

Chapter 2

Universal Code of Movies and Influence of Traditional Media

ABSTRACT

The chapter dwells on the need of studying of universality of certain components of audiovisual media (especially movies) as a cause and possible instrument of international political communication. Emphasized is the low level of research of that very problem in the context of political studies, which ensures certain difficulties in formulating political components of the international political communication evident in case of movies. On an example of Movies in Politics by J. Rosenbaum it is shown why film criticism has a poor connection with political science. Examples of such an influence are presented in the chapter both through historical discourse and more specific cases. Proposed is the string of concept terms among which a universal code of movies – a certain informational component of audiovisual productions, understandable without its textual basis.

INTRODUCTION

The very idea of comprehension is subjective, so “universal” part of *universal code of movies* is just a viable consensus between subjective visions, but viability of it is an achievement in itself. Such consensus is all the more likely if communication is regulated, but not in a strict way. It is crucial to pinpoint that without subjective interests in certain scenes, interpretations, themes many cases in this research and some of the others, key to it, would have

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been non-existent. On author's part there was a persistent hope to continue the tradition of pointing at certain movies, but keeping them vague enough for a reader to make one's own conclusions apart from those, seen in the chapter and throughout the book.

BACKGROUND

One of the aspects of resistance to innovation and technological change that lacks sufficient research for now is the aspect of audiovisual media. It might be connected to the fact that widespread of audiovisual media as both news outlet and an art form is well-documented and evident and have not merited sufficient questioning grounded in the scientific approach.

Despite that, worrying tendency of analog film (archaic in the views of many people) actually returning as a dominant medium of filming despite the shortage of film projection is a tendency that cannot be ignored and is very much evident in today's cinematic landscape.

Among other things that might have a sufficient influence on problem is the fact that digital media has a well-known tendency of being doctored, therefore analog film is deemed more trustworthy. Yet, it is curiously enough not as popular in documentary filmmaking which uses simpler "run-and-gun" filmmaking setups, but has a sufficient popularity in the circles of independent fiction filmmakers who tend to use film as a part of filmmaking tradition, appealing if much more difficult version of their craft. While many of such filmmakers still use digital intermediate as a post-production method (which requires a complete digital scan of film) fewer purists had been known to resorting to fully analog post-production processes as well. Cases like Quentin Tarantino's *The Hateful Eight* (2015) are known to use plain outdated, discontinued processes of film development or materials to achieve a particular look of their film.

Perhaps the biggest question of all in such situations is whether audience of the film deems the result worthy. As most of the average filmgoers are usually not as tech-savvy about what they watch as filmmakers are about what they film, it sparks a controversial question on whether film industry at a whole experiencing a gap with their audience on an international level.

At this point, despite being relatively young, audiovisual media could be considered traditional. After more then a century of its existence a certain

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