The Cinema Of Britain And Ireland | fe065f62efe871d7be89509200e43591


By 1940 going to the movies was the most popular form of public leisure in Britain’s empire. This book explores the social and cultural impact of the movies in colonial societies in the early cinema age.

Cinema-going was the most popular commercial leisure activity in the first half of the twentieth century, peaking in 1946 with 1.6 billion recorded admissions. Though going to the pictures remained a popular pastime, the transition to peacetime altered citizens’ leisure habits. During the 1950s increased affluence, the growth of television ownership and the diversification of leisure led to rapid declines in attendance. Cinema attended fell in all regions, but the speed, nature and extent of decline varied widely across the United Kingdom. By linking national developments to detailed case studies of Belfast and Sheffield, this book adds nuance to our understanding of regional variations in film exhibition, audience habits and cinema-going experiences during a period of profound social and cultural change. Drawing on a wide range of quantitative and qualitative sources, Cinema and Cinema-Going conveys the diverse nature of this important industry, and the significance of place as a determinant of film attendance in post-war Britain.

A fresh, concise but wide-ranging introduction to and overview of British and Irish cinema, this volume contains 24 essays, each on a separate seminal film from the region. Films under discussion include ‘Pink String and Sealing Wax’, ‘Room at the Top’, ‘The Italian Job’, ‘Orlando’, and ‘Sweet Sixteen’.

Bringing to mind rockers and royals, Buckingham Palace and the Scottish Highlands, Britain holds a special interest for international audiences who have flocked in recent years to quality British exports like Fish Tank, Tinselrotting and The King’s Speech. A series of essays and articles exploring the definitive films of Great Britain, this addition to Intellect’s Directory of World Cinema series turns the focus on England together with Northern Ireland, Scotland, and Wales with a focus on the most successful, cerebral and critically important films to have come out of Britain. The volume explores the diversity of genres and regions found throughout British film, highlighting important regional variations that reflect the distinctive cultures of the countries involved. Within these categories, Emma Bell and Neil Mitchell have curated a diverse and rich collection of films for review—from Hitchcock’s spy thriller The 39 Steps to Powell and Pressburger’s art classic The Red Shoes to the gritty and heartfelt This is England.

Interpersed throughout the book are critical essays by leading experts in the field providing insight into shifting notions of Britishness, important industry developments and the endurance of the British film industry. For those up on their Brit film facts and seeking to test their expertise, the book concludes with a helpful ‘Test Your Knowledge’ section. A user-friendly look at the cultural and artistic significance of British cinema from the silent era to the present, Directory of World Cinema: Britain will be an essential companion to the country’s bright and resurgent film industry.

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The politics of race in British screen culture over the last 30 years vis-à-vis the institutional, textual, cultural and political shifts that have occurred during this period. Black Film British Cinema II considers the politics of blackness in contemporary British cinema and visual practice. This second iteration of Black Film British Cinema, marking over 30 years since the ground-breaking ICA Documents 7 publication in 1988, continues this investigation by offering a crucial contemporary consideration of the textual, institutional, cultural and political shifts that have occurred from this period. It focuses on the practices, values and networks of collaborations that have shaped the development of black film culture and representation. But what is black British film? How do such films, however defined, produce meaning through visual culture, and what are the political, social and aesthetic motivations and effects? How are the new forms of black British film facilitating new modes of representation, authorship and exhibition? Explored in the context of film aesthetics, curatorship, exhibition and arts practice, and the politics of diversity policy, Black Film British Cinema II provides the platform for new scholars, thinkers and practitioners to coalesce on these central questions. It is explicitly interdisciplinary, operating at the intersections of film studies, media and communications, sociology, politics and cultural studies. Through a diverse range of perspectives and theoretical interventions that offer a combination of traditional chapters, long-form essays, shorter think pieces, and critical dialogues, Black Film British Cinema II is a comprehensive, sustained, wide-ranging collection that offers new frameworks for understanding contemporary black film practices and the cultural and creative dimensions that shape the making of blackness and race. Contributors Bidisha, Ashley Clark, Shelley Cobb, James Harvey, Melanie Huyse, Maryam Jameela, Kara Keeling, Ozlem Koksal, Rabz Lansiquot, Sarita Malik, Richard Martin, So Mayer, Alessandra Raengo, Richard T. Rodriñguez, Tess S. Skadeegrd Thorsen, Natalie Wreyford

This book is the first of its kind to trace the development of one of the largest and most important companies in British cinema history, EMI Films. From 1969 to its eventual demise in 1986, EMI would produce many of the key works of seventies and eighties British cinema, ranging from popular family dramas like The Railway Children (Lionel Jeffries, 1970) through to critically acclaimed arthouse successes like Britannia Hospital (Lindsay Anderson, 1982). However, EMI’s role in these productions has been recorded only marginally, as footnotes in general histories of British cinema. The reasons for this critical neglect raise important questions about the processes involved in the creation of cultural canons and the definition of national culture. This book argues that EMI’s amorphous nature as a transnational film company has led to its omission from this history and makes it an ideal subject to explore the ‘limits’ of British cinema.
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British films of the 1960s are undervalued. Their search for realism has often been dismissed as drabness and their more frivolous efforts can now appear just empty-headed. Robert Murphy's Sixties British Cinema is the first study to challenge this view. He shows that the realist tradition of the late 50s and early 60s was anything but dreary and depressing, and gave birth to a clutch of films remarkable for their confidence and vitality: Saturday Night and Sunday Morning, A Kind of Loving, and A Taste of Honey are only the better known titles. Sixties British Cinema revalues key genres of the period - horror, crime and comedy - and takes a fresh look at the 'swinging London' films, finding disturbing undertones that reflect the cultural changes of the decade. Now that our cinematic past is constantly recycled on television, Murphy's informative, engaging and perceptive review of these films and their cultural and industrial context offers an invaluable guide to this neglected era of British cinema.

For 100 years, Hollywood has provided both the majority and the most popular of films shown on British screens. For many Britons, Hollywood films are not foreign films. Whether seen in the cinema, on television or the internet, they are respected as normal screen fare and part of everyday life.

No Marketing Blurb

The early years of film were dominated by competition between inventors in America and France, especially Thomas Edison and the Lumière brothers. But while these have generally been considered the foremost pioneers of film, they were not the only crucial figures in its inception. Telling the story of the white-hot years of filmmaking in the 1890s, Robert Paul and the Origins of British Cinema is a first-rate cultural history of a fascinating era of global invention, and the revelation of one of its undervalued contributors.

This is the first new book-length study of British cinema of the 1910s to be published for over fifty years, and it focuses on the close relationship between the British film industry and the Edwardian theatre. Why were so many West End legends such as Sir Herbert Beerbohm Tree and Ellen Terry repeatedly tempted to dabble in silent film work? Why were film producers so keen to employ them? Jon Burrows studies their screen performances and considers how successfully they made the transition from one medium to the other, and offers some controversial conclusions about the surprisingly broad social range of filmgoers to whom their films appealed.

This book explores alternatives to realist, triumphalist, and heroic representations of war in British film and television. Focusing on the period between the Suez Crisis of 1956 and the Falkland War but offering connections to the moment of Brexit, it argues that the “lost continent” of existential, satirical, simulated, and abstractly traumatic war stories is as central to understanding Britain’s military history as the mainstream inheritance. The book features case studies that stress the contribution of exiled or expatriate directors and outsider sensibilities, with particular emphasis on Peter Watkins, Joseph Losey, and Richard Lester. At the same time, it demonstrates concerns and stylistic emphases that continue to the present in television series and films by directors such as Lone Scherfig and Christopher Nolan. Encompassing everything from government information films, the book explores related trends in the British film industry, popular culture, and film criticism, while offering a sense of how these contexts contribute to historical memory.

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The Dream The Kicks is a classic account of the prehistory and early years of cinema in Britain. In this new paperback edition, which has been thoroughly revised to take into account recent scholarship of early cinema, Michael Chanan provides a fascinating account of the rich and hitherto hidden history of the origins of film. Chanan demonstrates that the theory of ‘the persistence of vision’, which led to the invention of moving pictures, has been superseded by modern scientific findings. In its place, he puts forward a theory of invention as a type of bricolage, and shows that cinematography was a product of the forces of nineteenth century capitalism. He discusses the wealth of influences, both popular and bourgeois, on the culture of early cinema, including diorama, the magic lantern, itinerant entertainers and music hall. He looks at the relationship between film and photography, and considers the nascent film business, the ways in which early cinema was received by its audiences and the developing aesthetics of cinema in its first fifteen years.

Neil Archer's original study makes a timely and politically-engaged intervention in debates about national cinema and national identity. Structured around key examples of 'culturally English cinema' in the years up to and following the UK's 2016 vote to leave the European Union, Cinema and Brexit looks to make sense of the peculiarities and paradoxes marking this era of filmmaking. At the same time as
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providing a contextual and analytical reading of 21st century filmmaking in Britain, Archer raises critical questions about popular national cinema, and how Brexit has cast both light and shadow over this
body of films. Central to Archer’s argument is the idea that Brexit represents not just a critical moment in how we will understand future film production, but also in how we will understand production of the recent past. Using as a point of departure the London Olympics opening ceremony of 2012, Cinema and Brexit considers the tensions inherent in a wide range of British films, including Skyfall (2012), Dunkirk (2017), Their Finest (2017), Darkest Hour (2017), The Crown (Netflix, 2016), Paddington (2014), Paddington 2 (2017), Never Let Me Go (2011), Absolutely Fabulous: The Movie (2016), The Trip (2010), The Inbetweeners Movie (2011), Mr. Bean’s Holiday (2007), The World’s End (2013), Sightseers (2012), One Day (2011), Attack the Block (2011), King Arthur: Legend of the Sword (2017) and The Kid Who Would Be King (2019). Archer examines the complex national narratives and representations these films expound, situating his analyses within the broader commercial contexts of film production beyond Hollywood, highlighting the negotiations or contradictions at play between the industrial imperatives of contemporary films and the varied circumstances in which they are made. Considering some of the ways a popular and globally-minded English cinema is finding ways to work alongside and through the contexts of Brexit, he questions what are the stakes for, and possibilities of, a global ‘cultural English cinema’ in 2019 and beyond.

British Cinema: Past and Present responds to the commercial and critical success of British film in the 1990s. Providing a historical perspective to the contemporary resurgence of British cinema, this volume brings together leading international scholars to investigate the rich diversity of British film production, from the early sound period of the 1930s to the present day. The contributors address: * British Cinema Studies and the concept of national cinema * the distribution and reception of British films in the US and Europe * key genres, movements and cycles of British cinema in the 1940s, 50s and 60s * questions of authorship and agency, with case studies of individual studios, stars, producers and directors * trends in British cinema, from propaganda films of the Second World War to the New Wave and the ‘Slinging London’ films of the Sixties * the representation of marginalised communities in films such as T Rainspotting and The Full Monty * the evolution of social realism from Saturday Night, Sunday Morning to Nil By Mouth * changing approaches to Northern Ireland and the Troubles in films like The Long Good Friday and Alan Clarke’s Elephant * contemporary ‘art’ and ‘quality’ cinema, from heritage drama to the work of Peter Greenaway, Derek Jarman, Terence Davies and Patrick Kielar. The essays which appear in this book for the most part originated at a conference on British and the cinema in the Second World War held in London in May 1985. The first substantial overview of the British film industry with emphasis on its genres, stars, and socioeconomic context, British National Cinema by Sarah Street is an important title in Routledge’s new National Cinemas series. British National Cinema synthesizes years of scholarship on British film while incorporating the author’s fresh perspective and research. Street divides the study of British cinema into four sections: the relation between the film industry and government; specific film genres; movie stars; and experimental cinema. In addition, this beautifully illustrated volume includes over thirty stills from every sphere of British cinema. British National Cinema will be of great interest to film students and theorists as well as the general reader interested in the fascinating scope of British film.

Over 39 chapters The Routledge Companion to British Cinema History offers a comprehensive and revisionist overview of British cinema as, on the one hand, a commercial entertainment industry and, on the other, a series of institutions centred on economics, funding and relations to government. Whereas most histories of British cinema focus on directors, stars, genres and themes, this Companion explores the forces enabling and constraining the films’ production, distribution, exhibition, and reception contexts from the late nineteenth century to the present day. The contributors provide a wealth of empirical and archive-based scholarship that draws on insider perspectives of key film institutions and illuminates aspects of British film culture that have been neglected or marginalized, such as the watch committee system, the Eady Levy, the rise of the multiplex and film festivals. It also places emphasis on areas where scholarship has either been especially productive and influential, such as in early and silent cinema, or promoted new approaches, such as audience and memory studies.

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In the fifties British cinema won large audiences with popular war films and comedies, creating stars such as Dirk Bogarde and Kay Kendall, and introducing the stereotypes of war hero, boffin and comic bureaucrat which still help to define images of British national identity. In British Cinema in the Fifties, Christine Geraghty examines some of the most popular films of this period, exploring the ways in which they approached contemporary social issues such as national identity, the end of empire, new gender roles and the care of children. Through a series of case studies on films as diverse as It Always Rains on Sunday and Genevieve, Simba and The Wrong Arm of the Law, Geraghty explores some of the key debates about British cinema and film theory, contesting current emphases on contradiction, subversion and excess and exploring the curious mix of rebellion and conformity which marked British cinema in the post-war era. This book examines why thousands of cinemas opened in Britain in the space of a few years before the start of the First World War. It explains how they were the product of an investment boom which observers characterised as economically irrational and irresponsible. Burrows profiles the main groups of people who started cinema companies during this period, and those who bought shares in them, and considers whether the early cinema business might be seen as a bubble that burst. The book examines the impact of the Cinematograph Act 1909 upon the boom, and explains why British film production seemed to decline in inverse proportion to the mass expansion of the market for moving image entertainment. This account also takes a new look at the development of film distribution, the emergence of the feature film and the creation of the British Board of Film Censors. Making systematic and pioneering use of surviving business and local government records, this book will appeal to anyone interested in silent cinema, the history of film exhibition and the economics of popular culture.

A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualised, and understood. A Companion to British and Irish Cinema addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods.
the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both ‘British’ and ‘Irish’ cinema are under question. A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

Films recreating or addressing ‘the past’ - recent or distant, actual or imagined - have been a mainstay of British cinema since the silent era. From Elizabeth to Carry On Up The Khyber, and from the heritage-film debate to issues of authenticity and questions of genre, British Historical Cinema explores the ways in which British films have represented the past on screen, the issues they raise and the debates they have provoked. Discussing films from biopics to literary adaptations, and from depictions of Britain’s colonial past to the re-imagining of recent decades in retro films such as Velvet Goldmine, a range of contributors ask whose history is being represented, from whose perspective, and why.

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This is the first substantial study of British cinema's most neglected genre. Bringing together original work from some of the leading writers on British popular film, this book includes interviews with key directors Mike Hodges (Get Carter) and Donald Cammel (Performance). It discusses an abundance of films including: * acclaimed recent crime films such as Shallow Grave, Shopping, and Face. * early classics like They Made Me A Fugitive * acknowledged classics such as Brighton Rock and The Long Good Friday * 50s seminal works including The Lavender Hill Mob and The Ladykillers.

First published in 1986, this standard account of Hitchcock's British films and film-making is now available again in a Second Edition with a new Introduction and Bibliography. It will be welcomed by all students of the film and admirers of Hitchcock.

A pictorial history of the British cinema from 1896 to 1993, with over 1,000 stills and captions. Ideal entertainment for the movie buff and a reference for the film student or enthusiast, this book is an illustrated account of British films and stars. It includes behind-the-scenes insights as well as tributes to the greats of British cinema - and acknowledges the contribution of some of the lesser known artists who entertained audiences along the way.

This book investigates a Jewish orientation to film culture in interwar Britain. It explores how pleasure, politics and communal solidarity intermingled in the cinemas of Jewish neighbourhoods, and how film making of the modern city by migrant communities. The title will be of use to anyone interested in Britain’s interwar leisure landscape, the Jewish presence in modernity, and a cinema studies sensitised to the everyday experience of audiences.

Charts Britain’s reaction to World War II by examining 13 key films produced between 1939 and 1945. Illustrated with stills, the work analyzes each film, drawing from official documentation to explore film as a medium for propaganda. This edition features two new chapters and a filmography.

A guide to British cinema includes entries for major British actors, directors, and films from 1929 to the present.

A fresh, concise but wide-ranging introduction to and overview of British and Irish cinema, this volume contains 24 essays, each on a separate seminal film from the region. Films under discussion include ‘Pink String and Sealing Wax’, ‘Room at the Top’, ‘The Italian Job’, ‘Orlando’, and ‘Sweet Sixteen’.

Until 1970, Britain had the second biggest film industry in the world. Studios like the Rank Organisation, Associated British Picture Corporation, British Lion and Anglo-Amalgamated made and released more than fifty films per year. British Cinema was thriving and selling its unique product globally. There were countless opportunities for film makers. Tens of thousands worked in British Films. Today we have not one single British movie studio and 98% of the films in our cinemas are made by foreign entities. Every major European country has an indigenous movie culture. What happened to ours? Who killed it? And how can we get it back?

To celebrate 100 years of the cinema in Britain, this book looks at the history of cinema building from the nineteenth century to the present day. Through a detailed architectural history it also evokes the
Raymond Durgnat’s classic study of British films from the 1940s to the 1960s, first published in 1970, remains one of the most important books ever written on British cinema. In his introduction, Kevin Gough-Yates writes: ‘Even now, it astounds by its courage and its audacity; if you think you have an 'original' approach to a film or a director's work and check it against A Mirror for England, you generally discover that Raymond Durgnat had said it already.’ Durgnat himself said about the book that ‘the main point was arranging a kind of rendezvous between thinking about movies and thinking, not so much about sociology, as about the experiences that people are having all the time.’ Durgnat used Mirror to assert the validity of British cinema against its dismissal by the critics of Cahiers du cinéma and Sight and Sound. His analysis takes in classics such as In Which We Serve (1942), A Matter of Life and Death (1946) and The Blue Lamp (1949), alongside 'B' films and popular genres such as Hammer horror. Durgnat makes a cogent and compelling case for the success of British films in reflecting British predicaments, moods and myths, at the same time as providing some disturbing new insights into a national character by whose enigmas and contradictions we continue to be perplexed and fascinated.