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On Hollywood: The Place, the Industry . By Allen J. Scott. Princeton, N.J.: Princeton University Press, 2005. Pp. xii+200. \$39.50.

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yet is decentralized enough to permit change. (Thus today's French cooking resists global homogenization while annexing new ingredients and dishes into French foodways.)

4. How and what we eat, and how we talk about food, is an important form of status differentiation. The gastronomic field remains everywhere an arena in which social groups based on class and gender debate divergent criteria of value.

To be sure, *Accounting for Taste* suffers from a form of selection bias, perceiving culinary institutionalization through the eyes of the Western winner. How does the French case compare with Japan's food culture, also relatively centralized, refined, and inclusive of regional difference? What of Western societies in which gastronomic entrepreneurship was less successful? Ferguson has provided a rich, satisfying account of the most important case and given us the analytic resources necessary to accomplish comparative analyses beyond the scope of a single work.

On Hollywood: The Place, the Industry. By Allen J. Scott. Princeton, N.J.: Princeton University Press, 2005. Pp. xii+200. \$39.50.

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Seeking fresh insight from terrain colonized by a wide range of disciplines and theoretical perspectives, Allen Scott offers a thoroughly engaging excursion into the economic geography of Hollywood. Through an examination of its earliest industrial formulations up to the present, his aim is to recast the relevance of the spatial arrangement of Hollywood's constituent elements to explain the industry's longevity and vitality as a global purveyor of cultural products. *On Hollywood* is Scott's latest contribution to his scholarly corpus of work that more generally explicates the geography of economic activity, in particular, how metropolises that emerge from agglomerations of capital and labor comprising modern production systems are instrumental to the social reproduction of those systems. In spotlighting Hollywood, Scott attends to the origins and components of its particular economic processes to consider its distinctiveness as a system of production, how aspects of this system contribute to its durability, and how analysis of its organizational ecology advances understanding of its global competitive advantage.

On Hollywood begins with a skillfully constructed history extracted from the vast literatures on this industry, a synthesis that focuses exclusively on the significance of its foundational economic elements to its emergence and establishment. Scott escorts us through the nuances of how patents held by the Motion Picture Patents Company (the "Trust") on the then most advanced equipment of the time for filming and projecting movies gave this cartel considerable control through its licensing

operations over the production, distribution, and exhibition of movies in the United States, and how the emergence of Los Angeles as the future location of the motion picture capital was, in fact, an arbitrary outcome of what were, prior to 1912, minor clusters of decentralized production activity dispersed throughout the country by the industry's then center, New York. Scott then points us to the fateful business practices of the Trust, rooted in insensitivity to the market value of film content and a disregard for audience tastes that enabled independent production companies and visionary producers to gain a crucial foothold in the fledgling industry by catering to audience preferences for feature-length films over the shorts the Trust preferred. He describes the consequences of the Trust's blindness to the importance of the emerging star system as a device for branding films, and its inattention to the significance of compelling narrative dynamics as an audience draw. Scott's focus on the relevance of aesthetic considerations to the success of conventional business practices offers keen insight into how culture industries develop and thrive, and what makes them distinctive operational entities. An equally incisive synthesis of the emergence and functioning of the studio system as vertically integrated corporate entities and their adaptive transformation following the Paramount Decree of 1948 into the vertically disintegrated, transnational production complex of contemporary Hollywood updates the picture. Once again, it was an aesthetic contribution—the high-concept blockbuster film that emerged in the 1970s—that sustained Hollywood through this transformation. By becoming the industry's competitive mainstay, it tapped into rich revenue streams in the domestic and international markets.

Scott's deft coverage of Hollywood's constituent elements extends well beyond key features of its institutional history. He just as carefully maps its organizational ecology, elaborates its labor market dynamics (including the role of the unions and guilds, and of talent agents and managers), illustrates industrial production in the studio sound stage and the digital visual effects sector (itself decreasingly a raw technological input and increasingly an aesthetic element crucial to compelling content), and describes the complex machinery of distribution and marketing. His treatment of these topics will appeal to those from a wide range of disciplinary backgrounds, perspectives, and expertise. In attending to his particular interest in charting the economic geography of Hollywood within each of these facets of Hollywood, Scott carefully extracts its empirical complexities to reveal the longstanding, influential role of independent firms and the enduring importance of face-to-face interaction that turns economic transactions and the deployment of technology into creative activity. In documenting the agglomeration of economic activity that comprises Hollywood, Scott acknowledges the "black box" of causal mechanisms he has left unexplained that should create many opportunities for further work. Perhaps the most challenging task ahead is set by his forthright description of Hollywood's globalization and oligopoly in the global market. Lack of

adequate comparative data, a raging debate about cultural hegemony, and paradigmatic differences about what evidence to invoke, even within sociology itself, make these complicated topics. Here, Scott's insistence on staying close to empirical realities is commendable as he eyes the conceptual quicksand that surrounds these issues. His call, a plea, actually, for more research on the corporate organization of cultural production and its long-run social effects will undoubtedly generate fresh insights on Hollywood, as will his perspective more generally.

Neo-Bohemia: Art and Commerce in the Postindustrial City. By Richard Lloyd. New York: Routledge, 2005.

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In *Neo-Bohemia*, Richard Lloyd provides an enticing journey into one of our own fin de siècle bohemias. His useful assemblage of urban theory and qualitative data demonstrates the value of youth culture within a gentrifying, yet hip, urban neighborhood. Through an examination of changes in the built urban environment interfacing with daily street-level performance, he sets the stage for his own construction, "Neoboemia," found at the corner of Milwaukee, North, and Damen in Chicago's Wicker Park, in the 1990s. Interspersing the discourse of authenticity with Hollywood-style make-believe, he introduces a neighborhood culture where real people, the types who might be seen on MTV's *Real World*, are just as likely to run into Latin King gang members, drug addicts, grungy tattooed artists, or *High Fidelity*'s John Cusack, as they are to be run over by clones of DeNiro's classic taxi driver.

Neoboemia is a symbolic place where art is likely the last thing "artists" are paid for; it is an economic place where the aesthetic value created through daily cultural performance becomes embedded in property values and services in the local entertainment commerce. This value is extracted not through the sale of art objects, but through daily transactions for drinks, food, and rent within the local entertainment commerce and in each and every transfer of property. In revealing this landscape, Lloyd's qualitative approach supports and extends several recent, large-scale quantitative studies (see, e.g., Terry Clark's *The City as an Entertainment Machine* [Elsevier, 2004], Richard Florida's *The Rise of the Creative Class* [Basic Books, 2002]) that show that the presence of artists practicing the bohemian lifestyle is beneficial for urban economies.

The richest of Lloyd's qualitative detail reveals the contradictions behind the neoboemian lifestyle. As many of his informants are recent migrants from suburban and rural family life, their front-stage performance is based upon a rejection of middle-class security. Lloyd allows their selected histories to unfold and intersect with his authorial voice.