

2nyce Introduction The Documentary Official Video

Traveling Music Videos Music Video and the Politics of Representation International Documentary Film Music in the Sound Era The Zapruder Film AIVF
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Statutes Variety International Film Guide Tomáš Jirsa Diane Railton Jonathan Rhodes Lee David R. Wrone Kathryn Bowser Francois N. Macerola Tracey
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traveling music videos offers a new interdisciplinary perspective on how contemporary music videos travel across shape and transform various media online
platforms art institutions and cultural industries worldwide with the onset of digital technologies and the proliferation of global video sharing websites at the
beginning of the 21st century music video migrated from tv screens to turn instead to the internet galleries concert stages and social media as a result its
aesthetics technological groundings and politics have been radically transformed from the kinaesthetic experience of tiktok to the recent reimaginations of
maps and navigation tools through music video cartographies from the ecofeminist voices mediated by live stream concerts to the transmedia logic of video
games and vr from the videos role in contemporary art galleries to their political interventions the chapters map the ways music video is continually
reconfiguring itself the volume tracks music video s audiovisual itineraries across different geographies maps its transmedia routes and tackles the cultural

impact that it has on our current media ecosystem

how can we engage critically with music video and its role in popular culture what do contemporary music videos have to tell us about patterns of cultural identity today based around an eclectic series of vivid case studies this fresh and timely examination is an entertaining and enlightening analysis of the forms pleasures and politics that music videos offer in rethinking some classic approaches from film studies and popular music studies and connecting them with new debates about the current state of feminism and feminist theory railton and watson show why and how we should be studying music videos in the twenty first century through its thorough overview of the music video as a visual medium this is an ideal textbook for media studies students and all those with an interest in popular music and cultural studies

film music in the sound era a research and information guide offers a comprehensive bibliography of scholarship on music in sound film 1927 2017 thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film this guide is published in two volumes volume 1 histories theories and genres covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films volume 2 people cultures and contexts covers individual people social and cultural studies studies of musical genre pedagogy and the industry a complete index is included in each volume

david wrone one of the nation s foremost authorities on the jfk assassination reexamines zapruder s film with a fresh eye and a deep knowledge of the forensic evidence

this report reviews the definition of canadian content as it applies to film television production and its relationship to public funding after an introduction on the review and a summary of stakeholder comments chapter 2 puts canadian content into perspective with respect to how it is currently administered defined and what it represents in terms of production activity it also analyzes in detail the degree to which the current definition more specifically the ten point creative system responds to today s realities it provides information on how some foreign countries promote determine their national content and highlights major weaknesses in the current canadian content system chapter 3 proposes fundamental changes to the canadian content policy infrastructure in three key area how a canadian content production is defined how canadian content is administered overall and how to encourage the greater use of canadian creators

chapter 4 examines two areas believed to be integral to the canadian content system international treaty co production and theatrical distribution chapter 5 considers the particular challenges faced by aboriginal minority communities within the canadian film television sectors annexes include a list of recommendations summaries of stakeholder input to the review and results of a creative technical cost analysis of various types of productions

making art is quite therapeutic tracey moffatt once said of herself this brief statement reveals much of the artist s personality and above all about her manner of interpreting the artistic experience a practice that frequently refers to her personal episodes and events an aborigine by birth tracey moffatt grew up as a foster child in a white family in line with the policy of the time and she quickly became fascinated by the pop culture of those years images drawn from magazines cinema and television began to form the symbolic universe that would become a point of reference in most of her work alongside the ever present and in part autobiographical theme of ostracism and segregation experienced in all its aspects racial social sexual

this book is a lively comprehensive and timely reader on the music video capitalising on cross disciplinary research expertise which represents a substantial academic engagement with the music video a mediated form and practice that still remains relatively under explored in a 21st century context the music video has remained suspended between two distinct poles on the one hand the music video as the visual sheen of late capitalism at the intersection of celebrity studies and postmodernism on the other hand the music video as art looking to a prehistory of avant garde film making while perpetually pushing forward the digital frontier with a taste for anarchy controversy and the integration of special effects into a form designed to be disseminated across digital platforms in this way the music video virally re engenders debates about high art and low culture this collection presents a comprehensive account of the music video from a contemporary 21st century perspective this entails revisiting key moments in the canonical history of the music video exploring its articulations of sexuality and gender examining its functioning as a form of artistic expression between music film and video art and following the music video s dissemination into the digital domain considering how digital media and social media have come to re invent the forms and functions of the music video well beyond the limits of music television

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