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Measuring Why Some Genres do Better than Others -- Chapter 8: How Film Financing Shapes Project Strategy: Applying Organizational Economics to a Case Study in Norway -- Chapter 9: How Hollywood Applies Industrial Strategies to Counter Market Uncertainty: The Issues of Financing and Exhibition -- Part II: Analysing Current Practices -- Chapter 10: Public Funding for Film and other Audio-visual Works in Europe: Key Industry Statistics 2010 – 2014 -- Chapter 11: The European Commission's Approach to Film Funding: Striking a Difficult Balance -- Chapter 12: Supporting Film Distribution across Europe: Why is Overcoming National Barriers so Difficult? -- Chapter 13: Film Funding Law in the European Union: Discussing the Rationale and Reviewing the Practice -- chapter 14: Public Film Funding in Australia: Recent History and Empirical Analysis -- Chapter 15: Exploring the Ecosystem and Principles of Austria's Film Subsidy Schemes: Is Austria A "Best-Practice" Model for a Successful Film Policy? -- Chapter 16: Film Subsidies, History and the "Economization of Culture" in Austria: An Expert Interview -- Chapter 17: Public Film Funding under a "Federalist Policy Paradigm": A Synoptic Analysis of State Aid for Film in Germany -- Chapter 18: France's Protected and Subsidized Film Industry: Is the Subsidy Scheme living up to its Promises? -- Chapter 19: Government Failure: The Ineffectiveness of Italian State Subsidies to Film -- Chapter 20: Evaluating the Effects of Protectionism on the Film Industry: A Case Study Analysis of Korea -- Chapter 21: Diversifying Public Film Funding Policies across Regions: The Case of Latin America -- chapter 22 Feature Film Funding between National and International Priorities: How does New Zealand Bridge the Gap? -- Chapter 23: Regulating the Mandatory Participation of TV Networks in Financing the Movie Industry: The Case of Spain -- Chapter 24: Public Film Policy and the Rise of Economic Principles: The Case of Switzerland -- Chapter 25: Film Funding in the United Kingdom: The "Corporate Welfare System" and its Discontents -- Chapter 26: Beyond the "Studio System": Public Support for Films in the United States -- Chapter 27: Evidencing the Economics of Film Festival Funding: Do Government Subsidies Help? -- Part III – Predicting Future Directions -- Chapter 28: Where are the Women Directors? Gender Equality for Directors in the European Film Industry -- Chapter 29: "Avant-Garde Film" Goes Digital Video: How does the United States Fund Digital Video Art and Experimental Filmmaking? -- Chapter 30: Movie Analytics and the Future of Film Finance: Are Oscars and Box Office Revenue Predictable? -- Chapter 31: An Irish Film Industry or a Film Industry in Ireland? The Paradoxes of Film Tax Incentives -- Chapter 32: Tax Incentive Schemes for Film Production: A Pivotal Tool of Film Policy? -- Chapter 33: Film Financing in the Era of "Connected TV": How do "Legacy" Broadcasters Respond to Market Changes? -- Chapter 34: Crowd-funding Movies: A Business Model Analysis from Strategic Management Studies.

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### Sommario/riassunto

This book is an analysis of the specificities of public film funding on an international scale. It shows how public funding schemes add value to film-making and other audio-visual productions and provides a comprehensive analysis of today's global challenges in the film industry such as industry change, digital transformation, and shifting audience tastes. Based on insights from fields such as cultural economics, media economics, media management and media governance studies, the authors illustrate how public spending shapes the financial fitness of national and international film industries. This highly informative book will help both scholars and practitioners in the film industry to understand the complexity of issues and the requirements necessary to preserve the social benefits of film as an important cultural good.

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