



Media Industries

You will need to consider:

- Processes of production, distribution and circulation by organisations, groups and individuals in a global context.
- The specialised and institutionalised nature of media production, distribution and circulation.
- The significance of patterns of ownership and control including conglomerate ownership, vertical integration and diversification.
- The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products.
- How media organisations maintain, including through marketing, varieties of audiences nationally and globally.
- The regulatory framework of contemporary media in the UK.
- How processes of production, distribution and circulation shape media products.
- The role of regulation in global production, distribution and circulation.
- Regulation (including Livingstone and Lunt) at A level.
- Cultural industries (including Hesmondhalgh) at A Level.

No Burqas Behind Bars

This should be linked where relevant to

- Social,
- Cultural,
- Economic,
- Political and
- Historical contexts.
- The significance of different ownership and/or funding models in the television industry (i.e. whether media companies are privately or publicly owned, whether they are publicly or commercially funded etc.)
- The growing importance of co-productions (including international co-productions) in the television industry today



- The way in which production values are shaped by economic factors
- The impact of risk aversion on television production (e.g. in terms of the commissioning and financing of programmes)
- The different sources of funding available to producers working in the television industry today



No Burqas Behind Bars: 2012

Runtime: 77 min

Filmed in the female section of Takhar Prison in Afghanistan

Produced In: Iran/Sweden

Initial release:

19 April 2013 (Sweden)

20 November 2012 Netherlands (IDFA Festival)

30 September 2013 UK(Raindance Film Festival)

September 2013 USA

Directed By: Iranian/Swedish Nima Sarvestani, Maryam Ebrahimi

Produced By: Maryam Ebrahimi

Language: Dari language with English subtitles

Screenplay: Steven Seidenberg

Production Companies

Nima Film (Sweden)

Sveriges Television (SVT) (co-production)

DR (Denmark) (co-production)

IKON (Netherlands) (co-production) NHK (Japan) (co-production)

NRK (Norway)(co-production)

Distributors

Deckert Distribution (2012) (Netherlands) (theatrical) NHK BS1 (2013) (Japan) (TV)

Sequel: *Prison Sisters* 2016 follows Sara and Najibeh after their release

Funding Agencies

- Maryam Ebrahimi received a grant of \$25,000 in 2011 to develop the film from the MPA (Motion Picture Association) and APSA (Asia Pacific Screen Awards) Academy Film Fund



- Swedish Film Institute provided a grant <http://www.filminstitutet.se/en/about-us/swedish-film-institute/mission-and-organisation/film-funding/> Factsheet for No Burqas Behind Bars <http://www.svenskfilmdatabas.se/en/Item/?type=film&itemid=73515>
- The film also received a Swedish Arts Grant <https://www.konstnarsnamnden.se/default.aspx?id=11813>
- In 2011 Nordisk Film and TV Fund <http://www.nordiskfilmogtvfond.com/about-us> provided production funding of NOK 300,000 (about £28,500)

Nima Films

- Nima Sarvestani, and spouse Maryam Ebrahimi of Nima Films <http://www.nimafilmsweden.com/> were supported by Greenhouse Film Centre where they met Scriptwriter Steven Seidenberg who worked as a Mentor for the programme.
- “Greenhouse is a Development Program for Documentary Filmmakers from the Middle East and North Africa. Greenhouse is a ground-breaking initiative positioned at the intersection of media, social change and peace-building. <https://www.ghfilmcentre.org/en/home#!aboutGH>
- The program nurtures a diverse and sustainable community of young documentary filmmakers from across the Middle East and North Africa, helping them develop the necessary skills to create powerful films that advance a more just, democratic and peaceful region.
- For the past 11 years, Greenhouse, a leading and prestigious documentary film program, has been sustaining its critical role as a meeting point for regional filmmakers, creating a community of documentary filmmakers that are committed to dialogue and reconciliation. As a result, the program has been supporting and promoting cultural exchanges between the participating countries, by underlining both common values and inherent cultural diversity.

Svt : Sveriges Television

- SVT is the Swedish national public broadcaster
- Funded like the BBC - television licence fee payable by all owners of television sets, set by the Riksdag.
- Sweden’s Television is a public limited company that can be described as a quango – a quasi-autonomous non-government organisation.
- Has regional offices and production facility in Malmö. Politically it is perceived as being leftist liberal.



SVT's regional studio in Malmö



- Danmarks Radio - Denmark's national public-service broadcasting corporation.
- DR is funded by the levying of a licence fee, payable in Denmark by all owners of radios, television sets, and, in recent years, computers and other devices capable of receiving its content.
- Politically it is perceived as being leftist liberal.



'It dominates Danish cultural life to the extent that, each week, ninety-seven per cent of the population listens to or watches something from its web site or one of its ten radio stations and six television channels ...Danes with televisions pay an annual licensing fee of about four hundred dollars, giving DR a yearly budget of six hundred and sixty million dollars. Because Denmark is small, and relatively heterogeneous, DR can attempt to appeal to almost everyone. It is both mass-oriented and high-minded—CBS and NPR, with a touch of HBO. Like the BBC, it is considered a tent pole of the nation's identity, and even though it is by definition apolitical, it is suspected in certain quarters of harbouring a left-wing agenda.' Lauren Collins in *The New Yorker*.

<http://www.newyorker.com/magazine/2013/01/07/danish-postmodern>

Danish Television Funding

- Drama and quality programming are often financed through (1) co-funding with external partners (most often foreign broadcasters and/or foreign distributors); (2) canned programming sales; (3) pre-sales of canned programming; (4) format/remake sales and (5) international funds, both regional and international as well as pan-national funds.
- The Journal of Popular Television, Volume 4, Number 1 When public service drama travels: The internationalization of Danish television drama and the associated production funding models.
- Authors: Jensen, Pia Majbritt; Nielsen, Jakob Isak; Waade, Anne Marit

Ikon

Article 2.42 of the Dutch media law (the Mediawet) makes room for faith-based radio and television broadcasters.

The Interkerkelijk Omroep Nederland (IKON) was a Dutch public broadcaster which made radio and television broadcasts on behalf of seven church communities.

In the 1970s and '80s IKON was known as a left-wing broadcaster, focussing on subjects such as racism, oppression, emancipation, development aid and peace. IKON journalists were often active in dangerous warzones. On 17 March 1982 four IKON journalists were murdered in El Salvador.

In IKON's airtime, the Wilde Ganzen collected money for projects in the Third World. On 1 January



2016, IKON was closed down and its programming is now produced by EO

https://en.wikipedia.org/wiki/Interkerkelijke_Omroep_Nederland

- NHK (official English name: Japan Broadcasting Corporation) is Japan's national public broadcasting organization, broadly based on the format of the BBC. It is a publicly owned chartered corporation funded by viewers' payments of a television license fee. NHK operates terrestrial and satellite television services and three radio networks



- NHK also provides an international broadcasting service, known as NHK World. NHK World broadcasting (for overseas viewers/listeners) is funded by the Japanese government

<https://en.wikipedia.org/wiki/NHK>

NRK

- NRK is Norway's state-owned, public service broadcaster, funded by Licence Fee. Its mandate is to be non-commercial and politically independent



<https://www.nrk.no/about/a-gigantic-small-broadcaster-1.3698462>

Social/Industrial/Economic Context

Task: Read the factsheets and articles on pages 2-5

- Summarise the key points made about the financing and production context of *No Burqas Behind Bars*.
- Is it mainstream or independent?
- What do the organisations involved have in common in terms of their structure/funding?
- What impact does this have?
- What political viewpoint is it suggested these broadcasters share? Does this context have an impact on their choice of programme?

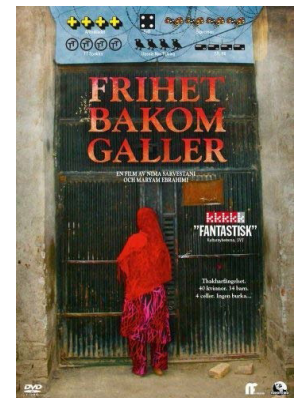
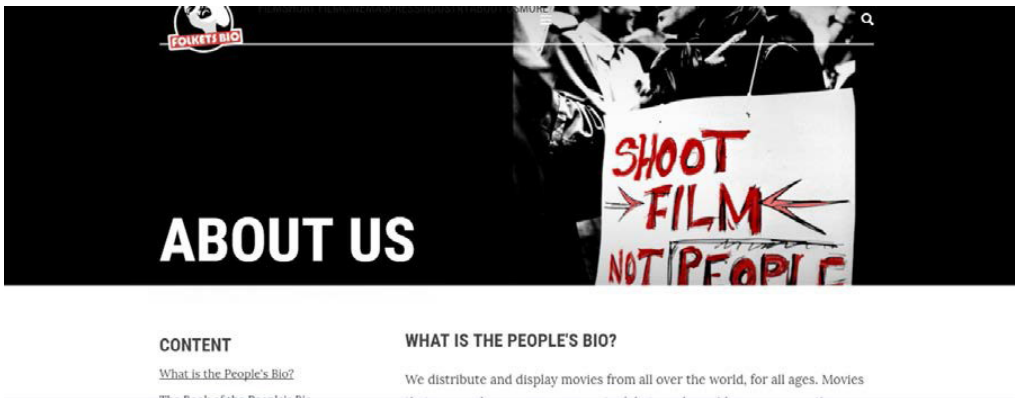
Use the digital resource to compare your answers



DVD Distribution

'We distribute and display movies from all over the world, for all ages. Movies that roar and worry, engage, create debate and provide new perspectives. Quality, commitment and broad representation in film offering and activities permeate everything we do.

With our own cinemas and proprietary distribution, People's Bio guarantees that a wide range of films reach an audience without having to be tested against strict commercial requirements. Our movies can also be viewed online and purchased as DVD on our website.'



Marketing: A Limited Campaign The Trailer

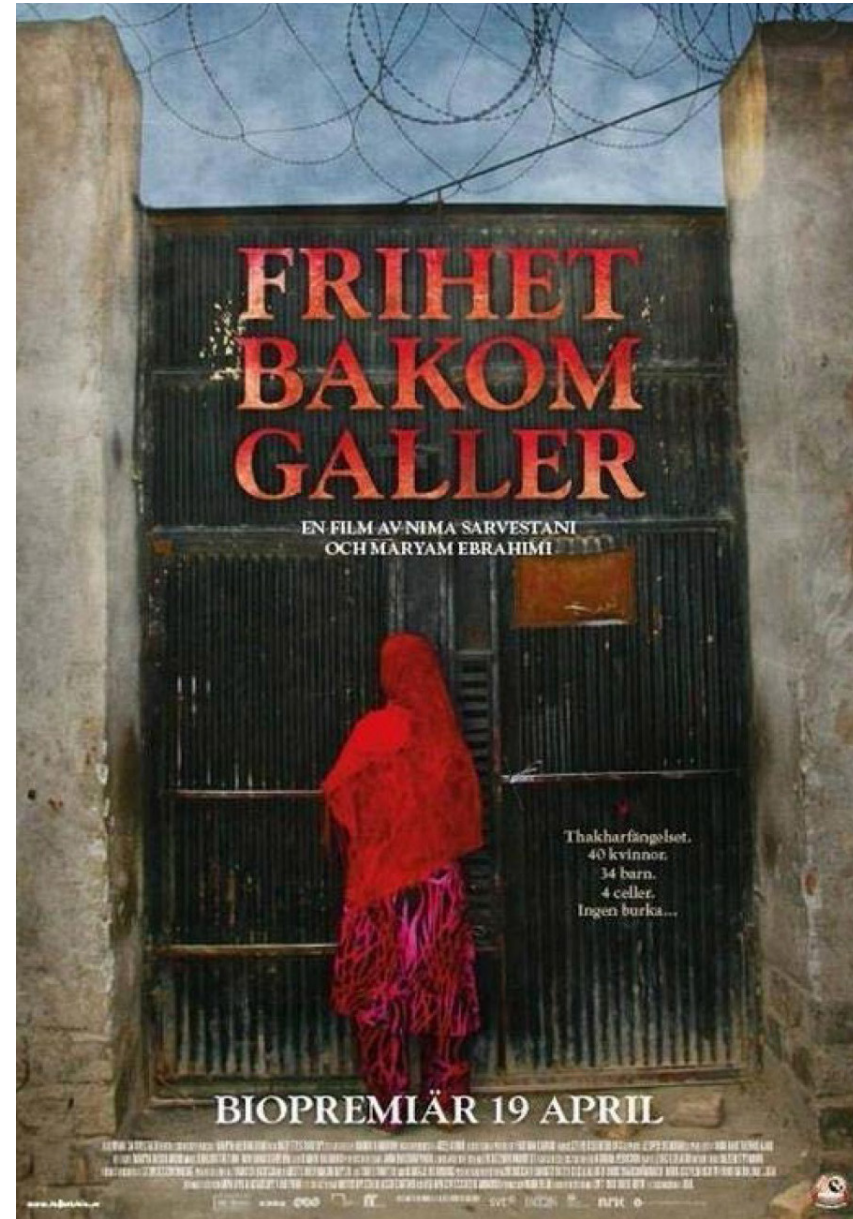
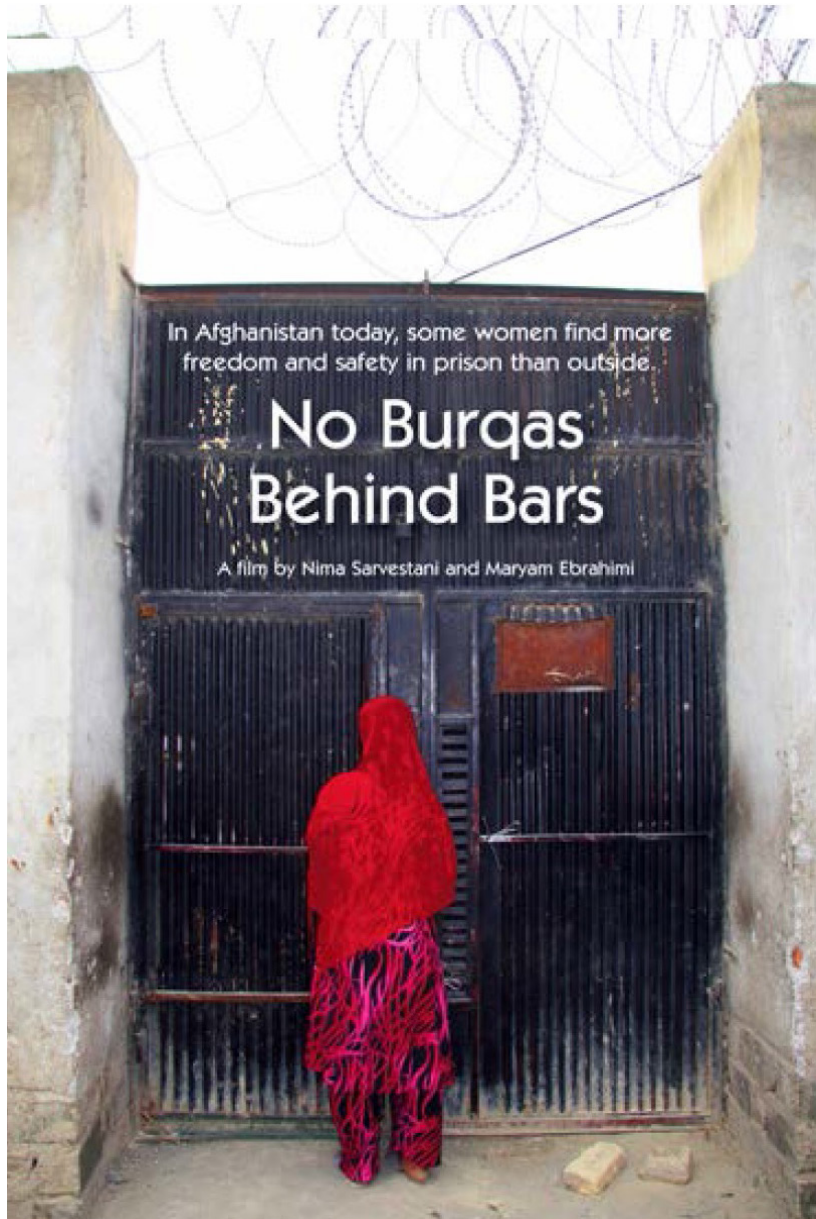
<https://vimeo.com/66887904>

English trailer – also in Swedish

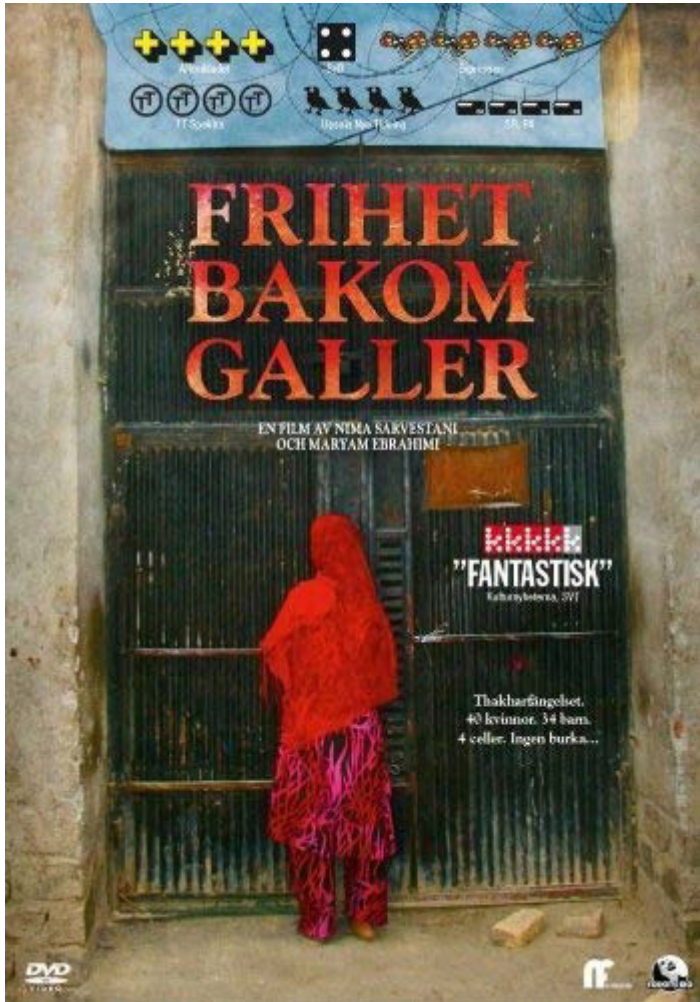
Folkets Bio indie distribution – the People's Bio

<https://www.folketsbio.se/om-folkets-bio/>

Marketing Task: Watch the trailer, look at the posters and marketing on pages 7-9. What are the posters, trailer and DVD covers “selling” to their target audience?



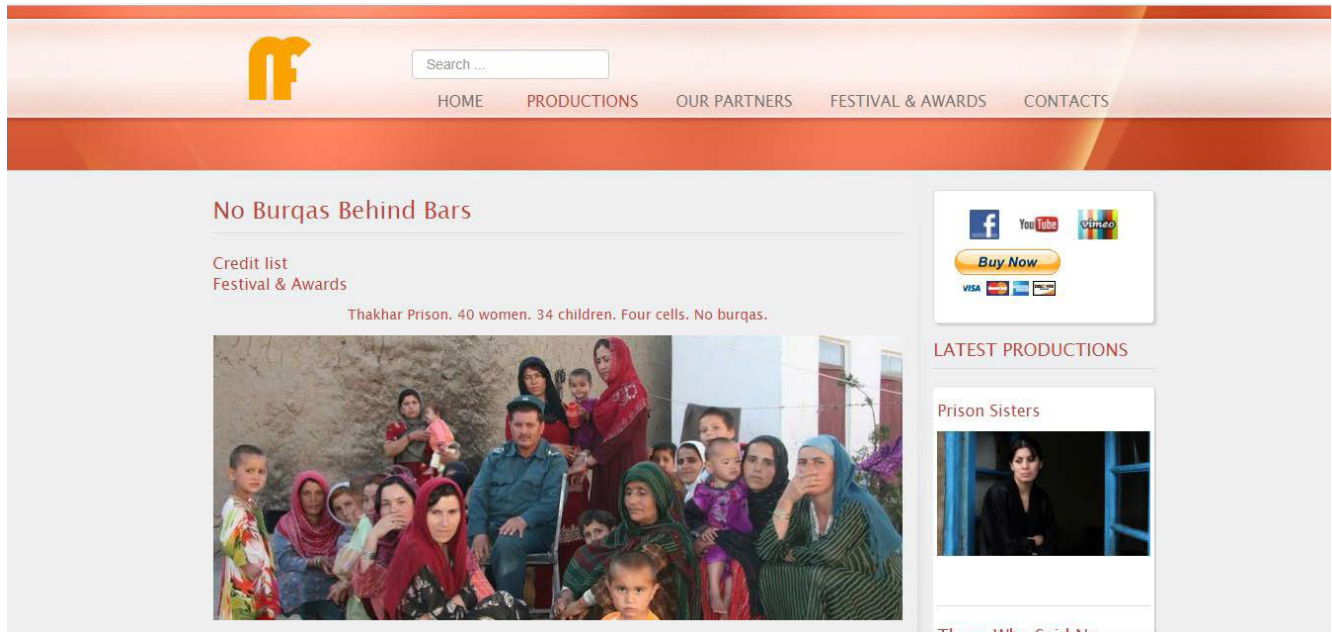
DVD Cover and Facebook





Nima Website

Contains trailers, filmmakers and credits and lists awards and festivals. There is a link to a press conference at the Swedish Film Institute in Stockholm and an interview with Nima Sarvestani in Swedish.



nimafilmdox.com





Extended Writing Task

Essay: What strategies were used in the marketing and distribution of *No Burqas Behind Bars*? Give specific examples and justify your points. Compare these strategies to those used in the promotion of *The Jinx*.

Consider:

- Website
- Social media
- Are these as important as more traditional marketing methods? Look at the trailers/posters etc.
- Poster campaign/trailer/interviews and publicity
- Independent/mainstream production and distribution contexts