

BtM and BFI workshop

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Bridgette Wessels
Matthew Hanchard
Peter Merrington



Simeon Yates



David Forrest
Mike Pidd
Jamie McLaughlin



Andrew Higson

Outline

- **About the research**
- **How film audiences form**
- **Audiences and film**
- **The value of film**
- **Film choice**
- **Experiences**
- **Audience types**
- **Regional film cultures**
- **Emotional investment in film**
- **Consumption patterns**
- **Audience development**

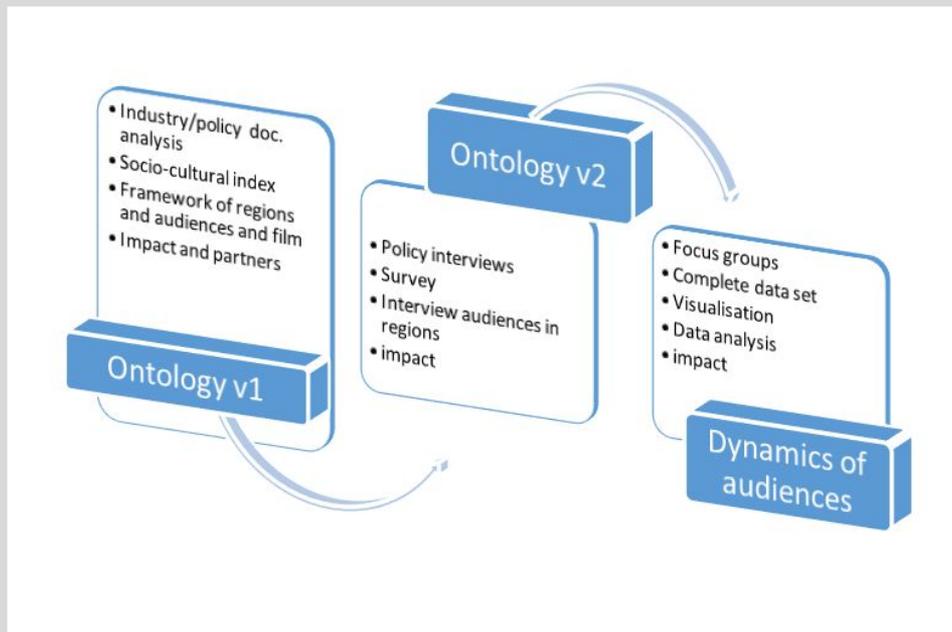
About the data and methods

- **Analysis of 115 film industry and policy documents.**
- **Analysis of secondary datasets.**
- **200 qualitative interviews** - 50 per region.
- **Three-wave survey** - N=5,094; n=547; n=317.
- **16 film-elicitation groups** - 4 per region.
- **28 stakeholder Interviews** - with film industry and policy experts.

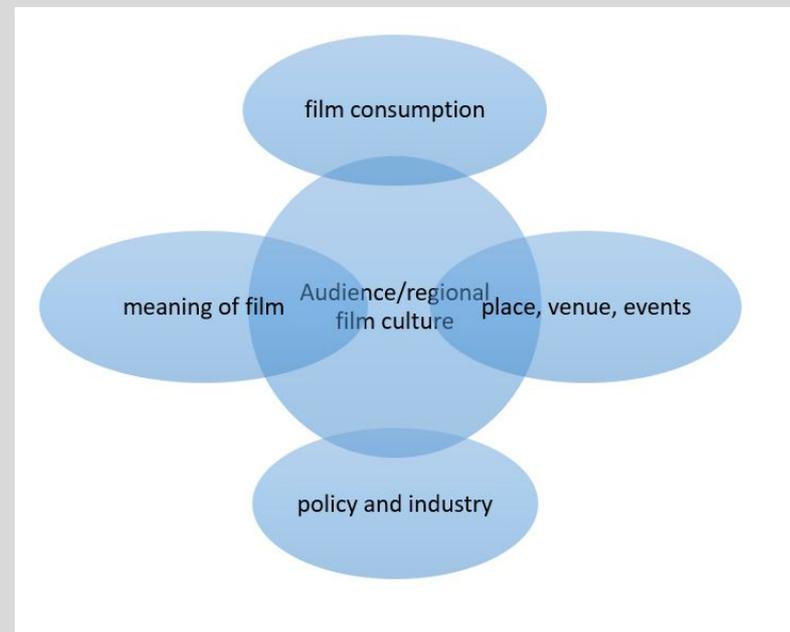
About the datasets

- 243 coded transcripts
- 3 qualitative coding schemes.
- 115 coded industry and policy documents.
- Variables from secondary analyses of BFI and DCMS data.
- 2,198 variables across a three-wave survey.
- Graph database.
- Computational ontology.

About the research process and themes

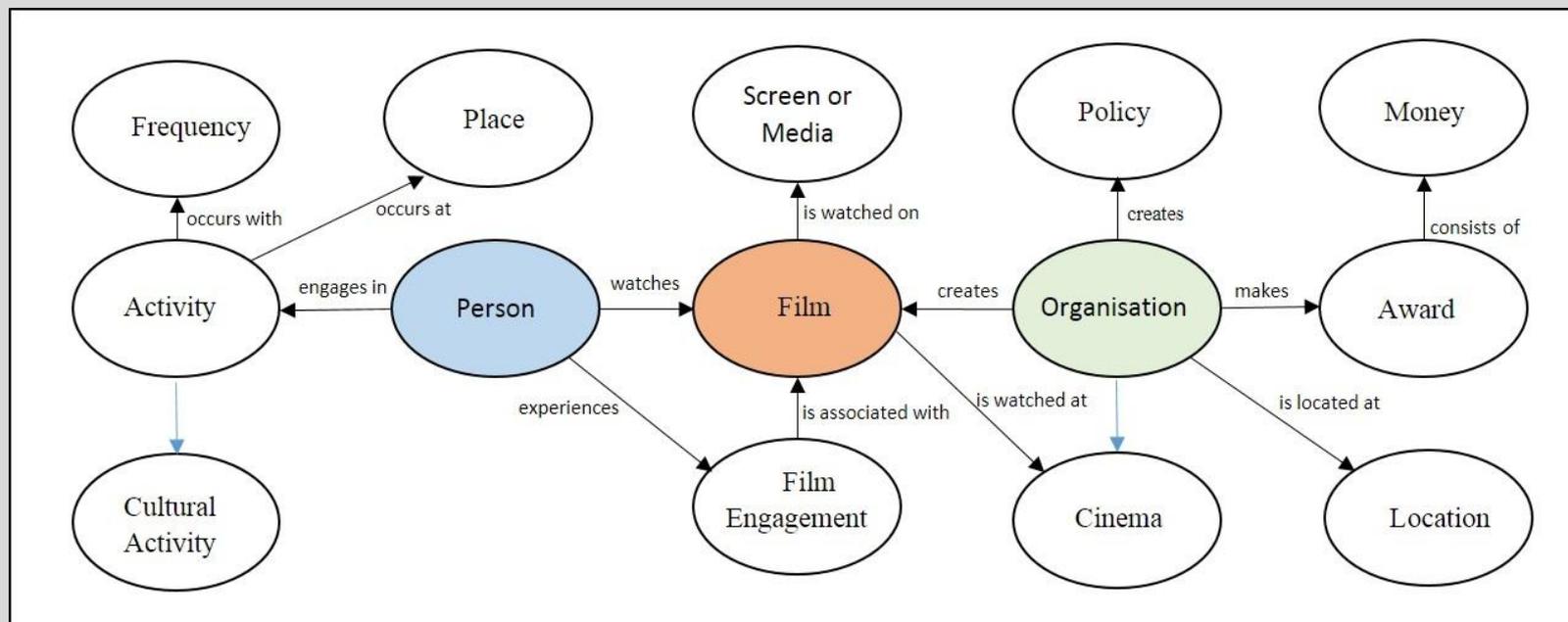


Overview of process

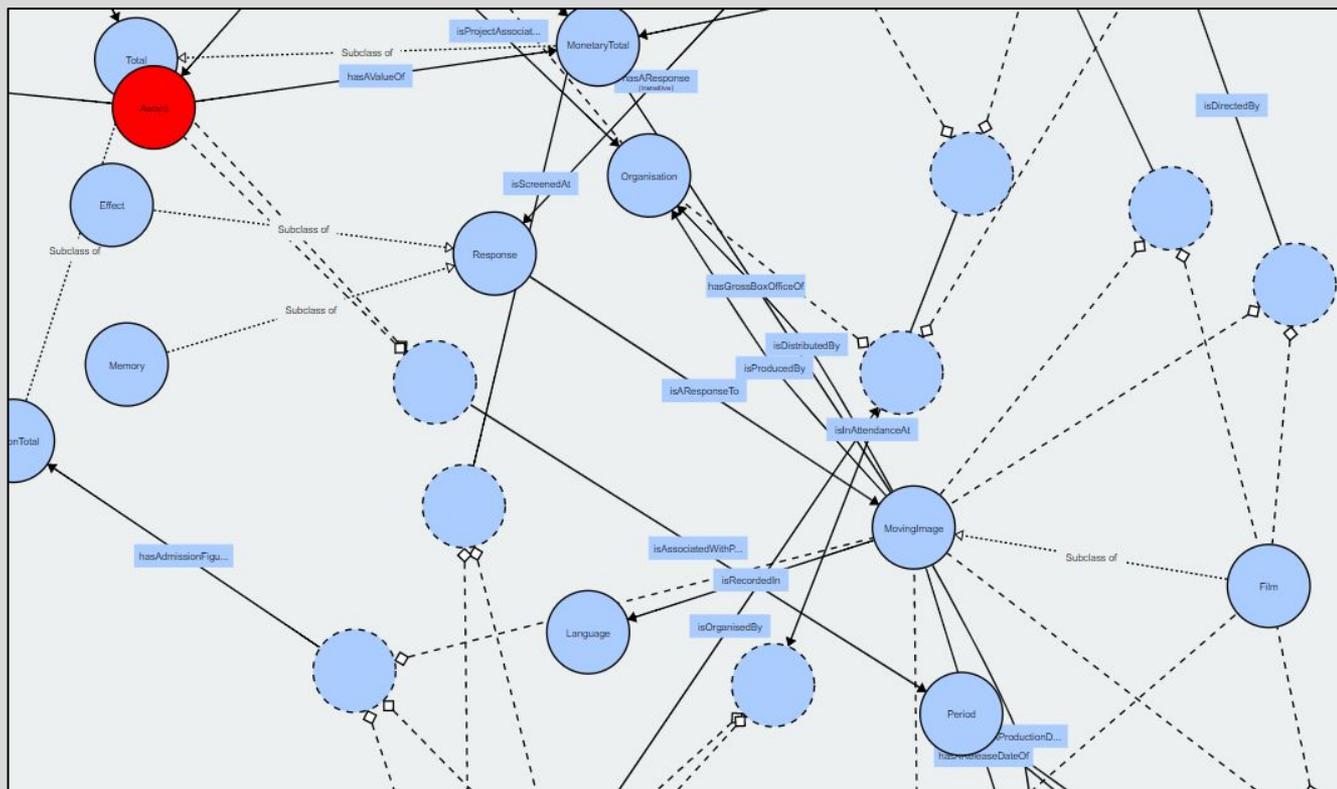


Research themes

The ontology: mapping the domain



The ontology: data visualisation and analysis



<http://www.visualdataweb.de/webvowl/#iri=http://www.dhi.ac.uk/san/btm/btm.owl>

The ontology in action

- Integrates different datasets.
- Has a tri-part structure - composed of: **entities**, **characteristics** and **relationships**.

> *Example*: One interviewee's engagement with film changed when she become a parent:

...since we had the children, we don't tend to watch really hard-hitting stuff...I find it quite hard to watch things that are overly graphically violent, and particularly things that involve young children... - Sarah, South West.

Working with the ontology

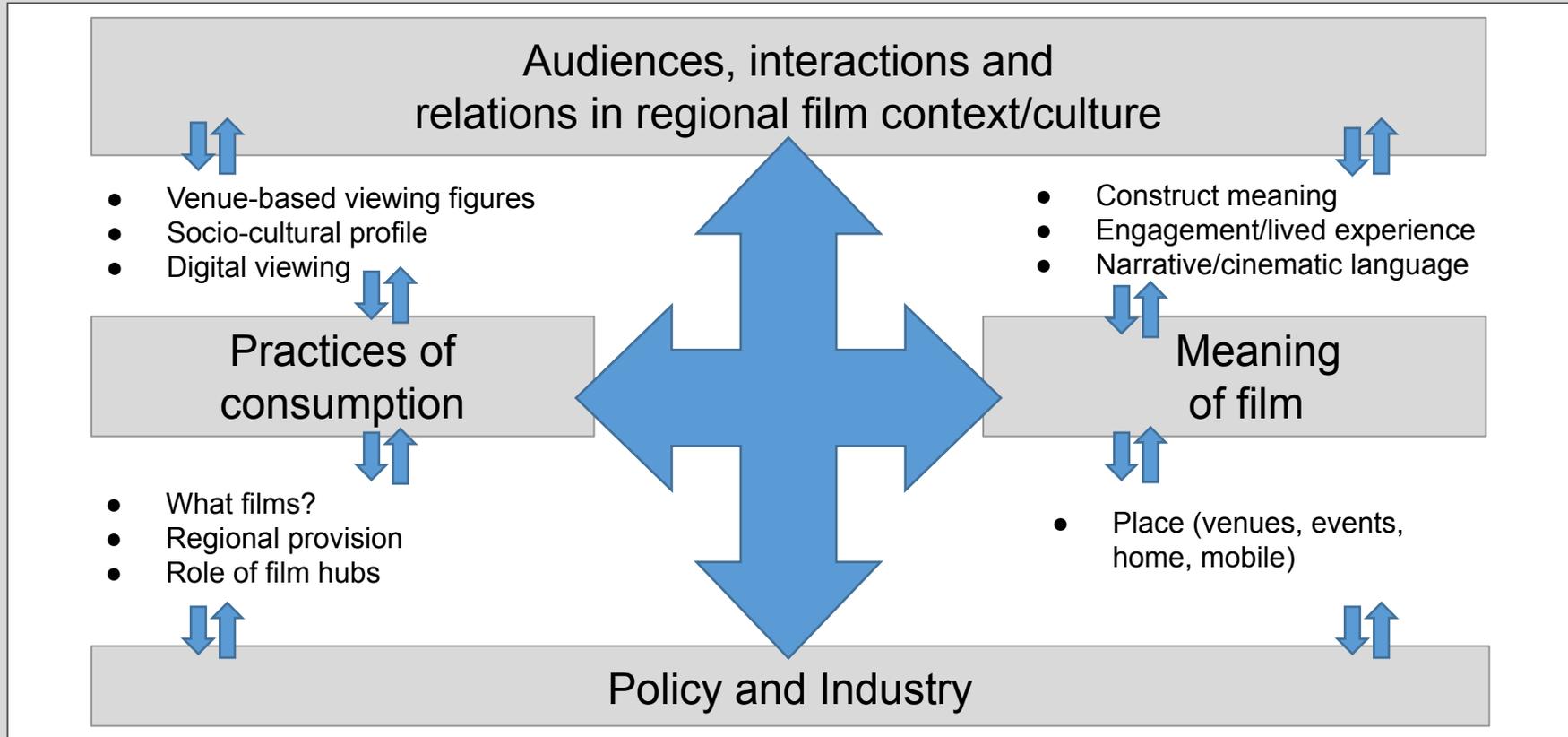
The tri-part structure in action:

- Sarah is a *person* (an **entity**, with characteristics, e.g. age, gender, age, area of residence)
- Sarah is in a (**relationship**) as a *parent* (a PersonCategory **entity**).
- Sarah also describes her *experience* (**relationship**) as a type of *film engagement* (through another **entity**, labelled '*challenging to watch*')
- Sarah associates this with '*violent films*' (a FilmCategory **entity**).

Through the ontology we can use this structure to draw on all our data:

- To explore all '*challenging to watch*' film engagements and the characteristics related to it.
- To examine who experiences each type of film engagement to identify lifestage patterns.
- To ask questions about parenthood and film engagement.

How audiences form: overall framework



Audiences are interactive and relational

- Interactive and relational aspects of audiences:
 - Sets of relations configure differently - through films, venues, places, and people.
 - Social engagement through film - e.g., friends, family, or community.
 - Interaction with film changes over the life course.
 - Interpretation through film stories.
- Concepts and theory:
 - Reflexivity through relational and interactive aspects of audiencehood.
 - Different modes of participation, meanings, perceived levels of provision.
 - Audience formation embedded within film as a cultural form.

Audiences and film

- How films capture, captivate, engross, absorb, and occupy people and audiences.
- How film is socially organised - what types of arrangements are made to view films.
- How people interact with film through time, personal biography, and in their film-watching histories.
- How people participate in, join, or become involved with film culture.
- How film is shared, in terms of having a share in, participating, or being associated with types of film and/or film cultures, joining an audience, or connecting with others through film.
- How engagement with film involves emotional investment.
- How a film may or may not generate interest for different audiences.

How films capture people and audiences

- Offers inspiration and respite from everyday life stresses
- Provides new experiences
- Thought-provoking
- Connection with character, storyline, or narrative
- Learning through film

*...it just takes you out of your normal everyday...[and t]ransports you into maybe some fantastical...a fantastical world, or it could be someone else's life that's interesting, or make you think about different things [in] the world...it focuses your mind on another thing, and because if the story is engaging, and if the performances are engaging, you know, it's completely immersive so your mind hasn't got time or space to think about the stresses of normal everyday life... **Emma, North East***

How film is socially organised

- Shared taste
- Compromise and/or consensus.
- Allowing others to recommend or choose
- Recommending or choosing for others

...for example, 'A Man Called Ove', that was recently screened at the Film Club, and I've got the DVD. I've recommended [it] to my friends and my family, and showed it to my partner's daughter, and her partner. And [they] were like 'Oh My God! This is so good', and it's just...I like coming across a film that isn't sort of mainstream... Irene, North East

...[My partner] probably would have said Darkest Hour is not the kind of film I or she would have watched. But we came out of the cinema both very surprised, we both enjoyed it....I like a lot of stuff based on the war, and stuff like that intrigues me, my partner probably not so much... Dale, South West

Interacting and participating with film

- Life-stages and their life experiences bring inform engagement with film
- Engagement changes with shifts in life stage

...Purely escapism. I had cancer and you don't want to sit there and think about it all the time...Watching a film just for an hour or two takes your mind off the bad time. It helps you refocus...especially if you watch an uplifting film, it leaves you uplifted...

Barbara, North West

When I left university I was working...[I had] a regular partner...[and we]...used to go and see a lot of films together. And then I ended up, you know, on my own for a few years, and I went on my own, just to fill the lonely evening...[so] I went to more films...because I was still I was living alone...I started going to cinema over the evening just to fill the evenings...

Carl, North West

Connecting with others through film

...like Christmas films, Anastasia is like a wintery film, it's like it's got that kind of family scene to it, so...I probably watch it because all my families are away now except me...watching something...from like, you know, my childhood time...and I sent it to my sister, and I was like, 'do you remember this film?'...because it's very, you know...it's festive or something.

Jing, North East

...I went to see Dunkirk...I found that traumatising really, but it was real, and brought home to me the history of, you know, my elders...to find out what my parents and grandparents and the older people that I grew up around, what they went through. So it's a good sort of way of understanding how they view the world.

Graham, Yorkshire and the Humber

Engaging with film through emotional investment

...it's a bit like, you know, 'In the bell jar', where she says she remembers every bath she has ever been in, and then, whenever she is feeling terrible she has a bath and feels purified...I think that the ritual surrounding going to the cinema makes it...quite a bit, like, psychologically significant experience...

Melissa, North West

I like downtime, I guess. But it helps me think about like, I guess, life in general, and personal interests that I have, or different politics, so it's like a good media after that...humour as well, and it's quite a good outlet - certain things, or just like a thinking space...and I'm a proper film crier, like I'm not a live crier...I'm an audience crier.

Kayleigh, North East

How film generates interest

- Venue-programming
- Specific content

I will go and see new stuff in the cinema, usually at Watershed. It's very rare that I actually go to a multiplex...I am just not that interested in what they show.

Raveesh, Yorkshire and Humber

I'm pretty on the bottom of that sort of thing, because a film that I want to watch is kind of probably something like 'Get Out'. It's going to be something, to do - if not African-American culture, it's going to be black culture, or, just not white culture. Particularly now because it's been such a lack of films and stuff, written by, directed by, or starring people of colour. When those films come out, they are quite rightly cultural moment because there are a lot of 'firsts', that are happening at this time - or at least first for the mainstream, so those things are going to be more prominent.

Carol, South West

The value of film

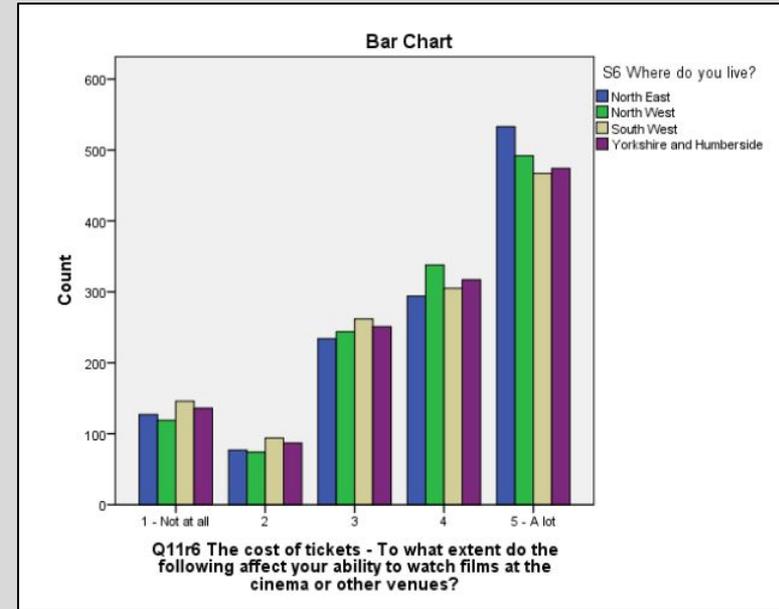
People place differing value on the experience of watching film including:

- Entertainment value
- Artistic and cultural value - (re)produce, challenge, and/or effect culture
- Social value and community role
- Film and everyday cultural lives
- Political value of film
- Wellbeing, emotion and mood
- Educational value

How strongly do you associate the following with watching the films you like?	% of those who strongly and very strongly associate these values
Entertainment	78%
Relaxation	63%
Escapism	60%
Socialising	38%
Being moved emotionally	37%
Inspiration	31%
Passing the time	30%
Cultural or intellectual enrichment	28%
Education and learning	18%
Being challenged	16%
Meeting new people	11%

Film choice

- Social experience - negotiating shared taste in film - consensus - being opened to new films.
- Circumstance (e.g. receiving free cinema tickets or having free time to fill while travelling).
- Entertainment / enjoyment factors.
- The monetary cost of watching.
- Loyalty or interest - feeling invested (actors, directors, venues, clubs etc)
- Open to taking risks and experimentation / Unwillingness to take risks
- Time limitations.
- Reasons for rejecting films



Experiences

- Memories or recollections of past film-watching.
- When and where a film is watched - and whom it is watched with.
- Watching at different types of venue.
- The experience gained from watching films - portrayals of emotions from watching films
- Escapism.
- More than just entertainment - sense of wellbeing.
- Strong emotions – eg. feeling outraged or angry

Film audience types

- Individualised audiences.
- Group audiences.
- Venue-specific audiences.
- National audiences.
- Global audiences.
- Digital audience.



> Audiences are configured around geographies of local provision and practices of exclusion/inclusion.

> Feeling part of an audience depends on the film watched, whom it is watched with, and where.

Screens and media

How audiences configure their film watching across screens and media in the four regions:

- **Broadcast television** (scheduled) (BBC, ITV, Channel 4/Channel 5, or satellite / cable / digital / pay TV) - 89% watched at least one film in the last 12 months.
- **DVD or Blu-ray discs** etc - 63% watched at least one film in the last 12 months.
- **Downloading or streaming by purchase or subscription** of full-length films (Netflix, Sky, BBC iPlayer, Amazon Prime Google Play, BFI Player etc) - 62% watched at least one film in the last 12 months.
- **Downloading or streaming using other routes** (torrent, VPN or other software, hardware or websites) - 22% watched at least one film in the last 12 months.

Venues and events

The percentage of people in the four regions watched at least one film over the last 12 months at the following types of venue:

- **Large commercial cinema chains** (Odeon, Vue, Cineworld etc) - 66%
- **Small commercial cinema chains** (Curzon, Everyman, Empire, Picturehouse etc) - 24%
- **Independent or arthouse cinemas** - 16%
- **Film festivals** - 9%
- **Community event or film clubs** - 11%
- **Art gallery or museum exhibitions** - 14%
- **Mobile watching** - on a plane or train etc - 22%

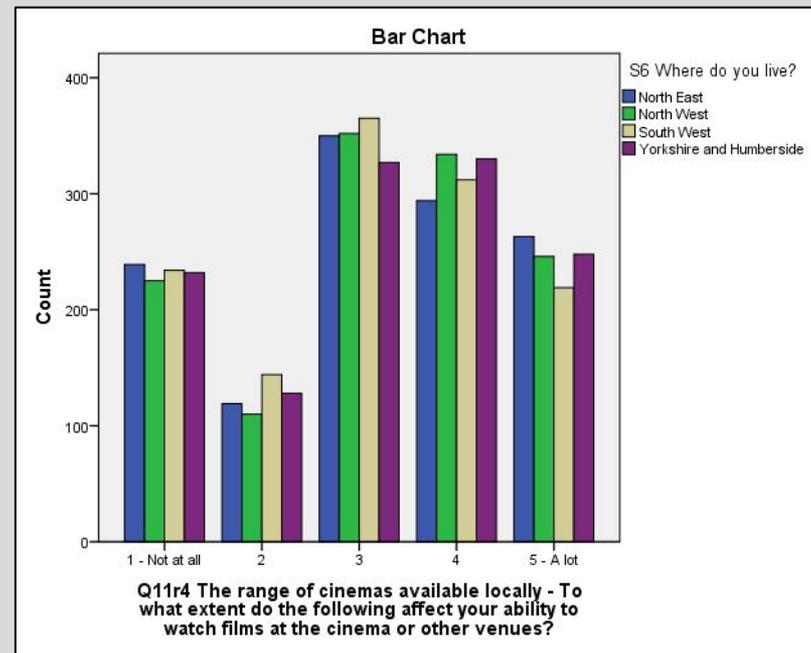
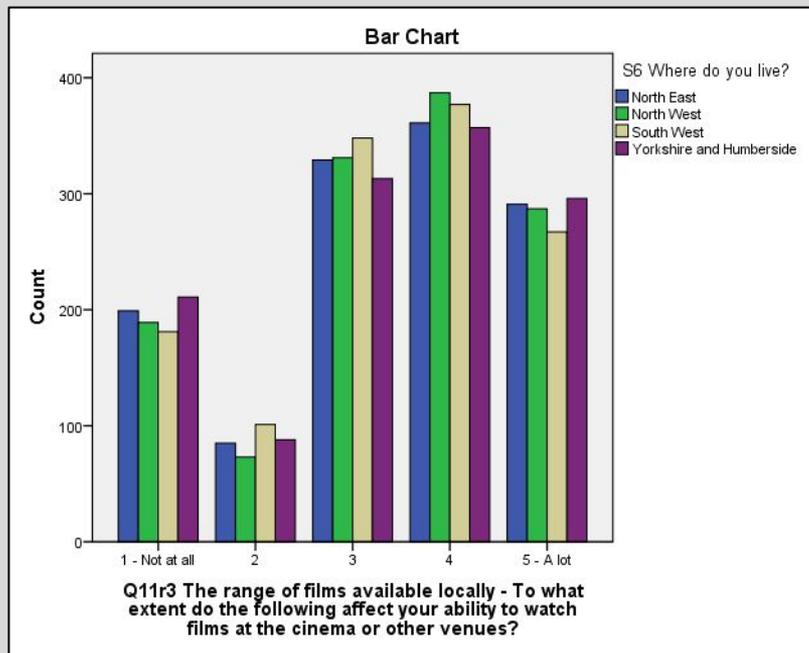
Place - Diverse film culture in English regions

Five levels of diverse film exhibition in English regions

- **Distinctive film cities** (e.g. Manchester, Bristol, Newcastle, and Sheffield) diverse across all areas of film exhibition.
- **Mainstream multiplex cities** (e.g. Carlisle, Sunderland, Leeds, Liverpool and Hull) narrow diversity relative to size.
- **Mainstream multiplex towns** (e.g. Hartlepool, Middlesbrough, Bournemouth, Doncaster, Durham, Harrogate) commercial dominance.
- **Distinctive film towns** (e.g. Berwick, Hexham, and Keswick) small, diverse, independent but temporally limited.
- **Limited areas** (e.g. Whaley, Rotherham) limited or no diversity including mainstream film.

Regional differences are relatively small

N.B. The sample for survey wave 1 was regionally equal.



Place - diverse film culture in English regions

[I]n Manchester I have so much choice... and then, if I go back and work in Cumbria, I feel so frustrated because there's just not the films. But I might have watched the trailer, and I think... 'Oh, that's got to be in Barrow, like that's going to win an Oscar or something.' And then it's not. So [in Barrow] they... treat the audiences in a really gentle way and I just think it's so dangerous because Barrow-in-Furness as a town, it's like so masculine and so like much in poverty... That I think that more than anything, they should be encouraging people to go and see films... rather than like showing garbage sometimes.

Julia, North West



Place and film access: inequality, venues, place and online

We don't have as much as other cities or towns. We got a cinema but we don't have an independent cinema, the mainstream shows Hollywood stuff... but independent British films, em, I have to say, access to, like the rest of the world is with Netflix and stuff.

Michael, North West



Film watching: diversity, empathy, learning, emotion

It's pleasurable, it's something that I enjoy doing, but it opens you up to different cultures, different people, different ways of living, different ideas about the world, I think it's really important to watch things that you might not necessarily choose to watch actually because they might surprise you...

Nicole, North East

Realism, authenticity, location, and experience as interpretative resources... *I, Daniel Blake*

... I found it extremely authentic, from personal experience...because I've known that system and known people through that system...If anything it was toned down, for me. I was in a situation where I couldn't speak because I'd had major surgery and the guy threatened not to process my claim because he couldn't hear me... It's very moving...it was one [film] I knew I'd have to watch at home because I would get very upset about it... I found it extremely realistic and I feel it reflects everything about the way the world seems to be going at the moment.

Jennifer, Yorkshire and Humber



Patterns in film consumption

- Not strongly determined
- Importance of regional geographies / place
- Policy implications

Latent class (LC)	Predicted class membership as % by modal posterior prob. (MPB)	Genres most likely to be preferred (in order of importance)
LC1: <i>Suspense and action</i>	17.58%	Suspense/thriller; Action/adventure; Comedy; Drama; Sci-fi.
LC2: <i>Drama documentary</i>	14.24%	Drama; Documentary; Suspense/thriller
LC3: <i>Romantic comedy</i>	14.10%	Romantic comedy; Comedy; Romance
LC4: <i>Comedy</i>	12.72%	Comedy
LC5: <i>Mainstream film</i>	10.85%	Comedy; Action/adventure; Drama; Suspense/thriller; Sci-fi; Romantic comedies; Family film; Fantasy; Animation; Romance; Classic films; Documentary; Musicals; Horror; Comic book movie;
LC6: <i>Family films</i>	9.87%	Drama; Family film; Romantic comedy; Romance; Comedy; Musicals; Classic films; Documentary; Suspense/thriller
LC7: <i>Sci-fi, fantasy and action</i>	8.06%	Sci-fi; Fantasy; Action/adventure; Comedy; Suspense/thriller; Animation; Comic book movies; Horror
LC8: <i>Arthouse and foreign language</i>	7.42%	Arthouse/films with particular artistic value; Drama; Foreign language; Documentary; Classic films; Comedy; Suspense/thriller
LC9: <i>No preference</i>	5.16%	no stated preference for any specific genre.

Secondary analysis: patterns of film consumption

- Film, highly popular, blurring of preferences, five clusters of genres
- Art house film/foreign language form a distinct cluster, and those who prefer such films are a distinct group that consumes film across multiple genres and formats
- Those who view film in many formats also watch art house and foreign language film, even if they do not prefer these genres
- 80.1% of those who fall in the 'Specialised' film genre group are also members of the group most likely to watch any genre of film

Data sources:

- UK government Department of Culture, Media and Sports (DCMS) 'Taking Part' survey 2016/2017 (DCMS, 2017);
- British Film Institute (BFI) 'Opening Our Eyes' survey 2011 (Northern Alliance and Ipsos MediaCT, 2011)

Audience development approaches

- **Demographic-led** audience development (e.g. young audience, BAME audiences etc).
- **Habit-led** audience development (eg. encouraging loyalty, membership schemes, 2 for 1 deals etc).
- **Programme-led** audience development (e.g. politically or artistically driven programming).
- **Place-led** audience development (targeting audiences who live in specific geographic areas).

Problems and issues with these approaches - need to address collectively.

Challenges for regional audience development

- Risk taking and comfort zones - for programmers, venues and audiences.
- Independent distribution and exhibition underdeveloped nationally.
- Commercial pressure and cultural value.
- Uncertainty around streaming.
- Local vs national priorities for audience development.
- Regional film exhibition development strategies (eg. connections with ACE - CPP)
- Skills development for strategic local cinema/exhibition development.
- Capital development for new cinemas (role of local authorities, ACE etc)
- Audience reporting and diversity standards for exhibition.
- Identifying where investment is likely to have the biggest impact.

Website, search, and data visualisation tools

<https://www.dhi.ac.uk/beyond-the-multiplex/>

Admin / redUPv60qbQN



Questions?

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