
Critical Study on History of International Cinema

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ABSTRACT

The history of film began in the 1820s when the British Royal Society of Surgeons made pioneering efforts. In 1878 Edward Muybridge, an American photographer, did make a series of photographs of a running horse by using a series of cameras with glass plate film and fast exposure. By 1893, Thomas A. Edison's assistant, W.K.L. Dickson, developed a camera that made short 35mm films. In 1894, the Limiere brothers developed a device that not only took motion pictures but projected them as well in France. The first use of animation in movies was in 1899, with the production of the short film. The use of different camera speeds also appeared around 1900 in the films of Robert W. Paul and Hepworth. The technique of single frame animation was further developed in 1907 by Edwin S. Porter in the Teddy Bears. D.W. Griffith had the highest standing among American directors in the industry because of creative ventures. The years of the First World War were a complex transitional period for the film industry. By the 1920s, the United States had emerged as a prominent film making country. By the middle of the 19th century a variety of peephole toys and coin machines such as Zoetrope and Mutoscope appeared in arcade parlors throughout United States and Europe. By 1930, the film industry considerably improved its technical resources for reproducing sound. During the 1930s, color film stocks became widely used for the first time.

The World War –II paved the way for production of a large number of films which focused on patriotism. In 1950s, new and innovative ways were found to bring the audience back. In the decade of 1960s, there was commendable development of film technology across the globe. Several new humanist film makers emerged. The New Hollywood films represented different cinematic approaches. The film industry grew commendably in 1960s and the relationship between film and television became closer. During the 1980s, several changes and modifications took place in the art and craft of film making. The early 1990s saw the development of a commercially successful independent cinema in the United States and other countries. In the new millennium, India, the United States, China, Nigeria and Japan have become major film production centers across the globe. The film industry witnessed toughest challenge from the television industry and there was remarkable decrease in the number of film viewers in theatre over a period of time due to several factors.

Introduction

The word film is originated from the English is term ‘cinematograph’ which has emanated from the Greek language. It practically means movement of objects. It is known for series of plates which provide the benefit of exposure to the audience on various subjects captured on chemically processed films. The medium attracts the eyes and ears of the audience and conveys intended meaning contextually and otherwise. The film makers make use of their talent, hard work, team work and capacity to entertain the countless number of people in the world. Film is indeed an effective audio – visual medium of communication which attracts the attention of audience in a commendable manner. A brief overview of the development of international cinema is presented in this paper which is based on an extensive review of literature.

Early Global Cinema

The history of film began in the 1820s when the British Royal Society of Surgeons made pioneering efforts. Reynald added a frame and tiny settings and began to charge admission to a small room in 1827 and called it as the Theatre Optique. In the decade of 1830s, some experiments were carried out in the field of photography. Henry Heyl, an American mounted a series of still photos on a glass disc and by spinning this disc in front of a bright light that was masked periodically by a shutter device and projected the images on to a screen in 1860s. In 1878 Edward Muybridge, an American photographer, did make a series of photographs of a running horse by using a series of cameras with glass plate film and fast exposure. In 1882 another scientist interested in analyzing animal movement, the French man

Etienne Jules Marey, invented a camera that recorded 12 separate images on the edge of revolving disc of film.

By 1893, Thomas A. Edison's assistant, W.K.L. Dickson, developed a camera that made short 35mm films. In 1894, the Lumiere brothers developed a device that not only took motion pictures but projected them as well in France. The first cinematic venture exposed a short roll of 35mm film and also served as a projector. On December 28, 1895, the Lumiere brothers held one of the first public shows of motion pictures projected on a screen, at the Grand Café in Paris. In France, Alice Guy Blache produced *The Cabbage Fairy*, a one minute film about a fairy who produced children in a cabbage patch and exhibited it at the Paris International Exhibition in 1886. In 1888, Marey built the first camera to use a stripe of a flexible film, this time on paper. In 1889, George Eastman introduced a crude flexible film base, celluloid. The Berlin Wintergarten Theater hosted an early movie presentation in front of an audience, shown by the Skladanowsky brothers in 1895. In 1896, George Melies, a magician turned to filmmaking, discovered the possibilities of simple special effects and thereby became the first master of *mise-en-scene* technique. The Lumiere brothers shot a scene from the back of a train in 1896. Georges Melies built one of the first film studios in May 1897. Most films of this period were called as 'chase films' and the first use of animation in movies took place in 1899. Dickson had perfected a machine called the Kinetoscope which became an instrument of projecting movies to large crowds.

The first rotating camera for taking panning shots was built by Robert W. Paul in 1897. The effect was achieved by replacing the actor with a dummy for the final shot. This was pioneered by George Albert Smith in July 1898 in England. The set was draped in black, and after the main shot, the negative was re-exposed to the overlaid scene. His *The Corsican Brothers* was described in the catalogue of the Warwick Trading Company in 1900. Hepworth used the opposite effect in *The Indian Chief* and *the Seidlitz Powder* (1901). The Chief's movements were sped up by cranking the camera much faster than 16 frames per second. This gives what we would call a "slow motion" effect. G.A. Smith also initiated the special effects technique of reverse motion. He did this by repeating the action a second time, while filming it with an inverted camera, and then joining the tail of the second negative to that of the first, writes Fero (1988:08).

James Williamson concentrated on making films taking action from one place shown in one shot to the next shown in another shot in films like *Stop Thief!*, made in 1901. Several British films made in the first half of 1903 extended the chase method of film construction.

This is what has come to be called 'single frame animation' or 'object animation', and it needs a slightly adapted camera that exposes only one frame for each turn of the crank handle, rather than the usual eight frames per turn, states Arahim (1983:02). In 1906, Albert Edward Smith and James Stuart Blackton at Vitagraph produced the films on the basis of cartoon drawings of people.

The actors had begun to receive screen credit for their roles in 1910. It paved the way for the creation of film stars in the world. The film makers also produced the regular newsreels and exhibited them to the people. By then, the American films had the largest share of the market in all European countries except France. The technique of single frame animation was further developed in 1907 by Edwin S. Porter in the *Teddy Bears*. In 1908, this technique was followed in Europe. The film makers in United States, Britain and France used purpose-built cinemas for motion pictures during 1907. Russia began its film industry in 1908 with Pathé shooting some fiction subjects there.

By 1910, the French film companies had started making films with two to three reels. This trend was followed in Italy, Denmark, and Sweden. By 1912, the Danish film companies were multiplying rapidly. The German producers only had a minor part of the German market in 1914. During the World War I, the films were changed from short one-reel programmed to feature films. D.W. Griffith had the highest standing among American directors in the industry because of creative ventures. By 1917 Chaplin introduced more dramatic plot into his films, and mixing the comedy with sentiment. The Khanzhonkov Company quickly became much the largest Russian film company, and remained so until 1918. The years of the First World War were a complex transitional period for the film industry.

By the 1920s, the United States had emerged as a prominent film making country. By the end of 1929, Hollywood was almost all-talkie, with several competing sound systems. The United States had witnessed the production of about 800 feature films annually. The Hollywood film industry had grown well during 1950s. Dominick (1996:06) comments on the early history of the motion picture thus: "Motion pictures began because many people were fascinated with the illusion of motion. The earliest films were simply snippets of action and people watched them because of their novelty effect.

The novelty films were eventually replaced by narrative films that told a story. As the popularity of narrative films increased, moviemaking became dominated by big business and movie stars". During 1908-1918 events in movie making had far reaching effects on the future shape of the film industry in the world. The centre of film making moved to the West

Coast and major studios were set up their small film companies were also established in order to make films. The Motion Picture Patents Company (MPPC) was established to restrict moviemaking to the nine companies that made up the MPPC.

Mohan (2012:10) states: “By the middle of the 19th century a variety of peephole toys and coin machines such as Zoetrope and Mutoscope appeared in arcade parlors throughout United States and Europe. These pre-cinematic mechanisms were crucial in the technological leap from still photography to motion pictures that were projected on big screens for a paying audience. The first experiments in transmitting images by a television-type device are in fact as old as the cinema. Meanwhile certain 'pre-cinema' techniques continued to be used in conjunction with cinema after 1900. The cinema established itself as a new mass medium of entertainment and instruction. Lantern slides with movement effects continued for a long time to be shown in close union with film screenings”.

The film exhibitors were brought into line by a two-dollar per week tax which entitled the theatres to use projection equipment patented by the MPPC, writes Dominick (1996:06). During the World War – I, the American film industry became the dominant force in the world since it accounted for 80% of the world wide film market. The introduction of sound technology came about through the efforts of certain Hollywood firms to widen their power. During the mid-1920s Warner Bros was in the process of investing a great deal of money to expand its facilities and holdings. One of these expansions was the investment in a good sound system using records in synchronization with film images.

During 1914 – 1924, the feature film industry grew well in America. The western and the nonfiction film also gained prominence during the 1920s. The action – adventure films were produced in large number. Until 1927, the film makers had to make films without proper sound. This era is referred to as the silent era of film. To enhance the viewers' experience, silent films were commonly accompanied by live musicians in an orchestra, a theatre organ, and sometimes sound effects and even commentary spoken by the showman or projectionist.

Sound in Cinema

By releasing the film Don Juan (1927) with orchestral accompaniment and sound effects on disc along with a series of sound vaudeville shorts with singing and talking, Warner Bros began to popularize the idea of sound films. In 1927, The Jazz Singer (a part-talkie with some scenes accompanied only by music) had a tremendous success. Still there had a problem of compatibility of sound systems with the projection machinery of every

theatre. Eventually the sound-on-film rather than the sound-on-disc system became the standard and continues so to the present. The addition of sound changed the movie industry from end to end. Writing, acting, directing, editing - each and every step in the creation process of the movies was impacted. The production of sound films cost Hollywood industries millions of dollars in investments in new equipment, new technicians and new creative talent. By 1930, the film industry considerably improved its technical resources for reproducing sound. The film makers were able to move together camera and microphone and brought about an effective balance between picture and sound.

Witmark and Isaac (1939:16) remark: "Illustrated songs were a notable exception to this trend that began in 1894 in vaudeville houses and persisted as late as the late 1930s in film theaters". The live performance or sound recordings were paired with hand-colored glass slides projected through stereopticons and similar devices. In this way, song narrative was illustrated through a series of slides whose changes were simultaneous with the narrative development. The main purpose of illustrated songs was to encourage sheet music sales, and they were highly successful with sales reaching into the millions for a single song. Later, with the birth of film, illustrated songs were used as filler material preceding films and during reel changes, according to Abel and Altman (2001:01).

Color in Films

In the 1920s, a small number of films had Technicolor sequences, but the process was crude, using only two colors in combination to use all other hues. 3D films have existed since 1890 when British film pioneer William Friese Greene projected two films side by side on screen. A stereoscope was given to the viewers to merge the two images and get the 3D feel. However, the mechanics involved was not a long term and a practical solution. The Power of Love is considered as the first 3D film which was screened in the year 1922. In most countries, interfiles came to be used to provide dialogue and narration for the film, thus dispensing with narrators, but in Japanese cinema human narration remained popular throughout the silent era. The technical problems were resolved by 1923.

During the 1930s, color film stocks became widely used for the first time. By the early 1930s, however, Technicolor had been improved and later started using three primary colors and thus could re-produce a large of hues though still expensive, it was soon proved to add hugely to the appeal of many films. During 1930 – 1950 several studios came into existence in America and the corporate office of Hollywood's film moguls was controlled by major studio owners. The musical films also became very popular among Hollywood

producers and directors. The most significant period for motion picture industry was during 1930s.

The World War –II paved the way for production of a large number of films which focused on patriotism. The emergence of television as a medium of communication had a decisive impact on the growth of film industry. The decade of 1950s also witnessed the growth of television networks which served as programming sources for their local affiliates. The Hollywood saw television as a rival and did not allow the recent films to be shown on the small screen. The Hollywood also shifted its focus to films that dealt with topics and issues not well suited for television.

The desire for wartime propaganda created a renaissance in the film industry in Britain. The films were also made on the basis of realistic war dramas like *49th Parallel* (1941), *Went the Day Well?* (1942), *The Way Ahead* (1944) and Noël Coward and David Lean's celebrated naval film *In Which We Serve* in 1942. The prominent feature films of this period include - *The Life and Death of Colonel Blimp* (1943), *A Canterbury Tale* (1944) and *A Matter of Life and Death* (1946), as well as Laurence Olivier's 1944 film *Henry V*, based on the Shakespearean history. The onset of US involvement in World War II also brought a proliferation of films as both patriotism and propaganda. America also produced propaganda films such as *Desperate Journey*, *Mrs. Miniver*, *Forever and a Day* and *Objective Burma*. Notable American films from the war years include - John Huston's *The Maltese Falcon* (1941), *Yankee Doodle Dandy* (1942), the anti-Nazi *Watch on the Rhine* (1943), *Shadow of a Doubt* (1943) and so on. These films were considered as the most popular films of 1940s across the globe.

Wide-screen Cinema

The Widescreen or cinemascope and the new Hollywood movement added new dimensions to world cinema. The competition from television and other media also prompted the movie industry to develop technology that made movies more appealing and an 'experience' to audience. With the growth of small-screen black and white television, the film industry countered with greater use of color films and a variety of other new technologies. One of the most spectacular was the Cinerama-a wide screen format-process introduced in 1952 which used three projectors and seven-track stereo sound. Because of the growing popularity of TV the film industry even tried to attract customers in to theaters with a few 3D movies such as *Bwana Devil* (1952), with lions and spears seemingly hurling

toward the audience. By the end of 1950s, Hollywood presented Ultra-Panavision, large and occasionally the widest of wide-screen images.

In 1950s, new and innovative ways were found to bring the audience back. The film makers also adopted innovative production techniques and produced great movies during this period. Prominent among them include - Cinderella (1950), Guy Debord's Howls for Sade (1952), Peter Pan (1953), On the Waterfront (1954), Leagues Under the Sea(1954), Oklahoma! (1955), Lady and the Tramp (1955), Blackboard Jungle (1955), Around the World in 80 Days (1956), The Ten Commandments (1956), 12 Angry Men (1957), Old Yeller (1957), The Vikings (1958), South Pacific (1958), Ben-Hur (1959), Sleeping Beauty (1959), Spartacus(1960) and El Cid (1961) and Cleopatra (1963). The film makers also adopted certain gimmicks to lure in audiences.

Japan also witnessed the 'Golden Age' during the 1950s from film production point of view. The successful films included Rashomon (1950), Yasujirō Ozu's Tokyo Story (1953), Seven Samurai (1954), Ishirō Honda's Godzilla (1954), The Hidden Fortress (1958) and The Magnificent Seven (1960). These films were known for different film production techniques which attracted the attention of the world. India also emerged as a prominent film making nation through historical contributions made by Satyajit Ray, Mrinal Sen, Shyam Benegal and other eminent directors. The cinema of South Korea also experienced a 'Golden Age' in the 1950s. The Philippine also produced a good number of artistic and mature films.

The Third Dimension

Mohan (2012:10) further states: “The first patent for a 3D movie process, which creates an illusion of depth, was filed around the same time when the Lumiere brothers screened the first film. But it wasn't until the 1950s that the 'golden era' of 3D or stereoscopic filmmaking began - a short living with mixed results. Films like Bwana Devil, now is the Time and around is around made during the 1950's kicked off the idea of making more and more 3D films where theaters were in a tense battle with television. The onset of television created a panic in the film industry to maintain their viewership. Dozens of gimmicks were employed to keep seats filled. By the mid-1960s nearly all gimmicks used during this time period had disappeared.

In the decade of 1960s, there was commendable development of film technology across the globe. Several new humanist film makers emerged. The new documentary film techniques of synchronous sound and picture recording had made it possible to fulfill the task which in the thirties Albert Camus saw as the main social function of a writer, namely, to

give voice to the voiceless. There started the hearing of the voiceless to be heard particularly by the voice produced by the voiceless themselves. Hearing their own voice, these persons can gain a renewed sense of identity. Films were divided into several divisions like fictional, non-fictional, feature length, short films, ordinary, documentaries and films just meant for entertainment versus films that are not just for entertainment became common. A large number of films produced did not fit squarely into either of these categories. Majority of the films existed in the mind of spectator and a critical evaluation to this means to learn the vision of a serious film spectator, according to Mohan (2012:10).

The studio system declined in Hollywood due to certain factors such as growth of independent producers, increase of production companies, and increase in the popularity of individual film personalities and greater awareness of foreign language cinema in America. The French New Wave directors such as François Truffaut and Jean-Luc Godard also produced films such as *Les quatre cents coups*, *Breathless* and *Jules et Jim* which broke the rules of Hollywood cinema's narrative structure. The audiences were also won over by the Italian films and Sweden's films which exhibited high quality of cinematic excellence.

The New Hollywood films represented different cinematic approaches. During the 1970s, filmmakers increasingly depicted explicit sexual content and showed gunfight and battle scenes that included graphic images of bloody deaths - a good example of this is Wes Craven's *The Last House on the Left* (1972). The post-classical cinema witnessed certain changes in the methods of storytelling of the New Hollywood producers. The new methods of drama and characterization played upon audience expectations acquired during the classical/Golden Age period, notes Mohan (2012:10).

The Hollywood model was challenged by many film makers in Europe and Asian countries. The prominent Hollywood films of 1960s include *Bonnie and Clyde* (1967), *The Graduate* (1967), *A Space Odyssey* (1968), *Rosemary's Baby* (1968), *Midnight Cowboy* (1969), *Easy Rider* (1969) and *The Wild Bunch* (1969). Films like *Bonnie and Clyde* were also considered the beginning of the so-called New Hollywood.

Throughout the history of world cinema there has been an uninterrupted line of cineastes who have tried to use the film medium to other ends than just to entertain. Ethnographers and anthropologists have been among those who have contributed most to the creation of a new, alternative cinema, as opposed to the old, conventional, entertainment cinema. The Formalist approach of Vladimir Propp and Levi Strauss had paved the way for analyzing the myths and folk tales was adapted to many Indian films later. Anthropological

films made were purposeful productions to mark the signature of prominent personalities at that time. In this type of films the intention of the film maker is to bear witness to human life as it is experienced either by unknown persons in faraway places.

The film industry produced films that were more realistic in content and focused on social and political issues. Big budget films were produced in order to attract the attention of the audience. The film industry grew commendably in 1960s and the relationship between film and television became closer. A new age of TV movies emerged. The film studios joined forces with television to produce more content for the small screen. The Hollywood made efforts to produce blockbuster hits that brought in immense profits. The decade of 1970s witnessed upward trends in film industry and feature films produced better income generating opportunities.

During the 1970s, a new group of American filmmakers emerged, such as Martin Scorsese, Francis Ford Coppola, George Lucas, Woody Allen, Terrence Malick, and Robert Altman. This coincided with the increasing popularity of the auteur theory in film literature and the media, which posited that a film director's films express their personal vision and creative insights. The development of the auteur style of filmmaking helped to give these directors far greater control over their projects than would have been possible in earlier eras. This led to some great critical and commercial successes. Hollywood studios increasingly focused on producing a smaller number of very large budget films with massive marketing and promotional campaigns. This trend had already been foreshadowed by the commercial success of disaster films such as *The Poseidon Adventure* and *The Towering Inferno*. The decade of 1970s also witnessed the production of more porn cinemas which finally died out during the 1980s.

In world cinema, the 1970s saw a dramatic increase in the popularity of martial arts films, largely due to its reinvention by Bruce Lee, who departed from the artistic style of traditional Chinese martial arts films and added a much greater sense of realism to them with his JeetKune Do style. This began with *The Big Boss* (1971), which was a major success across Asia. However, he didn't gain fame in the Western world until shortly after his death in 1973, when *Enter the Dragon* was released. The film went on to become the most successful martial arts film in cinematic history, popularized the martial arts film genre across the world, and cemented Bruce Lee's status as a cultural icon. Hong Kong action cinema, however, was in decline due to a wave of "Bruceploitation" films. This trend eventually came to an end in 1978 with the martial arts comedy films, *Snake in the Eagle's*

Shadow and Drunken Master, directed by Yuen Woo-ping and starring Jackie Chan, laying the foundations for the rise of Hong Kong action cinema in the 1980s.

During the 1980s, several changes and modifications took place in the art and craft of film making. A good number of new wave films were made to sensitize the film audiences on important issues and concerns across the globe. Eventually, the sale and rental of films on home video became a significant 'second venue' for exhibition of films, and an additional source of revenue for the film industries. Prominent films of the decade include – Scorsese Raging Bull (1980), After Hours (1985), and The King of Comedy (1983), Wheels on Meals (1984), Nausicaä of the Valley of the Wind (1984), Megazone 23 (1985), Police Story (1985), Castle in the Sky (1986), Armour of God (1986), Isao Takahata's Grave of the Fireflies (1988), Katsuhiro Otomo's cyberpunk film Akira (1988), Police Story 2 (1988) and Dragons Forever(1988). During 1980s, the film industry survived the testing times and continued to produce super box office blockbuster. During 1990s, the film industry faced tough competition from television and cable industries.

The Virtual Reality

The early 1990s saw the development of a commercially successful independent cinema in the United States. Major American studios had begun to create independent production companies to finance and produce non-mainstream fare. The decade also witnessed the beginning of film and video distribution online. Computer – animated feature films were also produced to compete with Disney with successful films of their own. During the late 1990s, another cinematic transition began, from physical film stock to digital cinema technology. Meanwhile, DVDs became the new standard for consumer video, replacing VHS tapes. Ever since the 1990s, computers have been used to create effects previously impossible in live action films. For example, computers can be used to change moving parts of images. For morphing, a transformation of one shape into another, sophisticated software can make something seem to transform into something else. Computers have many other uses for film makers. Digital manipulation can be used to add or eliminate the elements in order to get the desired result. Perhaps most impressively of all, computers can be used to create virtual realities-computer generated world. Virtual realities and other film making effects possible only through computers were also used even more extensively and impressively in The Matrix and its successors.

Rajeev Mohan further states: “The coming of high-definition video (HDV) has also had a major impact on the ways movies can be filmed and shown. With celluloid, the length

of a shot was limited by the amount of film the camera could hold, and for 35mm film that usually meant ten to fifteen minutes, depending on the speed of the filming. With video tape, a single shot can now run hours. For some time now, because of improvements in the quality of HD video images, it is now possible to film on HDV, edit the footage digitally, then transfer the results to 35mm film for theatrical showings. It is not just visuals that have changed with the times. More recently, in the face of competition from the cable and satellite, videotapes, laser discs, DVDs, CDs, theaters have countered yet again with superior multi-track digital sound systems: DTS (Digital Theatre Sound), SDDS (Sony Dynamic Digital Sound), and DDS (Dolby Digital Sound)”.

New Millennium Cinema

In the new millennium, India, the United States, China, Nigeria and Japan have become major film production centers across the globe. Modern film production techniques are based on absolute creativity and advanced technological applications. The advent of color, stereophonic sound and widescreen has made the technical understanding required of a director far wider and more complex in the present times. The Hollywood continued to dominate the film production scenario in the 21st century.

The best films of 21st century include – Ang Lee’s *Crouching Tiger, Hidden Dragon* (2000), KarWai Wong’s *In the Mood for Love* (2000), Alejandro González Iñárritu’s *Amores Perros* (2000), Jean-Pierre Jeunet’s *Amélie* (2001), Yimou Zhang’s *Hero* (2002), Pedro Almodóvar’s *Talk to Her* (2002), Andrew Lau, Alan Mak’s *Infernal Affairs* (2002), Chan-wook Park’s *Old Boy* (2003), Lucile Hadzihalilovic’s *Innocence* (2004), Oliver Hirschbiegel’s *Downfall* (2004), Michael Haneke’s *Caché (Hidden)* (2005), Guillermo del Toro’s *Pan’s Labyrinth* (2006), Florian Henckel von Donnersmarck’s *The Lives of Others* (2006), Guillaume Canet’s *Tell No One* (2006), Sergey Bodrov’s *Mongol: The Rise of Genghis Khan* (2007), Ang Lee’s *Lust, Caution* (2007), John Woo’s *Red Cliff* (2008), Philipp Stölzl’s *North Face* (2008), Laurent Cantet’s *The Class* (2008), Tomas Alfredson’s *Let the Right One In* (2008), Yôjirô Takita’s *Departures* (2008), Juan José Campanella’s *The Secret in Their Eyes* (2009), Niels Arden Oplev’s *The Girl with the Dragon Tattoo* (2009), Denis Villeneuve’s *Incendies* (2010), Susanne Bier’s *In a Better World* (2010), Kim Jee-woon’s *I Saw the Devil* (2010), Asghar Farhadi’s *A Separation* (2011), Philippe Falardeau’s *Monsieur Lazhar* (2011), Agnieszka Holland’s *In Darkness* (2011), Felix van Groeningen’s *The Broken Circle Breakdown* (2012), Haifaa Al Mansour’s *Wadjda* (2012),

Cristian Mungiu's *Beyond the Hills* (2012), Hirokazu Koreeda's *Like Father, Like Son* (2013) and Christian Petzold's *Phoenix* (2014). Peter Strickland's *The Duke of Burgundy* (2015), Matthew Vaughn's *Kingsman: The Secret Service* (2015), John Maclean's *Slow West* (2015) and James Ponsoldt's *The End of the Tour* (2015).

The 50 Greatest Foreign Directors

There are about 50 greatest foreign directors who have enriched the world cinema by virtue of their noble ideas and contributions. They include - Akira Kurosawa, Ingmar Bergman, Sergio Leone, Jean Renoir, Federico Fellini, Jean-Luc Godard, Luis Bunuel, Murnau, F.W, Sergei, M. Eisentein, Francois Truffaut, Michelangelo Antonioni, Roberto Rossellini, KarWai Wong, ZhangkeJia, Michael Haneke, YasujiroOzu, Roman Polanski, Satyajit Ray, Bernardo Bertolucci, Werner Herzog, Vittorio De Sica, Fernando Meirelles, Kenji Mizoguchi, Robert Bresson, Andrei Tarkovsky, Ernst Lubitsch, Emeric Pressburger, Jean Vigo, Luchino Visconti, Alejandro González Iñárritu, Marcel Ophüls, Carl Theodor Dreyer, Pedro Almodóvar, Edward Yang, Alfonso Cuarón, Apichatpong Weerasethakul, Lars von Trier, Hsiao-hsien Hou, Olivier Assayas, Roberto Benigni, Guillermo del Toro, Jean Cocteau, Jafar Panahi, Claire Denis, Jean-Pierre Jeunet, Juan José Campanella, Stephan Komandarev, Florian Henckel von Donnersmarck, Alain Resnais and Marcel Carné

The film industry witnessed toughest challenge from the television industry and there was remarkable decrease in the number of film viewers in theatre over a period of time due to several factors. The film industry lost about 23 billion dollars of profit because of this challenging situation according to Motion Pictures Association of America (2010:11).

The cinema has undergone several remarkable changes and modifications over a period of time. The contemporary film makers have adopted innovative film making techniques, used advanced film making resources and adopted creative film making strategies all over the world. Most of the films are commercial films which are produced on the basis of box office economics. The film exhibition conditions had improved significantly across the globe. The international film festivals have provided useful opportunities to various film makers to exhibit their talents and share global experience in the art of film making. Modern film makers are producing record numbers of critically acclaimed films.

The moviegoers are indeed the backbone of film industry in the world. It has been estimated that about 15% of moviegoers contribute 85% of revenue in the film industry. The audiences are sick of watching films which glorify sex, romance, violence, dance and music. The moviegoers are interested in creative and constructive films which are based on universal

experiences in the age of globalization. The regional film making has gained importance over a period of time. The modern film makers have also understood the significance of low budget creative films. Diversification and humanization are the key ingredients to film making in modern times.

Conclusion

The history of international film began in the 1820s when the British Royal Society of Surgeons made pioneering efforts. In 1878 Edward Muybridge, an American photographer, did make a series of photographs of a running horse by using a series of cameras with glass plate film and fast exposure. By 1893, Thomas A. Edison's assistant, W.K.L. Dickson, developed a camera that made short 35mm films. The Lumiere brothers of France are the founders of film as a medium of communication. The use of different camera speeds also appeared around 1900 in the films of Robert W. Paul and Hepworth. Several British films made in the first half of 1903 extended the chase method of film construction. The film makers in United States, Britain and France used purpose-built cinemas for motion pictures during 1907. Many countries in Europe and America had begun film making by 1910. The two World War gave a new dimension to film making across the globe. By the end of 1929, Hollywood was almost all-talkie, with several competing sound systems. The competition from television and other media also prompted the movie industry to develop technology that made movies more appealing and an 'experience' to audience. In 1950s, new and innovative ways were found to bring the audience back. The Hollywood model was challenged by many film makers in Europe and Asian countries. In world cinema, the 1970s saw a dramatic increase in the popularity of commercial films. In 1980s, new wave films were produced by progressive film makers. In 1990s, large numbers of commercial films were produced all over the world. In the new millennium, India, the United States, China, Nigeria and Japan have become major film production centers across the globe. The film management is complemented by systematic film marketing tools and strategies in the global, Indian and Kannada film sectors in modern times.

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