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audiences in Calcutta / Ranita Chatterjee ; Locating early non-theatrical audiences / Gregory A Waller ; Understanding audience behavior through statistical evidence: London and Amsterdam in the mid-1930s / John Sedgwick and Clara Pafort-Overduin -- ; pt. 2. New frontiers in audience research. Aesthetics and viewing regimes of cinema and television, and their dialectics / Annie van den Oever ; Tapping into our tribal heritage: The lord of the rings and brain evolution / Torben Grodal ; Cinephilia in the digital age / Laurent Jullier and Jean-Marc Leveratto ; Spectator, film and the mobile phone / Roger Odin ; Exploring inner worlds: where cognitive psychology may take us / a dialogue between Tim J. Smith and Ian Christie -- ; pt. 3. Once and future audiences. Crossing out the audience / Martin Barker ; Cinema spectator: a special memory / Raymond Bellour ; Operatic cinematics: a new view from the stalls / Kay Armatiage ; What do we really know about film audiences? / Ian Christie.

Sommario/riassunto

Moving away from the recent prevalence of text-based analysis in the field of film studies, 'Audience' tackles one of the most important issues in cinema - how the audience engages with film. Ian Christie has assembled contributions from many of the major figures in media studies, including Gregory Waller, John Sedgwick, and Martin Baker, in order to provide a wide-ranging survey of viewers' relationships with the screen. 'Audiences' utilizes psychoanalysis and psychology, which dominated early academic examinations of film, to parse and explain modern film-viewing habits. This wide-ranging volume also takes advantage of new technology to gain access to important data on audiences, from traditional box office studies to information on digital access to movies in the home. With a particular interest in individual consumers and their motivations, this timely collection spans the spectrum of contemporary audience studies. As the film experience fragments across multiple formats, 'Audiences' studies a broad range of viewers, and is essential reading for scholars and lovers of cinema.
