

2ND EDITION

GLOBAL ECONOMIC HISTORY

EDITED BY
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GIORGIO RIELLO

BLOOMSBURY

Economic History Of Film

Steve Neale



Economic History Of Film:

An Economic History of Film Michael Pokorny, John Sedgwick, 2004-09-09 The movie industry boomed in the twentieth century and is still going strong today However the economics of movies has been curiously under explored until now Innovative and informative this accessible book which includes contributions from some of the leading experts in the area is a huge step forward in our understanding of this important topic **Towards a Comparative Economic History of**

Cinema, 1930-1970 John Sedgwick, 2022-09-09 This book examines the economic circumstances in which films were produced distributed exhibited and consumed during the spoken era of film production until 1970 The periodisation covers the years between the onset of sound and the demise of the phased distribution of films Films are generally appreciated for their aesthetic qualities But they are also commodities This work of economic history presents a new approach considering consumption behaviour as significant as supply side decision making Audiences tastes are considered central with box office an indicator of what they liked The POPSTAT Index of Film Popularity is used as a proxy where box office knowledge is missing Comparative analysis is conducted through the tool RelPOP The book comprises original case studies covering film consumption in Great Britain the Netherlands Sweden and the United States during the 1930s Australia and occupied Belgium during the Second World War and Italy the United States Poland and Czechoslovakia during the Post war An overriding theme is how the classical American business model which emerged during the 1910s linking production to distribution and exhibition adapted to local circumstances including the two countries behind the Iron Curtain during the years of High Stalinism **Film Study** Frank Manchel, 1990-10 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities **The**

Cambridge Economic History of Modern Britain Roderick Floud, Jane Humphries, Paul Johnson, 2014-10-09 A new edition of the leading textbook on the economic history of Britain since industrialization Combining the expertise of more than thirty leading historians and economists Volume 2 tracks the development of the British economy from late nineteenth century global dominance to its early twenty first century position as a mid sized player in an integrated European economy Each chapter provides a clear guide to the major controversies in the field and students are shown how to connect historical evidence with economic theory and how to apply quantitative methods The chapters re examine issues of Britain s relative economic growth and decline over the long twentieth century setting the British experience within an international context and benchmark its performance against that of its European and global competitors Suggestions for further reading are also provided in each chapter to help students engage thoroughly with the topics being discussed **The Routledge**

Companion to New Cinema History Daniel Biltereyst, Richard Maltby, Philippe Meers, 2019-02-05 The Routledge

Companion to New Cinema History presents the most recent approaches and methods in the study of the social experience of cinema from its origins in vaudeville and traveling exhibitions to the multiplexes of today Exploring its history from the perspective of the cinemagoer the study of new cinema history examines the circulation and consumption of cinema the political and legal structures that underpinned its activities the place that it occupied in the lives of its audiences and the traces that it left in their memories Using a broad range of methods from the statistical analyses of box office economics to ethnography oral history and memory studies this approach has brought about an undisputable change in how we study cinema and the questions we ask about its history This companion examines the place space and practices of film exhibition and programming the questions of gender and ethnicity within the cinematic experience and the ways in which audiences gave meaning to cinemagoing practices specific films stars and venues and its operation as a site of social and cultural exchange from Detroit and Laredo to Bandung and Chennai Contributors demonstrate how the digitization of source materials and the use of digital research tools have enabled them to map previously unexplored aspects of cinema s business and social history and undertake comparative analysis of the diversity of the social experience of cinema across regional national and continental boundaries With contributions from leading scholars in the field The Routledge Companion to New Cinema History enlarges and refines our understanding of cinema s place in the social history of the twentieth century

The Cambridge Economic History of Modern Britain: Volume 2, Growth and Decline, 1870 to the Present

Roderick Floud, Jane Humphries, Paul Johnson, 2014-10-09 A new edition of the leading textbook on the economic history of Britain since industrialization Combining the expertise of more than thirty leading historians and economists Volume 2 tracks the development of the British economy from late nineteenth century global dominance to its early twenty first century position as a mid sized player in an integrated European economy Each chapter provides a clear guide to the major controversies in the field and students are shown how to connect historical evidence with economic theory and how to apply quantitative methods The chapters re examine issues of Britain s relative economic growth and decline over the long twentieth century setting the British experience within an international context and benchmark its performance against that of its European and global competitors Suggestions for further reading are also provided in each chapter to help students engage thoroughly with the topics being discussed *The Classical Hollywood Reader* Steve Neale, 2012-11-12 The Classical Hollywood Reader brings together essential readings to provide a history of Hollywood from the 1910s to the mid 1960s Following on from a Prologue that discusses the aesthetic characteristics of Classical Hollywood films Part 1 covers the period between the 1910s and the mid to late 1920s It deals with the advent of feature length films in the US and the growing national and international dominance of the companies responsible for their production distribution and exhibition In doing so it also deals with film making practices aspects of style the changing roles played by women in an increasingly business oriented environment and the different audiences in the US for which Hollywood sought to cater Part 2 covers the

period between the coming of sound in the mid 1920s and the beginnings of the demise of the studio system in late 1940s In doing so it deals with the impact of sound on films and film production in the US and Europe the subsequent impact of the Depression and World War II on the industry and its audiences the growth of unions and the roles played by production managers and film stars at the height of the studio era Part 3 deals with aspects of style censorship technology and film production It includes articles on the Production Code music and sound cinematography and the often neglected topic of animation Part 4 covers the period between 1946 and 1966 It deals with the demise of the studio system and the advent of independent production In an era of demographic and social change it looks at the growth of drive in theatres the impact of television the advent of new technologies the increasing importance of international markets the Hollywood blacklist the rise in art house imports and in overseas production and the eventual demise of the Production Code Designed especially for courses on Hollywood Cinema the Reader includes a number of newly researched and written chapters and a series of introductions to each of its parts It concludes with an epilogue a list of resources for further research and an extensive bibliography

Towards a Comparative Economic History of Cinema, 1930-1970 John Sedgwick, 2022 This book examines the economic circumstances in which films were produced distributed exhibited and consumed during the spoken era of film production until 1970 The periodisation covers the years between the onset of sound and the demise of the phased distribution of films Films are generally appreciated for their aesthetic qualities But they are also commodities This work of economic history presents a new approach considering consumption behaviour as significant as supply side decision making Audiences tastes are considered central with box office an indicator of what they liked The POPSTAT Index of Film Popularity is used as a proxy where box office knowledge is missing Comparative analysis is conducted through the tool RelPOP The book comprises original case studies covering film consumption in Great Britain the Netherlands Sweden and the United States during the 1930s Australia and occupied Belgium during the Second World War and Italy the United States Poland and Czechoslovakia during the Post war An overriding theme is how the classical American business model which emerged during the 1910s linking production to distribution and exhibition adapted to local circumstances including the two countries behind the Iron Curtain during the years of High Stalinism

The Evolution of Hollywood's Calculated Blockbuster Films Alexander Ross, 2023-04-24 In this book Alexander Ross highlights how creative entrepreneurs saved the Hollywood studios in the 1970s by establishing the calculated blockbuster consisting of key replicable markers of success as Hollywood's preeminent business model Ross demonstrates how visionary individuals such as Coppola Spielberg Lucas and Zemeckis helped create the modern calculated blockbuster business model BBM However with the rise of streaming giants and the studios struggling to compete many consumers of entertainment now elect to partake from the comfort of their homes making the difference between cinema and television anachronistic Revisiting the history of those 1970s blockbusters and their ongoing impact on contemporary filmmaking Ross offers distinct analysis on whether the calculated blockbuster can

continue to lead or if the streamers will continue to generate their own content and eventually fully control the dissemination process For scholars and students in film pop culture and business along with aspiring filmmakers screenwriters producers and executives the book will be a valued resource A Companion to Film Theory Toby Miller,Robert Stam,2008-04-15 This volume of specially commissioned work by experts in the field of film studies provides a comprehensive overview of the field Its international and interdisciplinary approach will have a broad appeal to those interested in this multifaceted subject Provides a major collection of specially commissioned work by experts in the field of film studies Represents material under a variety of headings including class race gender queer theory nation stars ethnography authorship and spectatorship Offers an international approach to the subject including coverage of topics such as genre image sound editing culture industries early cinema classical Hollywood and TV relations and technology Includes concise chapter by chapter accounts of the background and current approaches to each topic followed by a prognostication on the future Considers cinema studies in relation to other forms of knowledge such as critical studies anthropology and literature Britain and the Cinema in the Second World War P. Taylor,1988-07-15 The essays which appear in this book for the most part originated as papers delivered at a conference on Britain and the cinema in the Second World War held in London in May 1985 **Film Before Griffith** John L. Fell,1983 Cinema and Cinema-Going in Scotland, 1896-1950 Trevor Griffiths,2013-08-20 This book deals with the growth of cinema going in Scotland in an extended scholarly manner integrating the study of cinema into wider debates in social and economic history **Viewing African Cinema in the Twenty-first Century** Mahir Şaul,Ralph A. Austen,2010-10-05 African cinema in the 1960s originated mainly from Francophone countries It resembled the art cinema of contemporary Europe and relied on support from the French film industry and the French state Beginning in 1969 the biennial Festival panafricain du cin ma et de la t l vision de Ouagadougou FESPACO held in Burkina Faso became the major showcase for these films But since the early 1990s a new phenomenon has come to dominate the African cinema world mass marketed films shot on less expensive video cameras These Nollywood films so named because many originate in southern Nigeria are a thriving industry dominating the world of African cinema Viewing African Cinema in the Twenty first Century is the first book to bring together a set of essays offering a comparison of these two main African cinema modes Contributors Ralph A Austen and Mahir aul Jonathan Haynes Onookome Okome Birgit Meyer Abdalla Uba Adamu Matthias Krings Vincent Bouchard Laura Fair Jane Bryce Peter Rist Stefan Sereda Lindsey Green Simms and Cornelius Moore **Black African Cinema** Nwachukwu Frank Ukadike,2023-09-01 From the proselytizing lantern slides of early Christian missionaries to contemporary films that look at Africa through an African lens N Frank Ukadike explores the development of black African cinema He examines the impact of culture and history and of technology and co production on filmmaking throughout Africa Every aspect of African contact with and contribution to cinematic practices receives attention British colonial cinema the thematic and stylistic diversity of the pioneering francophone films the effects of television on the motion picture industry

and patterns of television documentary filmmaking in anglophone regions Ukadike gives special attention to the growth of independent production in Ghana and Nigeria the unique Yoruba theater film tradition and the militant liberationist tendencies of lusophone filmmakers He offers a lucid discussion of oral tradition as a creative matrix and the relationship between cinema and other forms of popular culture And by contrasting new African films with those based on the traditional paradigm he explores the trends emerging from the eighties and nineties Clearly written and accessible to specialist and general reader alike *Black African Cinema* s analysis of key films and issues the most comprehensive in English is unique The book s pan Africanist vision heralds important new strategies for appraising a cinema that increasingly attracts the attention of film students and Africanists From the proselytizing lantern slides of early Christian missionaries to contemporary films that look at Africa through an African lens N Frank Ukadike explores the development of black African cinema He examines the impact of culture and history and *Economic history pamphlets* ,1920 **Handbook of State Aid for Film** Paul Clemens Murschetz,Roland Teichmann,Matthias Karmasin,2018-04-01 This book is an analysis of the specificities of public film funding on an international scale It shows how public funding schemes add value to film making and other audio visual productions and provides a comprehensive analysis of today s global challenges in the film industry such as industry change digital transformation and shifting audience tastes Based on insights from fields such as cultural economics media economics media management and media governance studies the authors illustrate how public spending shapes the financial fitness of national and international film industries This highly informative book will help both scholars and practitioners in the film industry to understand the complexity of issues and the requirements necessary to preserve the social benefits of film as an important cultural good *Handbook on the Economics of Leisure* Samuel Cameron,2011-01-01 This interdisciplinary Handbook combines both mainstream and heterodox economics to assess the nature scope and importance of leisure activities Surprisingly the field of leisure economics is not thus far a particularly integrated or coherent one In this Handbook a wide ranging body of international scholars get to grips with the core issues taking in the traditional income leisure choice model of textbook microeconomics and Becker s allocation of time model along the way They expertly apply economics to some usually neglected topics such as boredom and sleeping work life balance dating tourism health and fitness sport video games social networking music festivals and sex Contributions from further afield by Veblen Sctivosky and Bourdieu also feature prominently Applying a mix of both theoretical and empirical data undergraduate students in modules on sport leisure economics as well as sport leisure management will find this important resource invaluable **The Rise and Fall of the Italian Film Industry** Marina Nicoli,2016-12-08 Italian cinema triumphed globally in the 1960 with directors such as Rossellini Fellini and Leone and actors like Sophia Loren and Marcello Mastroianni known to audiences around the world But by the end of the 1980s the Italian film industry was all but dead The Rise and Fall of the Italian Film Industry traces the rise of the industry from its origins in the 19th century to its worldwide success in the 1960s and its rapid decline in the

subsequent decades It does so by looking at cinema as an institution subject to the interplay between the spheres of art business and politics at the national and international level By examining the roles of a wide range of stakeholders including film directors producers exhibitors the public and the critics as well as the system of funding and the influence of governments author Marina Nicoli demonstrates that the Italian film industry succeeded when all three spheres were aligned but suffered and ultimately failed when they each pursued contradictory objectives This in depth case study makes an important contribution to the long standing debate about promoting and protecting domestic cultures particularly in the face of culturally dominant and politically and economically powerful creative industries from the United States The Rise and Fall of the Italian Film Industry will be of particular interest to business and economic historians cinema historians media specialists and cultural economists

Entertainment Industrialised Gerben Bakker, 2011-09-15 Entertainment Industrialised was the first study to compare the emergence and economic development of the film industry in Britain France and the United States between 1890 and 1940 Gerben Bakker investigates the commercialisation and industrialisation of live entertainment in the nineteenth century and analyses the subsequent arrival of motion pictures revealing that their emergence triggered a process of incessant creative destruction development and productivity growth that continues in the entertainment industry today He argues that cinema industrialised live entertainment by automating it standardising it and making it tradeable a process that was largely demand led and that a quality race between firms changed the structure of the international entertainment market While a hundred years ago European enterprises were supplying half of all films shown in the US the quality race resulted in today's industry in which a handful of American companies dominate the global entertainment business

The Enigmatic Realm of **Economic History Of Film**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Economic History Of Film** a literary masterpiece penned with a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those who partake in its reading experience.

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