

***The diversity of films screened at the  
cinema: A comparison of evidence from  
different national cinemas***

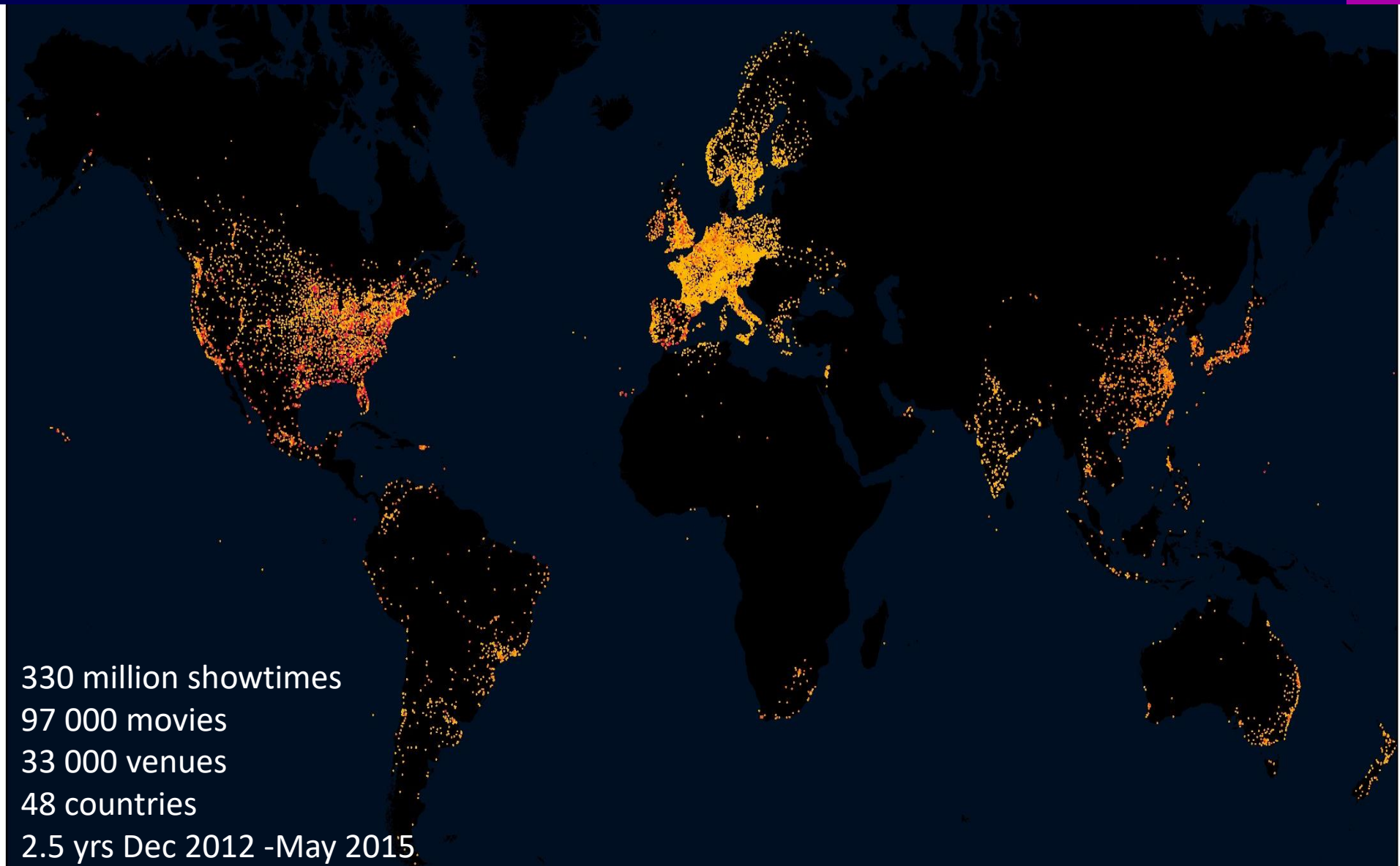
**Bronwyn Coate (RMIT University)**

**Deb Verhoeven (University of Technology Sydney)**

**Colin Arrowsmith (RMIT University)**

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# The Kinomatics dataset (visit [www.kinomatics.com](http://www.kinomatics.com))



# Previous applications of the kinomatics data

- The cinema culture of different cities via the creation of a cinema cities index ([www.cinemacities.com](http://www.cinemacities.com))
- Film Impact Rating to measure film performance in terms of accounting for film coverage (spread/ distribution), critical acclaim as well as commercial (box office)
- The diversity of films screened within national cinema (Australia) and now globally

# Study on Diversity within National Cinemas: Context and background

- Relevant policy parameters
  - UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression (2005)
  - Various national level cultural policy
  - Tensions often arises between cultural policy and trade policy that complicates matters concerning cultural diversity in products like film
- Lack of policy uniformity means that cultural trade in film occurs on a 'uneven playing field'
- Agglomeration effects in particular types of film production (e.g. Blockbusters) further exacerbate imbalances between nations

# Why diversity matters

- Most would intuitively accept that greater diversity is a good thing
- Given cinemas are the most popularly attended cultural venues worldwide, the diversity in films screened presents an opportunity to facilitate audiences exposure to greater cultural diversity
- There is a growing recognition in the globalised era of the need to take measures to protect the diversity of cultural expressions, including their contents, especially in situations where cultural expressions may be threatened by the possibility of extinction or serious impairment (UNESCO Convention 2005 and Sustainable Development Goals 2015)
- While the rapid development of information and communication technologies has afford unprecedented conditions for enhanced interaction between cultures challenges to cultural diversity remain

# How we define diversity

- We are operationalising a definition of diversity as it applies to new release feature films screened at the cinemas
- Our approach builds on previous research. In particular works by Philp Napoli (2011), UNESCO (2015) and Moreau and Peltier (2009)
- We are interested in being able to quantify a measure of diversity to enable benchmarking between countries and over time
- The ways in which diversity can be measured change depending upon level of analysis. In the case of films screened at the cinema:
  - At a national level the tendency is to focus on diversity as it is 'received'
  - At a global level diversity depends upon what is 'supplied' and how this is 'distributed'

# Diversity as 'two sides' of the same coin

- In a globalised environment, diversity depends upon culture that a nations people have 'access to' as well as the culture that is 'supplied' by the nations people to those from other nations.
- Thinking about cultural exchanges between nations (bi-lateral flows) and using these as a basis of describing the reciprocity between nations offers a new approach to think about and measure diversity

# New release features screened in national cinemas in 2014

Country	Country Code	Number of Screenings within country	Number of Films	Average number of screenings per 1,000 people
Argentina	ARG	1,530,213	555	36.9
Australia	AUS	4,335,113	895	185.7
Austria	AUT	107,045	245	12.6
Belgium	BEL	706,388	760	63.6
Brazil	BRA	3,954,399	765	19.7
Bulgaria	BGR	263,122	259	36.4
Canada	CAN	4,536,396	1,242	128.9
Chile	CHL	710,803	385	40.3
Columbia	COL	1,304,251	516	27.0
Finland	FIN	289,197	374	53.3
France	FRA	8,540,568	1,396	132.8
Germany	DEU	5,994,620	1,285	72.5
Greece	GRC	356,003	476	32.0
India	IND	2,909,393	727	2.3
Indonesia	IDN	830,426	400	3.3
Ireland	IRE	859,969	553	185.9
Israel	ISR	549,248	543	71.0
Italy	ITA	3,619,276	873	59.3
Japan	JPN	6,517,690	1,201	51.3
Luxembourg	LUX	47,878	430	90.3
Mexico	MEX	10,282,650	824	84.1
Netherlands	NLD	1,183,431	789	70.6
New Zealand	NZL	889,696	570	197.5

Country	Country Code	Number of Screenings within country	Number of Films	Average number of screenings per 1,000 people
Norway	NOR	360,615	379	71.5
Peru	PER	741,051	406	24.4
Philippines	PHL	765,261	437	7.8
Poland	POL	580,400	506	15.2
Portugal	POR	857,191	594	80.8
Singapore	SGP	206,973	426	38.2
South Africa	ZAF	1,544,449	536	29.3
South Korea	KOR	2,220,200	670	45.1
Spain	ESP	5,211,975	911	111.1
Sweden	SWE	648,272	432	67.7
Switzerland	CHE	607,268	818	75.2
Taiwan	TWN	1,184,603	658	50.8
Thailand	THA	485,471	384	7.2
Ukraine	UKR	767,953	629	17.0
United Arab Emirates	UAE	741,507	671	79.3
United Kingdom	UKK	7,356,190	1,169	116.5
United States	USA	68,475,398	2,197	214.0
Venezuela	VEN	475,384	342	15.6
Vietnam	VNM	295,913	273	3.2
<b>TOTAL</b>	<b>42</b>	<b>153,843,849</b>		<b>45.1</b>



# 'Transfers in' and 'Transfers out' for film screenings by nation

Figure 1: Transfers in as a percentage of total transfers by country

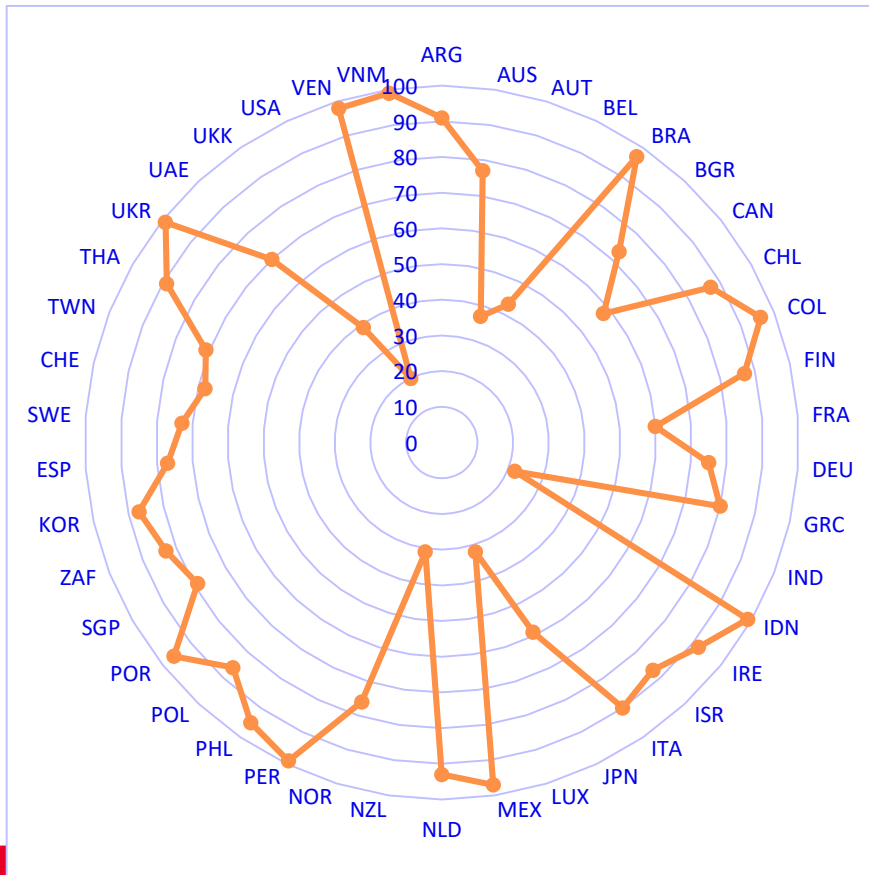
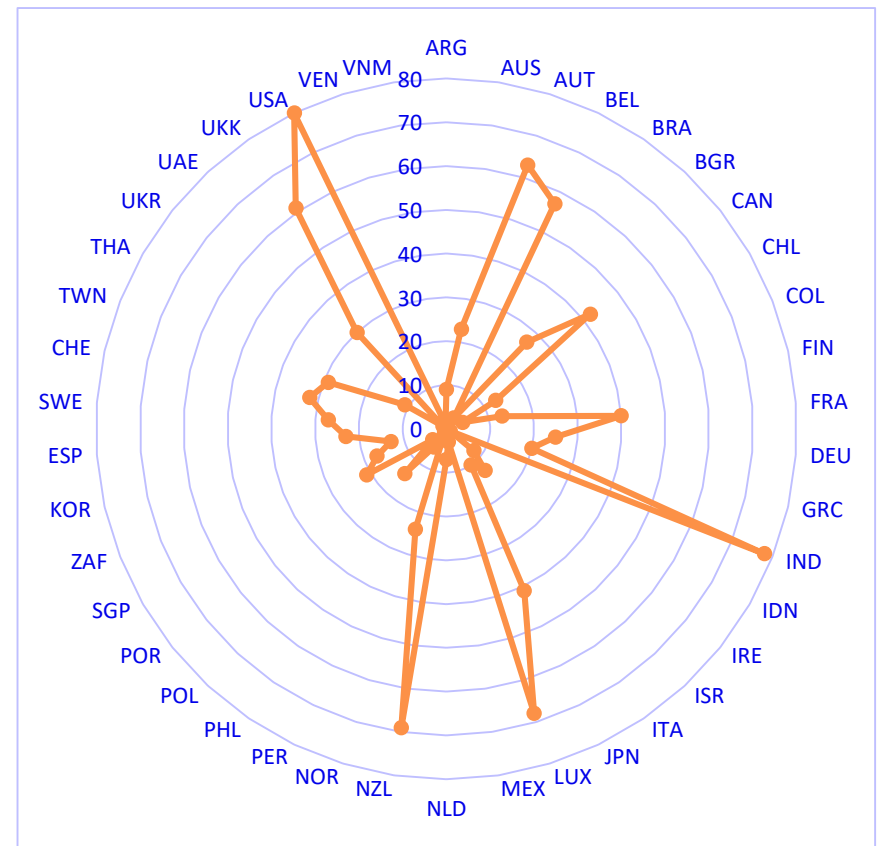
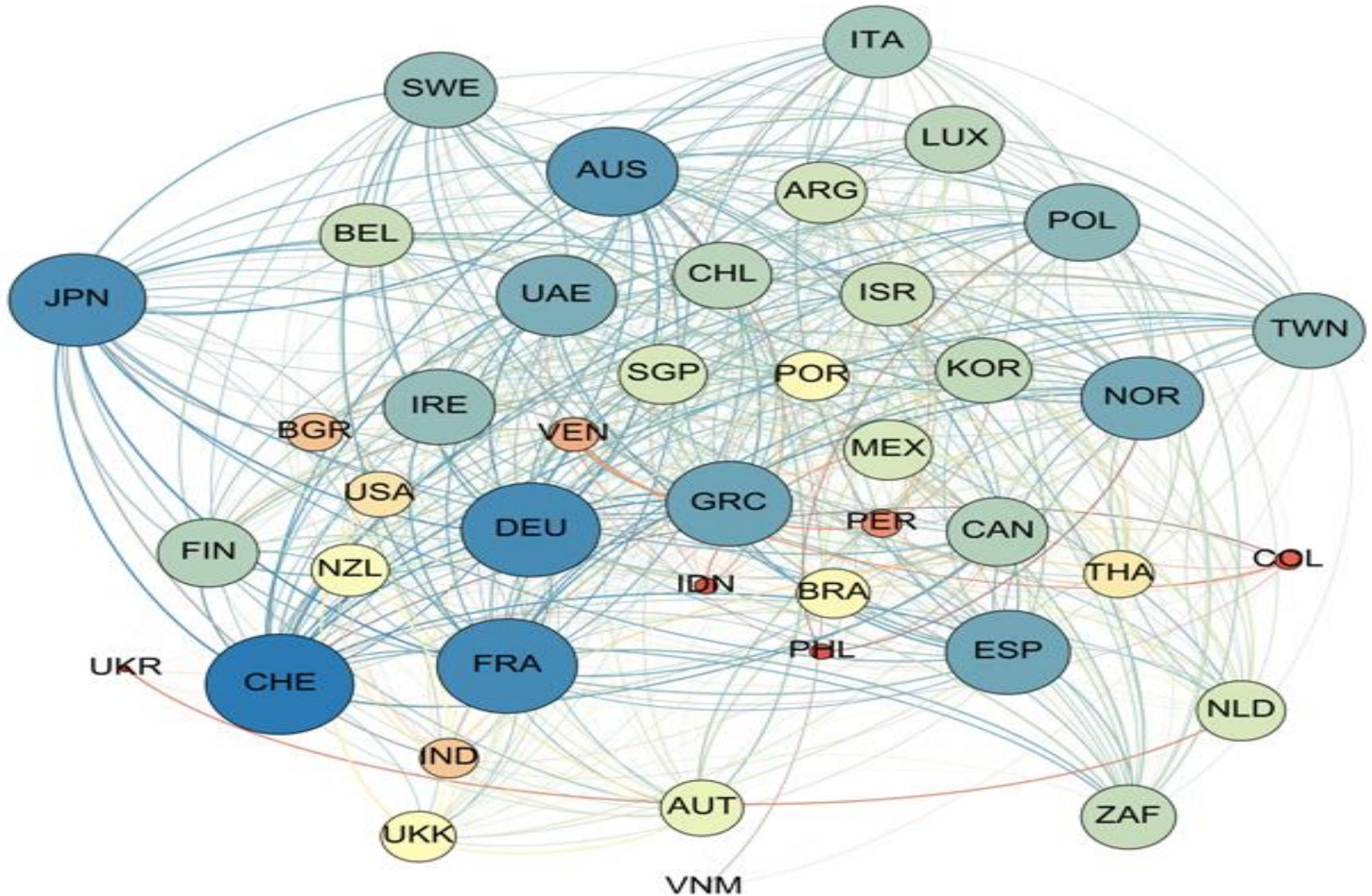


Figure 2: Transfers out as a percentage of total transfers by country





# Network Visualisation of film transfers (dyad value)



# Some factors to consider...

- Different countries have different rates of film consumption at the cinema
- Population size and level of material wealth differs between nations hence aggregated measures can be misleading
- Language differences as both a barrier and enabler of film exchange
- Issues of 'cultural distance' more generally

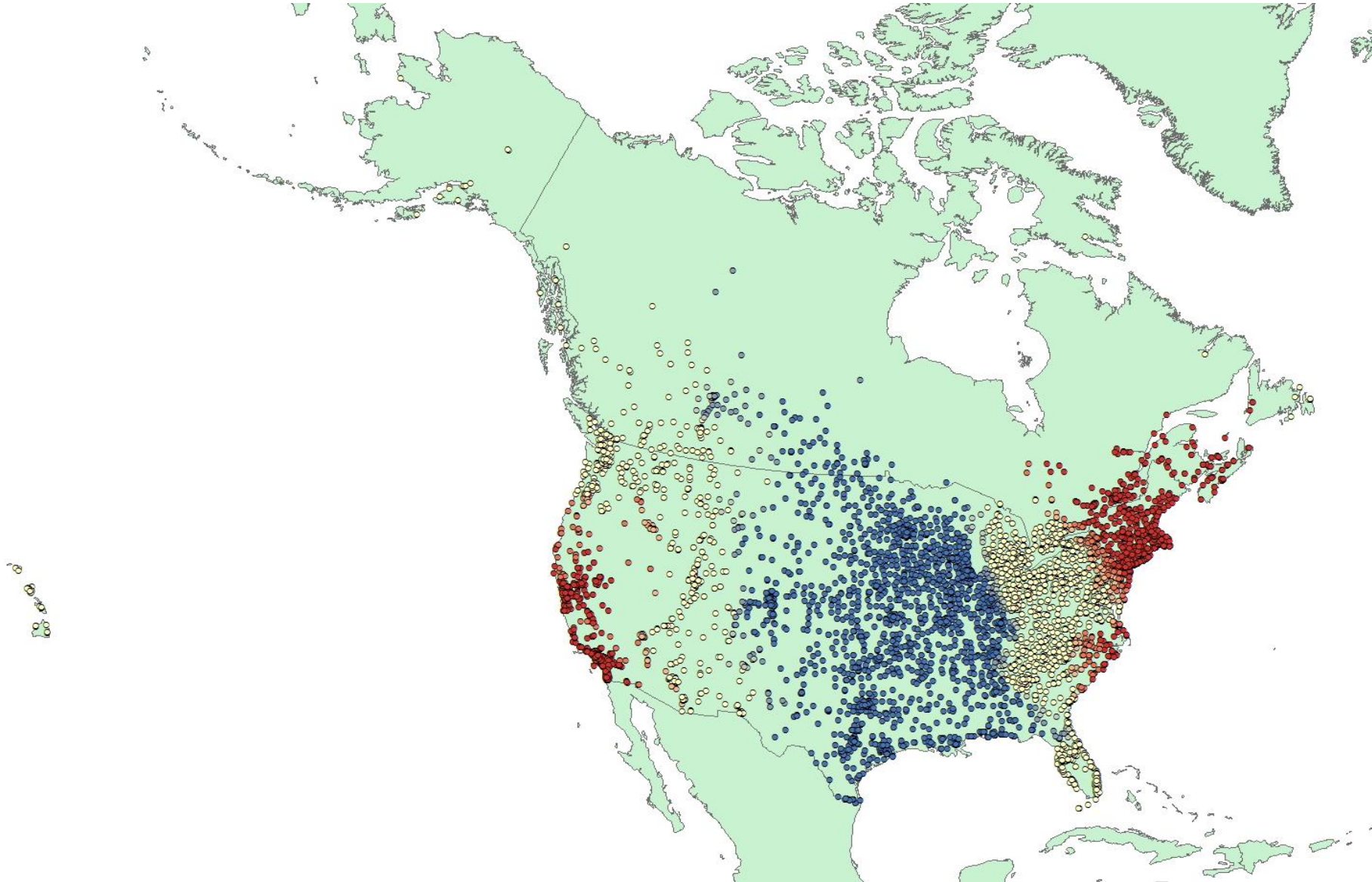
# Finally....

- *Being aware* that cultural diversity is strengthened by the free flow of ideas, and that it is nurtured by constant exchanges and interaction between cultures suggests policy makers could benefit from thinking more about reciprocity and its association with greater diversity.

## Where to Next for Kinomatics (?).....

- Issues of gender and how this is reflected in cinema screening data

# A teaser of early results for North America showing hot and cold spots for the distribution of films directed by women





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visit:  
[www.sites.rmit.edu.au/acei208](http://www.sites.rmit.edu.au/acei208)