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## **Ground-Breaking Stories in Contemporary Cinema: in a Market Full of Remakes, What Form Does Cinematic Originality Take Today?**

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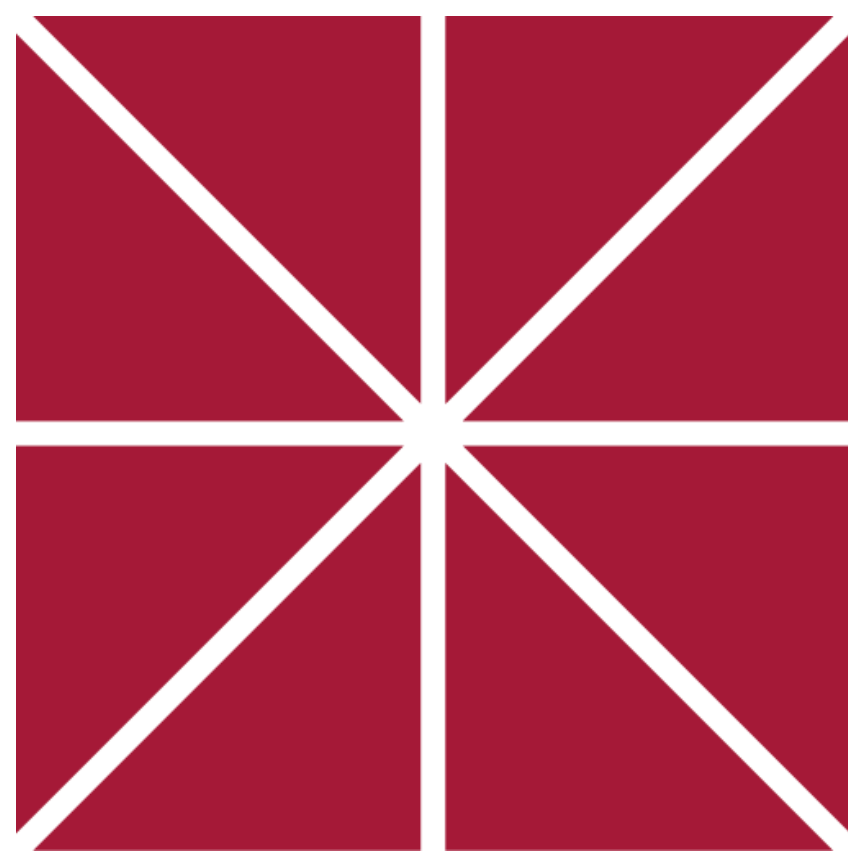
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# Ground-Breaking Stories in Contemporary Cinema: in a Market Full of Remakes, What Form Does Cinematic Originality Take Today?

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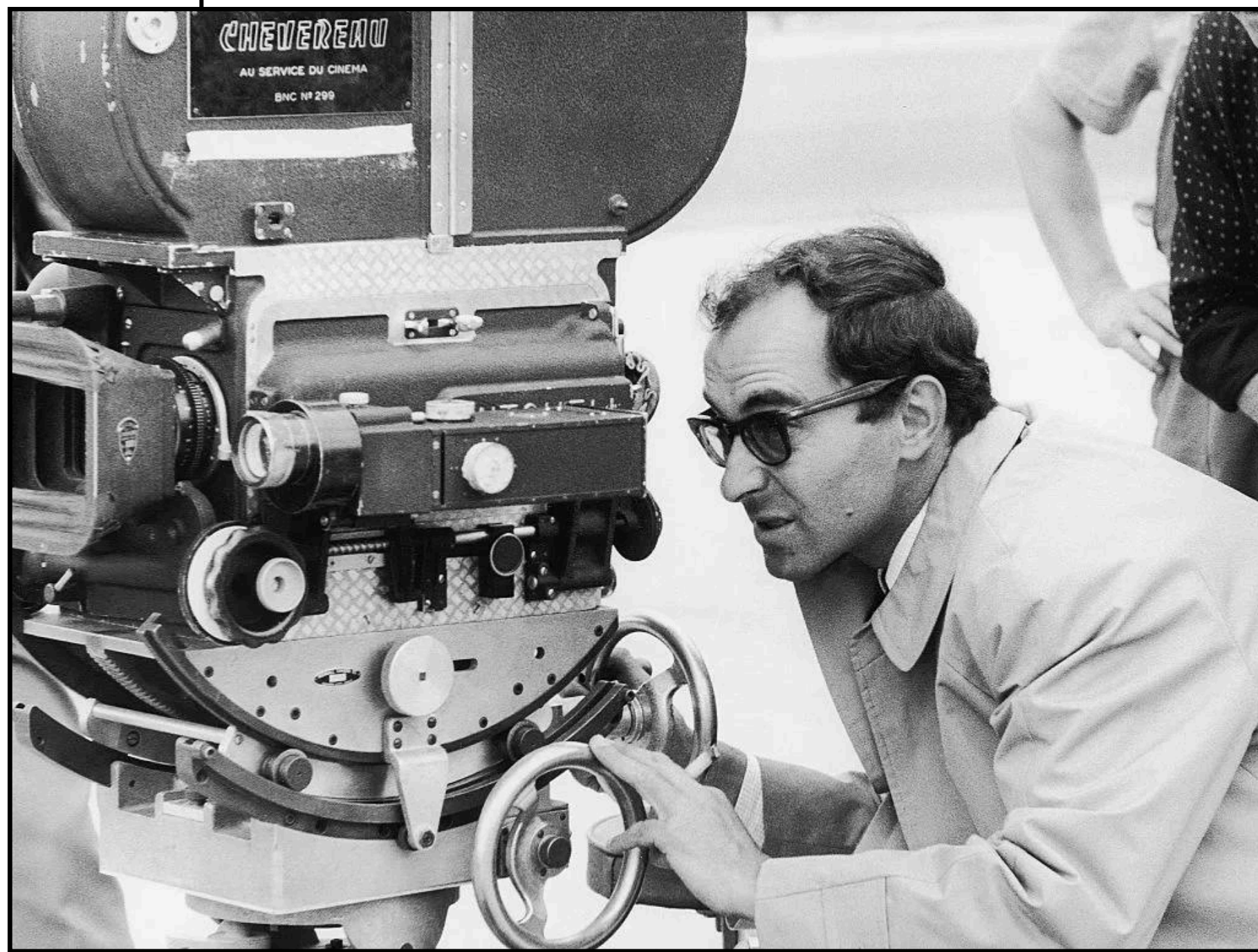
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## 1. INTRODUCTION

This work aims to analyze the evolution of both international and American cinema as an art form, specifically in relation to the **abstract concept of originality**, to determine what possible **future trends in cinema** may look like and the potential for the manifestation of “new waves” in cinema. Emerging during the Industrial Revolution, cinema has evolved as an entertainment medium from brief, moving pictures presented as novelties to lengthy feature films. With its evolution arose trends in visual storytelling, including experimental, narrative, and remakes, whose own categories comprise the retelling of old stories, remakes of films in other languages, and adaptations of animated films into live-action films. In recent years, **non-original films have increasingly dominated the box offices**, incentivizing filmmakers and production companies to turn to IP rather than gambling big budgets on never-before-seen storylines and characters. Using statistics on the economic success of different international and Hollywood film trends and combining them with analyses of the emergence of “new waves” in cinema, this work intends to hypothesize future breakthroughs in original cinematic stories and the socioeconomic capacities that may allow them to appear. This paper aims to motivate future studies on unfolding box-office trends and the role of originality in those trends.

## 2. ORIGINALITY & THE FRENCH NEW WAVE

A revolutionary cinematic movement that changed the global film market, the French New Wave of the 1960s was the **first major instance** of originality in film. Films that came out of this movement showcased innovative approaches to storytelling, unique aesthetics, and plots surrounding contemporary social issues. This paper explores what originality looked like within this period, as well as the socio-economic



conditions that birthed the development of this movement. Today, the French film market has evolved drastically, notably due to the invention of the **multiplex**, which allowed for a single film to be screened on multiple screens in the same day.

“ Market demand for films that one can target to a wide audience has largely prompted a return to genre cinema, [...] there is a more or less generic style and an obliteration of the concept of the auteur or individual style. ” - Marie Michel

## 3. REMAKES



Figure 2. Evolution of Walt Disney's “The Jungle Book” remakes\*

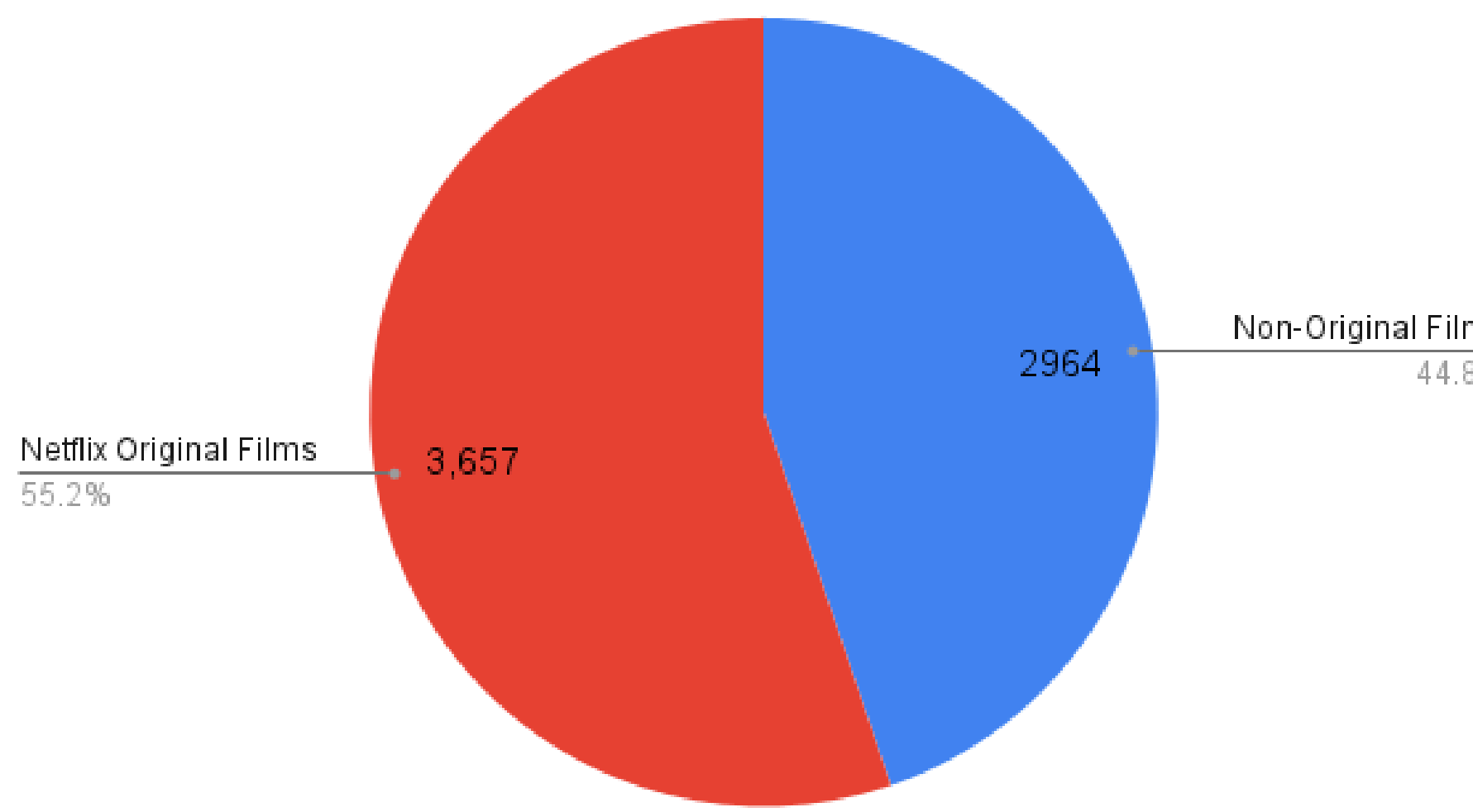
## 4. ECONOMIC IMPACTS TO ORIGINALITY

It's no secret the influence of politics and economics on art, society, and the well-being of a population. In order to better understand what originality in film looks like today, it's important to recognize the **current socioeconomic environment** in which films are being released. Focusing primarily on the American film market, this paper aims to define contemporary originality in film amongst the presence of “... major studios seeking to find a wider audience for films devoid of risk, talent, or originality, rather than giving voice to the new.” (Wheeler Winston Dixon). Today, distribution is the key to all film production, for only the widespread release of films can bring about any social, artistic, or financial impact. With such financial risks in mind, original films and their volume in box offices have landed in the hands of greedy **mega-production companies** that often choose safer options for stories that will sell tickets.

## 5. CONCLUSIONS

With recent developments in **streaming services** such as *Netflix*, *Hulu*, *MAX*, and others, a rise in original films has resurfaced, giving a platform for aspiring filmmakers to create and distribute original content of their own. Coupled with the rise of **short-form content** on social media platforms, we can expect the next “boom” in filmmaking to take a more experimental appearance.

Figure 3. Netflix Original Films, July 2023\*



## 6. REFERENCES

MARIE, MICHEL, and Sally Shafto. “French Cinema in the New Century.” *Yale French Studies*, no. 115, 2009, pp. 9–30. JSTOR, <http://www.jstor.org/stable/25679752>.  
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\*full list of references can be found in full paper

Figure 1. Jean-Luc Godard of the French New Wave\*