

MACS 30200 | Literature Review

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Research Question

How hard is a movie with different gender of leading role get success respectively by time?

Literature Review

1 Movie Success

Movie making is known as a process of both industry and art (Hammad Afzal, 2016).

Researchers has been evaluating films based on the aesthetic success and commercial success (Landes, 2002), which provides guidance of the two aspects we will evaluate movies in.

1.1 Aesthetic success

“The aesthetic evaluation of artworks is, and always has been, a very controversial exercise.”

(Ginsburgh and Weyers, 2005) There are three ways broadly acknowledged to evaluate beauty:

one breaks an artwork into attributes, and some other art philosophers “locate the ground of

judgments of taste, not in some object which is the target of the judgment, but in the maker of the

judgment” (Shiner, 1996), and others believe beauty is the one that can stand “test of time” and

“test of space” (Hume, 1757).

Obviously, in all three cases, judges are needed to produce evaluations. “Philosophers typically put the burden of proving quality on experts, while economists often argue that the actual choices made by consumers are a better measure.” (Ginsburg, 2003) In terms of movies, the judges

would be critics and consumers. The assessments of critics and consumers during a film's theatrical run and post-theatrical period demonstrate a strong consensus (Boor, 1990; Holbrook, 1999; Zickar & Slaughter, 1999) and highly correlation (Simonton, 2004, 2005). Composite measures based on multiple critical ratings tend to display a roughly normal distribution (Simonton, 2004). Hence, though individual judge may be prone to judgment errors and short-sighted, the composite evaluation appears to be valid as well as reliable.

In this research paper, we will take ratings from both critics and consumers as an indicator of movies' aesthetic values.

1.2 Commercial success

Financial performance of a movie encompasses a large number of separate criteria, for example, gross box office earnings or at least receipts returned to the distributors (e.g., Sochay, 1994; Pat Topf, 2010), earnings in any given week, most commonly the film's first weekend gross (e.g., Basuroy, Chatterjee, & Ravid, 2003; Simonton, 2005), the total length of the theatrical run (Sochay, 1994). Although these alternative indicators correlate fairly highly with each other, they do not necessarily have identical predictors (e.g., Chang & Ki, 2005).

In this research paper, we will take gross box office, first weekend gross and the total length of the theatrical run as the indicators of movies' commercial success.

2 Gender and Movie

Gender has been a long-lasting theme usually being interacted with other topics. Regarding the movie industry, many researchers have been focused on specific groups of female being depicted in specific kind of movies, for example, Steinke (2005) examined images of female scientists and engineers in popular films. Researchers have also examined the prevalence of female on screen or behind the camera (Smith, Choueiti, Scofield, & Dr. Katherine Pieper, 2012).

Yet no one has done research on whether movies with female as leading role (female movie) and those with male as leading role (male movie) (we will define female movie and male movie in a more thorough way in the following section) have differently characteristics in aesthetic achievement and commercial achievement and if the trend has been changing by time, which will be the main focus of this research paper.

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