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Cinema System

I Soliti Ignoti

HYPOTHESIS

ITALIAN CINEMA AND PUBLIC FINANCING: MECHANISMS AND INFLUENCES. ARE THE GOVERNMENT FINANCINGS MANAGED OR INFLUENCED BY SUBJECTS WHOSE INDIVIDUAL AFFAIRS ARE IN CONFLICT WITH THE ROLE THAT THEY DRESS AGAIN INSIDE THE SYSTEM?

FRAMING

OUR ANALYSIS NARROWS THE SYSTEM TO THE ITALIAN CASE, WITH PARTICULAR ATTENTION TO THE ECONOMIC AND POWER RELATIONSHIPS THAT REGULATE AND INFLUENCE INTERNAL DYNAMICS, AND THAT MOREOVER INVOLVE SUBJECTS BELONGING TO THE WEAVING FACTORY (POLITICS, CHURCH, MEDIA).

GRAIN/SCALE

THE FOCUS WILL BE BROUGHT SUFFICIENTLY CLOSER TO BE ABLE TO DESCRIBE IN THE DETAIL THE SOCIAL AND PERSONAL RELATIONSHIPS OF EVERY SINGLE SUBJECT HELD MEANINGFUL.

N° OF ELEMENTS

1911 film rooms / 943 cinema theater / 560 multisales / 302 arenas / 97 drives in 622 film productions / 100 (average) produced film every year / 2.000.000 Euro (average) cost of production Italian film / 206 distributed films 2006 / 94 film distributors / 111.967.460 Euro total proceeds 2006...

DYNAMICAL INTERACTION

The subjects (spectators, producers and distributors, actors, directors, associations of category, critical, network television, festival, schools, etc) interact exchanging information and determining economic flows; in this way even affair as politics, Church, media or economy start to interact.

RICHNESS OF INTERACTION

The distributions on great and small scale are both necessary: the Italian cinema is stronger in the small cinema houses that in the great multiplex. Even the single spectator has a key role into the system: few relationships, scarce economic input, present in shed, but in a redundant way (fundamental).

NON-LINEARITY

Also a small investment can bring to a great economic return, and viceversa. A concrete example: "Il vento fa il suo giro", a no commercial movie with a budget of only 480.000 Euro that becomes a special case, with almost 100 days of continuous projection in the main Italian cities.

SHORT VS. WIDE INTERACTIONS

Strong network of connetions based even on non professional relationships. Interchanges among near elements, but also distant subjects/elements are able to influence the whole system. The Italian case: two big poles as Medusa and RaiCinema, influence the system to short and long range.

RECURRENCY

The system has cycles (e.g. the productive cycle of a film), so the effect of an interaction doesn't end to the system's outskirts but it strikes again on the whole system or on a part of it. A negative feedback: the film "Lettere dalla Sicilia" collects 55 Euro: the complete absence of promotion weighs on the poor proceeds.

OPENNESS

It is not possible to precisely define the border of the Italian cinema system. As a complex system, it constantly interacts with political, economical and social contexts, technological changes and the foreign cinema systems, as the American one.

FLOWS & EQUILIBRIUM

The influences coming from society, politics, economics, technology and the information flows prevent the system of being in equilibrium. E.g. the active cinema for new way of production, or the powerful role of network television, that sometimes redirect the film production toward the television format.

HISTORY

The history of Italian cinema, from the Istituto Luce to the Rai monopoly, it's represented nowadays by the RaiCinema/01Distribution and MedusaFilm duopoly. Cinema are changed, the smallest movie houses offer a niche product while the modern Multiplex plan the most greater commercial successes.

PATTERNS OF INTERACTION

The cinema's owner knows the local dynamics that could influence him, and works not necessarily knowing the whole productive system. Even the actors develop their own role ignoring the actual movie productions or the financial flows among the movies.