

## Runaway Hollywood

Runaway production is a phrase commonly used by Hollywood film and television production labor to describe the outsourcing of production work to foreign locations. It is an issue that has been credited with siphoning tens of millions of dollars and thousands of jobs from the U.S. economy. Despite broad interest in runaway production by journalists, politicians, academics, and media labor interests, and despite its potential impact on hundreds of thousands and perhaps millions of workers in the U.S., there has been very little critical analysis of its historical development and function as a political and economic discourse. Through extensive archival research, this dissertation critically examines the history of runaway production, from its introduction in postwar Hollywood to its present use in describing the development of highly competitive television and film production industries in Canada. From a political economic perspective, I argue that the history of runaway production demonstrates how Hollywood's multinational media corporations have leveraged production work to cultivate goodwill and industry-friendly trade policies across global media markets. More critically, I argue that the history of runaway production tells the story of the development of a Hollywood labor diaspora: a globally dispersed labor force bound by a common cultural identity as Hollywood labor, but divided by their unequal relationship to the discursive mythology of Hollywood as the industry's authentic 0–homeland.0+

Scotland: Global Cinema focuses on the explosion of filmmaking in Scotland in the 1990s and 2000s. It explores the various cinematic fantasies of Scotland created by contemporary filmmakers from all over the world who braved the weather to shoot in Scotland. In Hollywood's search for cheap, distinctive, and authentic locations, producers and directors are taking their business to foreign soil. Only one of the five 2002 Best Picture nominees was shot in the United States—*The Hours*, filmed in Hollywood, Florida. *Contracting Out Hollywood* addresses the American trend of 'runaway productions'—the growing practice of producing American films and television programs on foreign shores. Greg Elmer and Mike Gasher have gathered a group of contributors who seek to explain the phenomenon from historical, political, economic, and cultural perspectives, using case studies, challenges to contemporary screen, media, and globalization theories, and analyses of changing government politics toward cultural industries.

This volume investigates the horror genre across national boundaries (including locations such as Africa, Turkey, and post-Soviet Russia) and different media forms, illustrating the ways that horror can be theorized through the circulation, reception, and production of transnational media texts. Perhaps more than any other genre, horror is characterized by its ability to be simultaneously aware of the local while able to permeate national boundaries, to function on both regional and international registers. The essays here explore political models and allegories, questions of cult or subcultural media and their distribution practices, the relationship between regional or cultural networks, and the legibility of international horror iconography across distinct media. The book underscores how a discussion of contemporary international horror is not only about genre but about how genre can inform theories of visual cultures and the increasing permeability of their borders.

Hollywood's Postwar Tour of Europe

Texts and Contexts in Film Music History

Globalization and Latin American Cinema

Internationalizing Postwar Production and Location Shooting

Toward a New Critical Paradigm

Mapping the Social Imaginary

Fragmented Bodies

*Gidget: Origins of a Teen Girl Transmedia Franchise* examines the multiplicity of books, films, TV shows, and merchandise that make up the transmedia *Gidget* universe from the late 1950s to the 1980s. The book examines the *Gidget* phenomenon as an early and unique teen girl franchise that expands understanding of both teen girlhood and transmedia storytelling. It locates the film as existing at the historical intersection of numerous discourses and events, including the emergence of surf culture and surf films; the rise of California as signifier of modernity and as the epicentre of white American middle-class teen culture; the annexation of Hawaii; the invention of Barbie; and Hollywood's reluctant acceptance of teen culture and teen audiences. Each chapter places the *Gidget* text in context, looking at production and reception circumstances and intertexts such as the novels of Françoise Sagan, the *Tammy* series, *La Dolce Vita*, and *The Patty Duke Show*, to better understand *Gidget*'s meaning at different points in time. This book explores many aspects of *Gidget*, providing an invaluable insight into this iconic franchise for students and researchers in film studies, feminist media studies, and youth culture.

*The creative industries are an important part of modern economies, recognised increasingly by governments, firms and the general public as sources of beauty and expression as well as financial value and employment. Scholars have produced growing creative industries research, but thus far this work has been distributed across fields of business and management, economics, geography, law, or studies of individual sectors or activities like design or media. This authoritative handbook collects together the distilled knowledge of these areas into a single source. It first addresses fundamentals of how creativity occurs in individuals, teams, networks and cities, then covers perspectives on how this creativity is realised as various kinds of value through work, entrepreneurs, symbolism, and stardom. The organisation of creative industries is then reviewed such as project ecologies, events, genres and user innovation. Social and economic structures and activities such as sunk costs, spillovers, brokerage and disintermediation are reviewed, and finally the Handbook addresses policy and development, examining the changing landscapes of copyright protection as well as the emerging economies forming new centres of creative industry through global value chains. This is a comprehensive reference work with twenty-seven chapters by leading international experts.*

*Examines Hollywood's European travelogue romances from 1947 to 1964, the end of American isolationism and the advent of challenges in Hollywood that made American filmmakers begin filming abroad.*

*Celluloid Symphonies is a unique sourcebook of writings on music for film, bringing together fifty-three critical documents, many previously inaccessible. It includes essays by those who created the music—Max Steiner, Erich Korngold, Jerry Goldsmith, Elmer Bernstein and Howard Shore—and outlines the major trends, aesthetic choices, technological innovations, and commercial pressures that have shaped the relationship between music and film from 1896 to the present. Julie Hubbert's introductory essays offer a stimulating overview of film history as well as critical context for the close study of these primary documents. In identifying documents that form a written and aesthetic history for film music, Celluloid Symphonies provides an astonishing resource for both film and music scholars and for students.*

Transnationalism

Remapping European Art Cinema

Fort Lauderdale Hollywood International Airport

Television Studies

Transnational Horror Across Visual Media

Canada-United States History into the Twenty-first Century

*Gidget*

**A History of Hollywood's Outsourcing Debate: Runaway Production provides a critical history of runaway production from its origins in postwar Hollywood to its present uses in describing a global network of diverse television and film production communities. Through extensive archival research, Camille**

**Johnson-Yale chronicles Hollywood's postwar push for investment in European production markets as a means for supporting the economy of America's wartime allies while also opening industry access to lucrative trade relationships, exotic locations, and inexpensive skilled labor. For Hollywood's studio production labor, however, the story of runaway production documents the gradual loss of power over the means of television and motion picture production. Though the phrase has taken on several meanings over its expansive history, it is argued that runaway production has ultimately served as a powerful, metaphorical rallying cry for a labor community coming to terms with a globalizing Hollywood industry that increasingly functions as an exportable process and less as a defined, industrial place.**

**The border between Canada and the United States separates political sovereignties, but not the shared themes of cultural, social, and economic history that have unfolded since the 18th century.**

**Transnationalism brings together original works that focus on the shared histories of the United States and Canada that have over two centuries created a distinct North American identity and sensibility.**

**Contributors explore the phenomenon of a North American history and discuss interactions between Canada and the United States from the eighteenth century to the present. Specific themes include the First Nations experience, national and North American identities and culture, social and economic cooperation, and issues of security and defence. Transnationalism challenges us to put the border in context order to better understand the past, present, and future interrelationships between Canada and the United States.**

**Written with erudition, insight, and enthusiasm, Runaway Bride is a brilliant mix of film and social history that renews our vision and broadens our understanding of some of the best-loved movies ever made, and the complex, Depression-influenced circumstances from which they were born.**

**How does comedy in film attempt cultural criticism? How does cinema use its own visual technology to reflect on and critique its power within both politics and visual culture? Comedy and Cultural Critique in American Film addresses these questions in detail as it argues for the centrality of comedy in film as a means of staging cultural criticism. Focusing on the powerful and sustained shifts in visual culture that cinema helped to generate, foster and question in the twentieth century, it examines the issues of technology that allow film comedies to engage in self-reflexive cultural criticism and to produce and critique the use of visual technology within US and global cultural politics. Grounded in the theoretical writings of thinkers such as Jean Baudrillard, Paul Virilio, Friedrich Kittler and Jacques Derrida in relation to repetition, automation, material systems of information media, the level of address in a communicative act, and the shifting role of the image, this book considers comedy as integral for a critical engagement of the constructs of culture. It brings a new perspective to comedy in film, invaluable to students and scholars in Film Studies.**

**Entertainment World**

**Origins of a Teen Girl Transmedia Franchise**

**Environmental Impact Statement**

**Runaway Film Production**

**A History of Hollywood's Outsourcing Debate**

**Young and Homeless In Hollywood**

**Hearings Before the Subcommittee on the Impact of Imports and Exports on American Employment ...**

**Eighty-seventh Congress, First Session, a Factfinding Investigation of Foreign Competition and Its Effects Upon Domestic Employment**

Film production in Latin America is as old as cinema itself, but local film industries have always been in a triangulated relationship with Hollywood and European cinema. This book situates Latin American film industries within the global circulation of film production, exhibition and distribution, charting the changes that the industries have undergone from the sound era to the present day. Focusing in particular on Argentina, Brazil and Mexico, Tamara Falicov examines commonalities among Latin American film industries, such as the challenges of procuring funding, competition from Hollywood, state funding battles, and the fickle nature of audiences, as well as censorship issues, competition from television, and the transnational nature of Latin American film. She addresses production, exhibition, and distribution contexts and financing and co-production with Europe and the United States, as well as the role of film festivals in funding and circulating films both within and outside of Latin America. Newer trends such as the revival of protectionist measures like the screen quota are framed in contrast to the U.S.'s push for trade policy liberalization and issues of universal concern such as film piracy, and new technologies and the role of television in helping and hindering Latin American cinema.

Relaying Cinema in Midcentury Iran investigates how the cultural translation of cinema has been shaped by the physical translation of its ephemera. Kaveh Askari examines film circulation and its effects on Iranian film cultures in the period before foreign studios established official distribution channels and before Iran became a notable site of so-called world cinema. This transcultural history draws on cross-archival comparison of films, distributor memos, licensing contracts, advertising schemes, and audio recordings. Askari meticulously tracks the fragile and sometimes forgotten material of film as it circulated through the Middle East into Iran and shows how this material was rerouted, reengineered, and reimagined in the process.

Young and Homeless in Hollywood examines the social and spacial dynamics that contributed to the construction of a new social imaginary--"homeless youth"--in the United States during a period of accelerated modernization from the mid

1970s to the 1990s. Susan Ruddick draws from a range of theoretical frameworks and empirical treatments that deal with the relationship between placemaking and the politics of social identity.

The camera's movement in a film may seem straightforward or merely technical. Yet skillfully deployed pans, tilts, dollies, cranes, and zooms can express the emotions of a character, convey attitude and irony, or even challenge an ideological stance. In *The Dynamic Frame*, Patrick Keating offers an innovative history of the aesthetics of the camera that examines how camera movement shaped the classical Hollywood style. In careful readings of dozens of films, including *Sunrise*, *The Grapes of Wrath*, *Rear Window*, *Sunset Boulevard*, and *Touch of Evil*, Keating explores how major figures such as F. W. Murnau, Orson Welles, and Alfred Hitchcock used camera movement to enrich their stories and deepen their themes. Balancing close analysis with a broader poetics of camera movement, Keating uses archival research to chronicle the technological breakthroughs and the changing division of labor that allowed for new possibilities, as well as the shifting political and cultural contexts that inspired filmmakers to use technology in new ways. An original history of film techniques and aesthetics, *The Dynamic Frame* shows that the classical Hollywood camera moves not to imitate the actions of an omniscient observer but rather to produce the interplay of concealment and revelation that is an essential part of the exchange between film and viewer.

Hollywood in San Francisco

Integrating North America for Cybercapitalism

Latin American Film Industries

Four Decades of the Game on Screen

Adolescent Health

Hollywood Romantic Comedy of the 1930's

The Cinema of Hockey

Fully revised, updated, and extended, the fifth edition of *Hollywood's America* provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the context of actual past events. A new edition of this classic textbook, which ties movies into the broader narrative of US and film history. This fifth edition contains nine new chapters, with a greater overall emphasis on recent film history, and new primary source documents which are unavailable online. Entries range from the first experiments with motion pictures to the way to the present day. Well-organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film.

Today, the director is considered the leading artistic force behind a film. The production of a Hollywood movie requires the labor of many people, from screenwriters and editors to cinematographers and boom operators, but the director is the author of the film overshadows them all. How did this concept of the director become so deeply ingrained in our understanding of cinema? In *Hollywood's Artists*, Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs that reveals and pinpoints the influence of the Directors Guild of America (DGA). Guided by Frank Capra's mantra "one man, one film," the Guild has portrayed its director-members as the creators responsible for turning Hollywood entertainment into cinematic art. Wexman details how the DGA differentiated itself from other industry unions, focusing on issues of status and creative control as opposed to bread-and-butter concerns like wages and working conditions. She also traces the Guild's struggle for creative and legal power, exploring subjects from the language of on-screen credits to the House Un-American Activities Committee's investigations of the movie industry. Wexman emphasizes the gendered nature of images of the great director, demonstrating how the DGA promoted the idea of the director as a masculine hero. Drawing on a broad array of archival sources, interviews, and theoretical and sociological insight, *Hollywood's Artists* sheds new light on the ways in which the Directors Guild of America has shaped the role and image of directors both within the Hollywood system and in the culture at large.

Provides an overview of the many debates and controversial topics currently connected with our media, providing context, definitions, notable programs, important media events and their historical significance, and future trends. Studying the case of Latin American cinema, this book analyzes one of the most public - and most exportable- forms of postcolonial national culture to argue that millennial era globalization demands entirely new frameworks for thinking about the relationship between politics, culture, and economic policies. Concerns that globalization would bring the downfall of national culture were common in the 1990s as economies across the globe began implementing neoliberal, free market policies and abolishing state protections for culture industries. Simultaneously, new technologies and the increased mobility of people and information caused others to see globalization as an era of heightened connectivity and progressive contact. Twenty-five years later, we are now able to examine the actual impact of globalization on local and regional cultures, especially those of postcolonial societies. Tracing the full life-cycle of films and studying blockbusters like *City of God*, *Motorcycle Diaries*, and *Children of Men* this book argues that neoliberal globalization has created a highly ambivalent space for cultural expression, one willing to market against itself as long as the stories sell. The result is an innovative and ground-breaking text suited to scholars interested in globalization studies, Latin-American studies, and film studies.

A Critical History of Hollywood's Outsourcing Discourse

Material Cultures in Transit

A Creative Journey from Australia to Hollywood

Crooning

The Runaway Bride

Hollywood's Artists

Runaway Hollywood

*Major short introduction to the field of television studies. Clearly lays out the birth of this discipline, shows its links with other fields of study and explains key concepts and theoretical debates. Includes interview material with scholars whose work has defined the field*

*Continental Order? examines the converging culture, telecommunications, and new media industries in North America, asking who has power in regional and global media. Experts from the United States, Mexico, and Canada address specific sectors and problems: newspapers and magazines, video and film, telecommunications and new media, sport and leisure, marketing, and education. With a broadly political-economic perspective, this book provides a critical account of changes occurring in the aftermath of regional and international trade agreements, such as NAFTA, and sets these changes in the global context of an emerging transnational communication industry. Visit our website for sample chapters!*

*One of the country's most picturesque cities and conveniently located just a few hours' drive from Hollywood, San Francisco became the most frequently and extensively filmed American city beyond the production hubs of Los Angeles and New York in the three decades after World War II. During those years, the cinematic image of the city morphed from the dreamy beauty of Vertigo to the nightmarish wasteland of Dirty Harry, although San Francisco itself experienced no such decline. This intriguing disconnect gives impetus to Hollywood in San Francisco, the most comprehensive study to date of Hollywood's move from studio to location production in the postwar era. In this thirty-year history of feature filmmaking in San Francisco, Joshua Gleich tracks a sea change in Hollywood production practices, as location shooting overtook studio-based filming as the dominant production method by the early 1970s. He shows how this transformation intersected with a precipitous decline in public perceptions of the American city, to which filmmakers responded by developing a stark, realist aesthetic that suited America's growing urban pessimism and superseded a fidelity to local realities. Analyzing major films set in San Francisco, ranging from Dark Passage and Vertigo to The Conversation, The Towering Inferno, and Bullitt, as well as the TV show The Streets of San Francisco, Gleich demonstrates that the city is a physical environment used to stage urban fantasies that reveal far more about Hollywood filmmaking and American culture than they do about San Francisco.*

*An alcohol and drug awareness service.*

*Runaway Productions and Foreign Location Shooting*

*Understanding History Through Film*

*Scotland*

*Contracting Out Hollywood*

*The Directors Guild of America and the Construction of Authorship*

*Impact of Imports and Exports on Employment*

*Peter Weir*

The cinematic output of Australian director Peter Weir has garnered numerous awards and widespread critical acclaim—from his early short films of the 1970s to the Hollywood hits he's helmed since 1985, including the likes of Witness, Dead Poets Society, The Truman Show, and Master and Commander. Drawing on contemporary concepts from transnational cinema studies, this book investigates Weir's entire three-decade career, paying particular attention to his journey from his native Sydney, with its largely auteur-driven national cinema, to the multimillion-dollar Hollywood film industry with its many genre conventions. Along the way, the author explores a host of questions accompanying this move, including Weir's status as a transnational filmmaker and a more generalized discussion of the critically controversial idea of the auteur. Rounding out this volume are interviews with leading Hollywood filmmakers who discuss Weir's work.

The British Film Industry in 25 Careers tells the history of the British film industry from an unusual perspective - that of various mavericks, visionaries and outsiders who, often against considerable odds, have become successful producers, distributors, writers, directors, editors, props masters, publicists, special effects technicians, talent scouts, stars and, sometimes, even moguls. Some, such as Richard Attenborough and David Puttnam, are well-known names. Others, such as the screenwriter and editor Alma Reville, also known as Mrs Alfred Hitchcock; Constance Smith, the 'lost star' of British cinema, or the producer Betty Box and her director sister Muriel, are far less well known. What they all have in common, though, is that they found their own pathways into the British film business, overcoming barriers of nationality, race, class and gender to do so. Counterpointing the essays on historical figures are interviews with contemporaries including the director Amma Asante, the writer and filmmaker Julian Fellowes, artist and director Isaac Julien, novelist and screenwriter Hanif Kureishi, and media entrepreneur Efe Cakarel, founder of the online film platform MUBI, who've come into today's industry, adjusting to an era in which production and releasing models are changing - and in which films are distributed digitally as well as theatrically.

Despite their considerable presence in Hollywood, extras and working actors have received scant attention within film and media studies as significant contributors to the history of the industry. Looking not to the stars but to these supporting players in film, television, and, recently, streaming programming, Below the Stars highlights such actors as precarious laborers whose work as freelancers has critically shaped the entertainment industry throughout the twentieth and twenty-first centuries. By addressing ordinary actors as a labor force, Kate Fortmueller proposes a media industry history that positions underrepresented and quotidian experiences as the structural elements of the culture and business of Hollywood. Resisting a top-down assessment, Fortmueller explores the wrangling of labor unions and guilds that advocated for collective action for everyday actors and helped shape professional norms. She pulls from archival research, in-person interviews, and firsthand observation to examine a history that cuts across industry boundaries and situates actors as a labor group at the center of industrial and technological upheavals, with lasting implications for race, gender, and labor relations in Hollywood.

Ice hockey has featured in North American films since the early days. Hockey's sizable cinematic repertoire explores different views of the sport,

including the role of aggression, the business of sports, race and gender, and the role of women in the game. This critical study focuses on hockey themes in more than 50 films and television movies from the U.S. and Canada spanning several decades. Depictions of historical games are discussed, including the 1980 "Miracle on Ice" and the 1972 Summit Series. The national myths about hockey players are examined. Production techniques that enhance hockey as on-screen spectacle are covered.

Hearings

Beyond the Subtitle

Below the Stars

Continental Order?

Relaying Cinema in Midcentury Iran

Motion Picture Herald

The Oxford Handbook of Creative Industries

*Examining European art films of the 1950s and 1960s, Mark Betz argues that it is time for film analysis to move beyond prevailing New Wave historiography, mired in outdated notions of nationalism and dragged down by decades of auteurist criticism. Focusing on the cinemas of France and Italy, Betz reveals how the flowering of European art films in the postwar era is inseparable from the complex historical and political frameworks of the time.*

*"Funny, outrageous, cynical, and spellbinding."—People magazine. In this first-ever digital edition of John Gregory Dunne's acclaimed collection Crooning, readers find evidence from the get-go confirming the writer's reputation as one of the most clear-seeing, incisive observers of the American cultural and political scene. In sixteen sharp, distinctively voiced essays, Dunne profiles a blacklisted Hollywood screenwriter who three decades later passed himself off as a young Chicano novelist; considers the Kennedy men and conservative William F. Buckley, takes us inside California's labyrinthine water politics and criminal justice system, details the workings of the Los Angeles county morgue, and is on the ground observing in Jerusalem just weeks before the intifada enveloped the West Bank and Gaza Strip in 1987. Here, too, are superbly entertaining accounts of the Hollywood star system and studio machine, Dunne drawing on two decades of experience as an L.A.-based journalist and fiction-writer with regular forays into screenwriting. He is candid and insightful about the business of writing and life of the dedicated writer as well. In "Laying Pipe," Dunne chronicles the five-year experience of writing his epic novel The Red White and Blue. And in "Critical," he focuses on book reviews and reviewers from his perspective as an author who, along with manifold strong notices, also received the occasional critical knock. He names names, and takes the opportunity to fire back at one of his critics. Early in Crooning, Dunne tells us that when he tires of the writing grind, he fantasizes about being a Johnny Mercer-like crooner, then reveals a moment later that he is tone deaf. The title, then, is playful - and in more than one way. Instead of writing sweet narrative melodies, Dunne built his career through work that exposes, challenges, thrums with opinion, and bristles with spiky, knowing humor. Download Crooning and dive into a book of provocative reportage, great stories, and witty, vigorous prose.*

*After World War II, as cultural and industry changes were reshaping Hollywood, movie studios shifted some production activities overseas, capitalizing on frozen foreign earnings, cheap labor, and appealing locations. Hollywood unions called the phenomenon "runaway" production to underscore the outsourcing of employment opportunities. Examining this period of transition from the late 1940s to the early 1960s, Runaway Hollywood shows how film companies exported production around the world and the effect this conversion had on industry practices and visual style. In this fascinating account, Daniel Steinhart uses an array of historical materials to trace the industry's creation of a more international production operation that merged filmmaking practices from Hollywood and abroad to produce movies with a greater global scope.*

*How the Labor of Working Actors and Extras Shapes Media Production*

*Battleground*

*Adolescent Health: Background and the effectiveness of selected prevention and treatment services*

*Runaway Romances*

*Prevention Pipeline*

*Global Cinema*

*Location Shooting and the Aesthetics of Urban Decline*