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A history of the Hollywood film industry as a modern system of labor, this book reveals an important untold story of an influential twentieth-century workplace. Ronny Regev argues that the Hollywood studio system institutionalized creative labor by systemizing and standardizing the work of actors, directors, writers, and cinematographers, meshing artistic sensibilities with the efficiency-minded rationale of industrial capitalism. The employees of the studios emerged as a new class: they were wage laborers with enormous salaries, artists subjected to budgets and supervision, stars bound by contracts. As such, these workers—people like Clark Gable, Katharine Hepburn, and Anita Loos—were the outliers in the American workforce, an extraordinary working class. Through extensive use of oral histories, personal correspondence, studio archives, and the papers of leading Hollywood luminaries as well as their less-known contemporaries, Regev demonstrates that, as part of their contribution to popular culture, Hollywood studios such as Paramount, Warner Bros., and MGM cultivated a new form of labor, one that made work seem like fantasy.

Working Backstage illuminates the work of New York City ' s theater technicians, shining a light on the essential contributions of unionized stagehands, carpenters, electricians, sound engineers, properties artisans, wardrobe crews, makeup artists, and child guardians. Too-often dismissed or misunderstood as mere functionaries, these technicians are deeply engaged in creative problem-solving and perform collaborative, intricate choreographed work that parallels the performances of actors, singers, and dancers onstage. Although their contributions have fueled the Broadway machine, their contributions have been left out of most theater histories. Theater historian Christin Essin offers clear and evocative descriptions of this invaluable labor, based on her archival research and interviews with more than 100 backstage technicians, members of the New York locals of the International Alliance of Theatrical Stage Employees. A former theater technician herself, Essin provides readers with an insider ' s view of the Broadway stage, from the suspended lighting bridge of electricians operating followspots for A Chorus Line; the automation deck where carpenters move the massive scenic towers for Newsies; the makeup process in the dressing room for The Lion King; the offstage wings of Matilda the Musical, where guardians guide child actors to entrances and exits. Working Backstage makes an significant contribution to theater studies and also to labor studies, exploring the politics of the unions that serve backstage professionals, protecting their rights and insuring safe working conditions. Illuminating the history of this typically hidden workforce, the book provides uncommon insights into the business of Broadway and its backstage working relationships among cast and crew members.

How can unions move from a defensive strategy to one of class transformation? Mulder demonstrates how the current union strategies of class blindness lead to weak and often unintended results. Unions, she argues, do not use their collective power for class transformation and union commentators/critics do not theorize about unions as possible agents for such class transformations. Using the case study of the Broadway musicians ' union, Mulder shows how unions can facilitate a class transformation that increases workers ' control over their working conditions and enables them to make the changes needed to improve their lives. This innovative and needed study will be of interest to labor economists, scholars of class and labor, and those interested in the plight of unions and the potential they still hold for social and economic transformations.

Attending a live concert or theatrical performance can be a thrilling experience. At their best, the performing arts represent the height of human creativity and expression. But the presentation on stage, whether it is Shakespeare, Beethoven, or The Lion King, depends on a business backstage. This book provides an overview of both the product on stage and the industry that makes it possible. While the industry ' s product is unique—with unique supply and demand characteristics—it is still an industry, with supply inputs, organization structures, competitors, business models, value chains, and customers. We will examine each of the major segments (Broadway, regional theater, orchestra, opera, and ballet) along these business dimensions. This book will give lovers of the performing arts an understanding of the business realities that make live performances possible. Managers, board members, and performers will be better equipped to take on the strategic challenges their companies face. People contemplating any of these roles will have a better idea of what to expect. Business analysts and students of strategy will discover how economic frameworks apply in this unique setting where culture and commerce converge.

The fifth edition of Management and the Arts provides you with theory and practical applications from all arts management perspectives including planning, marketing, finance, economics, organization, staffing, and group dynamics. Regardless of whether you are a manager in a theatre, museum, dance company, or opera, you will gain useful insights into strategic planning, organization, and integrated management theories. Case studies, statistics, and real-world examples will allow you get a handle on all aspects of arts managements, from budgeting and fundraising, to e-marketing and social networking, to working effectively with boards and staff members. Revised to reflect the latest thinking and trends in managing organizations and people, this fifth edition features class-tested questions in each chapter, which help you to integrate the material and develop ideas about how the situations and problems could have been handled. Case studies focus on the challenges facing managers and organizations every day, and "In the News" quotes give you real-world examples of principles and theories.

Management and the Arts, Fourth Edition provides you with theory and practical applications from all management perspectives including planning, marketing, finance, economics, organizational, staffing, and group dynamics ALL related to an arts organization. Whether you are a manager in a theatre, museum, dance company, or opera, you will gain useful insights into management. Topics written especially to help you with your management skills include: \* How arts organizations and management evolved \* The theories and processes behind strategic planning and decision making \* Organizing and organizational design \* Staffing and personal relations \* The tools and techniques available from communicating effectively and keeping track of information \* Budgeting, fundraising, and financial management \* Integrating various management theories and practical applications \* How to work effectively with boards \* Sections on e-marketing and Web marketing \* Includes: case studies, statistics, career, and financial information Revised to reflect the latest thinking and trends in managing organizations and people, Management and the Arts, Fourth Edition features class-tested questions in each chapter, which help you to integrate the material and develop ideas as to how the situations and problems could have been handled. Case studies focus on the challenges facing managers and organizations every day, and "In The News quotes give you real-world examples of principles and theories. Developing career skills and options, graduate and postgraduate training opportunities, and professional organizations and conferences are highlighted.

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