

*“Through falling in love, it’s like he’s seeing
this landscape, seeing that beauty...”*

The film worlds of *God’s Own Country*.

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Outline of the talk:

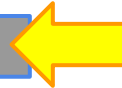
- **Overview**
 - Beyond the Multiplex: aims and background
- **Method**
 - Film elicitation focus groups | Selecting ‘God’s Own Country’
- **Findings**
 - The significance of place | Intersectionalities

About us: Beyond the Multiplex

- Background context
- Aims
 - Go beyond audience studies or film studies
 - Go beyond mixed-methods research
- Generate an understanding of how audience experiences relate to consumption

About us: our work packages (WPs)

WP 1	Computational ontology
WP 2	Policy and industry document analysis (>150)
WP 3	Socio-cultural index
WP 4	Qualitative interviews (x 200)
WP 5	Survey (N=5000, n=500, n=500)
WP 6	Expert Interviews (x 28)
WP 7	Film elicitation groups (x 16)
WP 8	Data visualisation tools



Method: film-elicitation groups:

- What are film-elicitation groups?
- What do they provide?
- Are they valuable for gathering audience insights?

Choosing film clips: our rationale

- Recently released British/European Independent films
- Screened in UK Independent cinemas (2016 to 2018)
- Analysis of audience member interviews (WP4)
- Analysis of expert interviews (WP6)
 - Often referred to *God's Own Country*

Findings: the significance of place

- On-screen landscapes read symbolically
- Drawing on interpretive resources to read landscapes
- Intersectionality in interpreting landscapes

Findings: multiple intersecting identities

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“...intersectionality’s attention to multiplicity is key to its invitation to intervene in historical memory and to unlearn prevailing social imaginaries...” (May, 2015, p. 53)

- May, V. (2015). *Persuing Intersectionality, Unsettling Dominant Imaginaries*. London: Routledge.

God's Own Country



God's Own Country



God's Own Country



God's Own Country



God's Own Country



Analysis: what our findings say

- Multiple intersectional reflections
 - The importance of place
 - Class and region
 - Sexuality and sexual politics
 - National and regional identity
 - Marginalisation/Omission
 - Family

Jim, South-West:

“I grew up on a council estate in North Somerset and my first job was a farm worker [...] a lot of the people that live in this [...] with very, very little money and they’re brutal. You kind of go there and walk there and [...] it’s a beautiful place but they happen to live there and happen to work there [...] and growing up myself in that sort of hinterland area, a big council estate and then these farmers around that were very *Cold Comfort Farm!* [laughs] But in the film he sort of sees beauty through this love affair, through falling in love, and then he sees this place that he happens just to live in and he hasn’t noticed, it’s just this mud, and cold, and hard, and work all the time, and all this unsaid emotion underneath it. But through falling in love it’s like he’s seeing this landscape, seeing that beauty...”

Kirsty, Yorkshire and the Humber:

“...the landscape feels really raw and it’s an interesting setting for an LGBT film because it kind of plays it against...the traditional rural community and places - this relationship in that setting... made for a really interesting development in that film genre...[it] almost emphasises the kind of out-of-placeness of their relationship. It adds to it...I don’t know how to say this without sounding a bit bigoted, but you wouldn’t expect to find that relationship in that place.”

Rosa, North-West:

“...drawing on the landscape, I think even though we’re talking about its beauty, it’s also quite bleak and grim as well. It’s not hyper-stylised. It’s dirty. It’s cold. They’re covered in muck, and I think that’s a side of the countryside which we recognise, but doesn’t really make it on film that often because, you know, if you see it, it’s rolling green hills, not muck spreading in the rain...I grew up in the countryside as well, not on a farm or anything like that, but it’s familiar in that Britain, I don’t think we think of that kind of rolling grey hills as our countryside, and yet it’s something we probably all know and see and drive through regularly, and it’s as if it’s part of us and yet it’s not often represented on the screen.”

Jenny, Yorkshire and Humber:

“...I know some families are really amazing at talking about feelings, but in my experience no-one would ever dare speak about a feeling, ever, and that’s still probably something that’s with me now. I would never go to a friend, even the people that I love; everything’s just unspoken, and you’ve got to kind of like, ‘oh, what’s going on?’. That’s basically my whole life, so I suppose that just felt a lot more authentic to me than maybe other films, where everyone’s just talking about everything like it’s no big deal!”

Analysis: looking across our data

WP 1	Computational ontology
WP 2	Policy and industry document analysis (>150)
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- Landscape as metaphor
- Importance of place
- Different interpretations
- Learning/teaching through film
- Developing self through film

Conclusion:

- Film-elicitation groups let us access rich findings
- The data model/ontology let us to interrogate those findings
- Our approach let us explore audiences' intersectionalities in new ways

Discussion/Questions:

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