modern American life. Acland shows that blockbusters continue to be more than just movies; they are industrial strategies and complex cultural machines designed to normalize the ideologies of our technological age.

Focus 2024 World Film Market Trends

Bloomsbury Publishing

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (CDCE) was adopted in 2005 and designed to allow States to protect and promote cultural policies. This book examines the effectiveness of the CDCE and offers ways by which its implementation may be improved to better attain its objectives. The book provides insight in

how the normative character of the CDCE may be strengthened through implementation and increasingly recurrent practice based on its provisions. Hailing from various fields of international law, political and social sciences, the book's contributors work to promote discussions on the practical and legal influence of the CDCE, and to identify opportunities and recommendations for a more effective application. Part One of the book assesses the effectiveness of the CDCE in influencing other areas of international law and the work conducted by other intergovernmental organizations through the recognition of the double nature (cultural and economic) of cultural goods and services. Part Two focuses on the

practice of the CDCE beyond the recognition of the specificity of cultural goods and services in international law by addressing the CDCE's call for greater international cooperation and stronger integration of cultural concerns in development strategies at the national and regional levels. The book will be of great use and interest to academics and practitioners in law, social and political sciences, agents of governmental and international organizations, and cultural sector stakeholders.

*Directory of World Cinema: China 2*

Edward Elgar Publishing

The Routledge Companion to World Cinema explores and examines a global range of films and filmmakers, their movements and audiences, comparing their cultural, technological and political

dynamics, identifying the impulses that constantly reshape the form and function of the cinemas of the world. Each of the forty chapters provides a survey of a topic, explaining why the issue or area is important, and critically discussing the leading views in the area. Designed as a dynamic forum for forty-three world-leading scholars, this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production, distribution and reception. It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide, often challenging long-standing categories and weighted—often politically

motivated—value judgements, thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking.

*Arab Cinema Travels* Rowman & Littlefield

*Media/Society: Industries, Images, and Audiences, Fifth Edition*, by David Croteau and William Hoynes provides a framework for understanding the relationship between media and society and helps readers develop skills for critically evaluating both conventional wisdom and their own assumptions about the social role of the media. Retaining its acclaimed sociological framework, the Fifth Edition covers new studies, includes up-to-date material about today's rapidly changing media landscape, and significantly expands



discussions of the “new media” world, including digitization, the Internet, the spread of mobile media devices, the role of user-generated content, the potential social impact of new media on society, and new media’s effect on traditional

media outlets. Updated research, the latest industry data, and current examples from popular media illustrate enduring themes in the sociology of media.