

## **The Motion Picture Industry**

The film industry or motion picture industry, comprises the technological and commercial institutions of filmmaking, i.e., film production companies, film studios, cinematography, animation, film production, screenwriting, pre-production, post production, film festivals, distribution and actors, film directors and other film crew personnel. Though the expense involved in making films almost immediately led film production to concentrate under the auspices of standing production companies, advances in affordable film making equipment, and expansion of opportunities to acquire investment capital from outside the film industry itself, have allowed independent film production to evolve.

### **Production**

The motion picture production and distribution industry consists of movie producers, actors, directors, technicians and agents. Although movie stars tend to make political contributions based on ideological concerns, the production industry as a whole uses its cash for more practical purposes.

A production company, production house, production studio, or a production team provides the physical basis for works in the realms of the performing arts, new media art, film, television, radio, comics, interactive arts, video games, websites, and video. Production teams are a group of technical staff who produce the media. Generally the term refers to all individuals responsible for the technical aspects of creating of a particular product, regardless of where in the process their expertise is required, or how long they are involved in the project. For example, in a theatrical performance, the production team includes not only the running crew, but also the theatrical producer, designers and theatre direction.

A production company is usually run by a producer or director, but can also be run by a career executive. In entertainment, a production company relies highly on talent or a well known entertainment franchise to raise the value of an entertainment project and draw out larger audiences. This gives the entertainment industry a democratized power structure to ensure that both the companies and talent receive their fair share of pay and recognition for work done on a production.

The entertainment industry is centered on funding (investments from studios, investment firms, or individuals either from earnings from previous productions or personal wealth), projects (scripts and entertainment franchises), and talent (actors, directors, screenwriters, and crew). Production companies are judged and ranked based on the amount of funding it has, as well the productions it has completed or been involved with in the past. If a production company has major funding either through earnings, studio investors, or private investors, and has done or been involved with big budget productions in the past, it is considered to be a major production company. These companies often work with well-known and expensive talent. If a production company does not have much funding and has not done or been involved with any big budget productions, it is considered to be a small production company. These companies often work with up and coming talent.

Because a production company is only operational when a production is being produced and most of the talent and crew are freelancers, many production companies are only required to hire management staff that helps to oversee the company's daily activities. In some cases, a production company can be run by only a handful of people. The company's funds are mainly committed towards employing talent, crew, and acquiring new updated production equipment on a regular basis. Many productions often require at least one to two cameras and lighting equipment for on location shooting. Production equipment is either leased or purchased from another production company or directly from the manufacturer. In the entertainment industry, in order to secure experienced professional talent and crew, production companies often become a signatory company to that talent

or crew members "guild". By becoming a signatory company, it agrees to abide by the guild regulations.

### **Distribution**

Film distribution is the process of making a movie available for viewing by an audience. This is normally the task of a professional film distributor, who would determine the marketing strategy for the film, the media by which a film is to be exhibited or made available for viewing, and who may set the release date and other matters. The film may be exhibited directly to the public either through a movie theater or television, or personal home viewing (including DVD, video-on-demand, download, television programs through broadcast syndication). For commercial projects, film distribution is usually accompanied by film promotion.

When a film is initially produced, a feature film is often shown to audiences in a movie theater. Typically, one film is the featured presentation (or feature film). Before the 1970s, there were "double features"; typically, a high-quality "A picture" rented by an independent theater for a lump sum, and a lower-quality "B picture" rented for a percentage of the gross receipts. Today, the bulk of the material shown before the feature film consists of previews for upcoming movies (also known as trailers) and paid advertisements.

### **Pre-studio era**

Prior to the decline of the Motion Picture Patents Company (Edison Trust) in 1915, there were two main forms of film distribution: States Rights and Road Show.[7]

Under the states rights system, films were sold on a local, territorial basis. The local salesperson would then play the film as often as they desired in an attempt to make as much profit as possible. Film copyright holders would sell rights of a movie directly to the theater or franchise salesperson,[8] typically on a foot-by-foot basis for 10 cents a foot.[7] Absent major studios or national theater franchises, this system was generally the best way to ensure national release of a film, particularly for shorter films. However, in terms of profitability, the states rights system wasn't the most effective way to screen feature-length films since the film's producers only made money on the initial sale of each film copy.

This method also made it possible to screen films of various genre which may be illegal in one state but legal in another.[8]

With the road show system, the producer would enter into an agreement with each theater, with priority given to large-seating and famous theaters. Money would be made via ticket sales. A movie's showing would be limited to drive up demand and to help create a sense of prestige.[7]

### **Standard release**

The standard release routine for a movie is regulated by a business model[10] called "release windows". The release windows system was first conceived in the early 1980s, on the brink of the VHS home video market, as a strategy to keep different instances of a movie from competing with each other,[11] allowing the movie to take advantage of different markets (cinema, home video, TV, etc.) at different times.

In the standard process, a movie is first released through movie theaters (theatrical window), then, after approximately 3 months [12], it is released to VHS and VOD services (entering its video window). After an additional number of months, it is usually released to Pay TV, and approximately two years after its theatrical release date, it is made available for free-to-air TV.[citation needed]

### **Simultaneous release**

A simultaneous release takes place when a movie is made available on many media (cinema, DVD, internet...) at the same time or with very little difference in timing.

Simultaneous releases offer great advantages to both consumers, who can choose the medium that most suits their needs, and production studios that only have to run one marketing campaign for all releases. The flip side, though, is that such distribution efforts are often regarded as experimental and thus do not receive substantial investment or promotion.

### **Straight-to-video release**

A straight to video (or straight-to-DVD or straight-to-Blu-ray depending on the media upon which the movie is made available) release occurs when a movie is released on home video formats (such as VHS, DVD, etc.) without being released in theaters first, thereby not taking into consideration the "theatrical window".

### **Internet release**

Feature films that have been released directly to YouTube or other streaming sites include Home (2009), The Cult of Sincerity (2008), Life in a Day (2011), Eyes and Ears of God: Video Surveillance of Sudan (2012) and Zeitgeist: The Movie (2007).

## **ART and TECHNIQUE**

Cinematography is the art of motion-picture photography and filming either electronically by means of an image sensor, or chemically by means of a light-sensitive material such as film stock.[1]

Cinematographers use a lens to focus reflected light from objects into a real image that is transferred to some image sensor or light-sensitive material inside a movie camera. These exposures are created sequentially and preserved for later processing and viewing as a motion picture. Capturing images with an electronic image sensor produces an electrical charge for each pixel in the image, which is electronically processed and stored in a video file for subsequent processing or display. Images captured with photographic emulsion result in a series of invisible latent images on the film stock, which are chemically "developed" into a visible image. The images on the film stock are projected for viewing the motion picture.

Cinematography finds uses in many fields of science and business as well as for entertainment purposes and mass communication.

### **Precursors**

In the 1830s, moving images were produced on revolving drums and disks, with independent invention by Simon von Stampfer (stroboscope) in Austria, Joseph Plateau (phenakistoscope) in Belgium, and William Horner (zoetrope) in Britain.

The late nineteenth to the early twentieth century brought rise to the use of film not only for entertainment purposes but for scientific exploration as well. French biologist and filmmaker Jean Painlevé lobbied heavily for the use of film in the scientific field, as the new medium was more efficient in capturing and documenting the behavior, movement, and environment of microorganisms, cells, and bacteria, than the naked eye.[6] The introduction of film into scientific fields allowed for not only the viewing "new images and objects, such as cells and natural objects, but also the viewing of them in real time"

## **Film cinematography**

The experimental film Roundhay Garden Scene, filmed by Louis Le Prince on 14 October 1888, in Roundhay, Leeds, England, is the earliest surviving motion picture.[7] This movie was shot on paper film.[8]

W. K. L. Dickson, working under the direction of Thomas Alva Edison, was the first to design a successful apparatus, the Kinetograph,[9] patented in 1891.[10] This camera took a series of instantaneous photographs on standard Eastman Kodak photographic emulsion coated onto a transparent celluloid strip 35 mm wide. The results of this work were first shown in public in 1893, using the viewing apparatus also designed by Dickson, the Kinetoscope. Contained within a large box, only one person at a time looking into it through a peephole could view the movie.

## **Black and white**

From its birth in the 1880s, movies were predominantly monochrome. Contrary to popular belief, monochrome doesn't always mean black and white; it means a movie shot in a single tone or color. Since the cost of tinted film bases was substantially higher, most movies were produced in black and white monochrome. Even with the advent of early color experiments, the greater expense of color meant films were mostly made in black and white until the 1950s, when cheaper color processes were introduced, and in some years the percentage of films shot on color film surpassed 51%. By the 1960s, color became by far the dominant film stock. In the coming decades, the usage of color film greatly increased while monochrome films became scarce.

**Digital cinematography** In digital cinematography, the movie is shot on digital media such as flash storage, as well as distributed through a digital medium such as a hard drive.

The basis for digital cameras are metal-oxide-semiconductor (MOS) image sensors. The first practical semiconductor image sensor was the charge-coupled device (CCD), based on MOS capacitor technology. Following the commercialization of CCD sensors during the late 1970s to early 1980s, the entertainment industry slowly began transitioning to digital imaging and digital video over the next two decades. The CCD was followed by the CMOS active-pixel sensor (CMOS sensor), developed in the 1990s

Beginning in the late 1980s, Sony began marketing the concept of "electronic cinematography," utilizing its analog Sony HDVS professional video cameras. The effort met with very little success. However, this led to one of the earliest digitally shot feature movies, *Julia and Julia* (1987). In 1998, with the introduction of HDCAM recorders and 1920×1080 pixel digital professional video cameras based on CCD technology, the idea, now re-branded as "digital cinematography," began to gain traction.

## **TECHNIQUES**

### **Aerial shot**

A shot taken from an airborne device, generally while moving. This technique has gained popularity in recent years due to the popularity and growing availability of drones.

### **Backlighting (lighting design)**

The main source of light is behind the subject, silhouetting it, and directed toward the camera.

**Bridging shot**

A shot used to cover a jump in time or place or other discontinuity. Examples are a clock face showing advancing time, falling calendar pages, railroad wheels, newspaper headlines and seasonal changes.

**Camera angle**

The point of view or viewing position adopted by the camera with respect to its subject. Most common types are

High-angle shot (the camera is higher than its subject)

Low-angle shot (the camera is lower than its subject)

**Close-up**

A frame depicting the human head or an object of similar size.

**Cut**

An editorial transition signified by the immediate replacement of one shot with another.

**Dissolve**

An editorial transition overlapping a fade in and a fade out in such a way that one image gradually disappears while another simultaneously emerges. This transition generally suggest a longer period of narrative elapses than is suggested by cuts.

**Dollying or Dolly shot**

A shot in which the camera moves toward or away from its subject while filming. Traditionally dolly shots are filmed from a camera dolly but the same motion may also be performed with a Steadicam, gimbal, etc. A dolly shot is generally described in terms of "dollying in" or "dollying out". Trucking in and out is also a common synonym.

**Editing**

The selection and organization of shots into a series, usually in the interest of creating larger cinematic units. Adding music is also a great way to make it more cinematic

**Extreme close-up**

A shot framed so closely as to show only a portion of the face or of some object.

**Extreme long shot**

A shot in which the human figure would be extremely insignificant compared to its surroundings.

A panoramic view photographed from a considerable distance and made up essentially of landscape or distant background.

**Flashback**

A scene or sequence inserted into a scene set in the narrative present that images some event set in the past.

**Focus**

The optical clarity or precision of an image relative to normal human vision. Focus in photographic images is usually expressed in terms of depth.

### **Long shot**

A shot in which the human figure would be relatively insignificant compared to its surroundings.

### **Master shot**

A shot, often a medium shot or longer, which shows all the important action in a scene. In editing, the master can be used to a greater or lesser extent as the 'skeleton' of the edit, which is fleshed out by replacing parts of the master with tighter coverage such as closeups and cutaways.

### **Reverse angle**

In a dialogue scene, a shot of the second participant understood as the opposing or "reverse" view of the shot showing the first participant.

### **Scene**

A unit of narration generally composed of a series of shots that takes place in a single location and concerns a central action.

### **Shot**

- 1.) The image produced by a motion picture camera from the time it begins shooting until the time it stops shooting
- 2.) (in an edited film) the uninterrupted record of time and space depicted between editorial transitions.

### **Story board**

A series of drawings and captions (sometimes resembling a comic strip) that shows the planned shot divisions and camera movements of the film.

### **Wipe**

An optical editorial transition in which an image appears to be pushed or "wiped" to one side of the screen to make way for the next.

### **Zoom**

A shot taken from a stationary position using a special zoom lens that magnifies or de-magnifies the center of the image. This creates an illusion that the camera is moving toward or away from its subject by making the subject more or less prominent in the frame. Not to be confused with dollying in which the camera itself actually physically moves closer to or further away from its subject.