

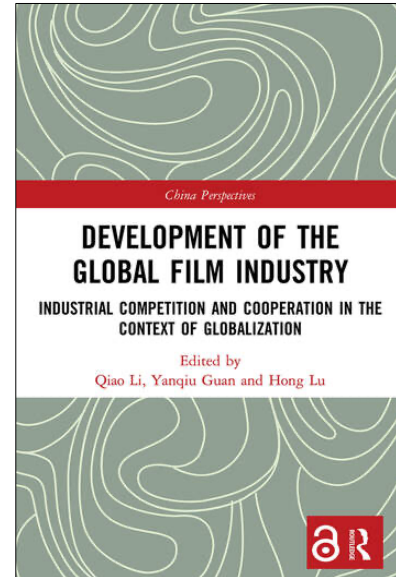
Qiao Li, Yanqiu Guan, and Hong Lu (Eds.), **Development of the Global Film Industry: Industrial Competition and Cooperation in the Context of Globalization**, London, UK: Routledge, 2020, 270 pp., \$31.00 (eBook).

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Leading Chinese scholars Qiao Li, Yanqiu Guan, and Hong Lu are among the academics who write about global and China-related topics. These editors compiled the book, **Development of the Global Film Industry: Industrial Competition and Cooperation in the Context of Globalization**, published in the China Perspectives series, and it was the first book to be translated into English. Similar studies by Mingant and Tirtaine (2012) analyze the industrial and cultural relations within the film and television industries and the impact of globalization.

The global entertainment film industry has been through many paradigm shifts, and the scope of the book is aimed at explaining these changes, from stage to television to mobile phones and computers, as well as AI (artificial intelligence) and robotics. In the preface, Bin Lu (p. vxii) explains that these paradigm shifts documented over the 125-year-old film industry developed from a cultural and spiritual role to an economic role. The Beijing Film Academy and the Global Industry Research Center played a vital role in analyzing and compiling data, and in discussing the controversial and hot issues in the world. An important question asked by the editors is how trends and debates changed the global film industry regarding its competitive nature and cooperation. What were these changes within the context of globalization? This book attempts to answer the question by critically analyzing the impact of globalization in the film business on industrial competition and cooperation. A similar study about the economic competitive nature and the involvement of globalization in filmmaking was done by Lorenzen (2008), in which the author analyzed the economic organization of the film industry and discussed the uncertainty of films before the technological revolution.

Development of the global industry is organized around 20 chapters, and these chapters ranged from the development of the industry between 2017 and 2018; the development of the film industry in North America, Europe, Latin America, South Korea, Britain, and China; and the status in Organization for Economic Co-operation and Development (OECD) and Brazil, Russia, India, China, and South Africa (BRICS). The editors note that all the chapters could be viewed as steps toward a more in-depth understanding of the competition and cooperation within the global film industry with the chapters written by diverse authors contributing original theoretical and empirical context. The overwhelming majority of the chapters are about the Chinese film and production industry, cinema circuits, Internet content, and the animation industry. The



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tables and figures provided throughout the book are based on industry academic research resources for data support services, scientific research, and teaching.

In chapters 1 and 2, authors Xingzhen Niu and Zhengshan Liu set out the book's statistical approach to the status of the global film industry. The scale and growth totaled US\$41.1 billion in 2018, an increase of 1.4 percent (p. 1). In my view, the scope for further research should be the increase or decrease of the global film industry's revenue during the outbreak of COVID-19 between 2019 and 2022. Niu contextualizes Chunjuan's (2015) theory about changing human society from the agricultural economy, the industrial economy, and the service economy to the era of the experience economy. Liu further draws attention in the second chapter to the theoretical model of the index of the film industry, while focusing on value chains, core steps, preproduction, production, postproduction, distribution, and exhibition, film derivatives or peripheral products, etc. (p. 15).

In chapters 3–7, a continuation of the status of the film industry is discussed. Each chapter analyzes a different country's development of the film industry. Lora Yan Chen discusses the development of the North American film industry in 2018 and gives an account of the Motion Picture Association, which includes representation from six major production companies. The number of rated films was less than those distributed, and the reason was that more independent and low-budget films were shown. For example, Netflix as an Internet-based company, is one of the new business models that continue to develop the North American global model.

The European film industry, analyzed by Nannan Li in chapter 4, is a diverse culturally rich industry. Between 2017 and 2018, a 2.5 percent increase in filmgoers was documented. In comparison with the United States targeting Asia as an emerging market, Europe continues to embrace the opportunity in producing local audiences' interests. The strength of this chapter is thus the comparison between U.S. and European film industries regarding industrial competitiveness and cooperation between film companies. A gap is the lack of comparison with other culturally diverse regions such as sub-Saharan Africa.

Chapter 5 illustrates, through figures 5.1–5.20, an analysis of four Latin American countries—Mexico, Columbia, Brazil, and Argentina. The author, Zhengshan Liu, highlights cultural influences and commercial influences as a strength of most of the countries mentioned above. Policies such as film funding, a reduction in tax, and financial subsidies positively promoted the development of the film industry.

A twist in the book is the role of women in the production of films in South Korea. The Korean Film Council published a report in 2018 about the development of the film industry. The #MeToo movement and gender equality were highlights. The report led to the establishment of the Film Gender Equality Centre and for a mandatory percentage of women in the council to be between 40 and 50%. This contributed to a paradigm shift from an underrepresentation of women to an increase in movies by females, female protagonists, and films written by female screenwriters (p. 87). The strength of this chapter is highlighting the achievement of women in the film industry. A weakness in the data is the inclusion of gender diversity in films about minority groups such as LGBTQA+ groups and the interest shown at the box office by the Korean public in such films. Such data could indicate to the reader an increase or decrease of Korean citizens interested in these films. This gap, however, provides the scope for further research.

The information about the countries in these chapters provides us with immense insight into the discourse of the film industry. China's assessment of the film industry by Shuzhen Sun could not be documented at a more appropriate time in 2018, during the 40th anniversary of China's reform and open-door policy. The author gives a critical analysis and highlights the shortcomings of the domestic film content's low quality, a need for positive film reviews, and an improvement in the frequency of viewing, equipment upgrade, and the improvement of branding of the cinema network and management level. Despite these challenges, Table 8.1 (p. 96) shows an increase in box office between 2012 and 2018 and an increase in the number of feature films produced. Chapters 8–12 further explore China and are a detailed account in the form of tables and figures about the strength and weaknesses of the Chinese film industry. These range from the film industry to the production industry, from the cinema circuits and film market to the internet content and its operational model, and lastly the animation industry. Chapter 16 discusses film intellectual property (IP) resources development strategy, the promotion law in chapter 17, copyright issues in chapter 18, the integration of the Internet and film industry in chapter 19, and lastly, the UNESCO "City of Film" in Qingdao. This last chapter is the highlight of the previous chapters because the Chinese city Qingdao has taken its place on the global stage and earned the identity of the "City of Film." This, the author explained, is due to the ongoing reform within the country and the socialist ideology with Chinese characteristics.

It begs the question, what can other developing countries learn from China and why are there so many governments in disapproval of China's socialist ideology with special characteristics?

Overall, the book is structured clearly, with each chapter consisting of an introduction and conclusion to assist readers with the research problem, the aim and objective of the chapter, and the methodological and theoretical context. Furthermore, the authors, with tables and figures, offer a comparison of variables such as industrial competition and cooperation, among others, of the film industries in various countries. It is suitable for anyone in academia and laypeople interested in the film industry. This is undeniably the first English volume about the film industry in China, and it might be considered a successful volume, but it could have offered more insight if more developing countries were contrasted with developed countries. Lastly, this book brings us closer to understanding the challenges and successes developed and developing countries face in the film industry.

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