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

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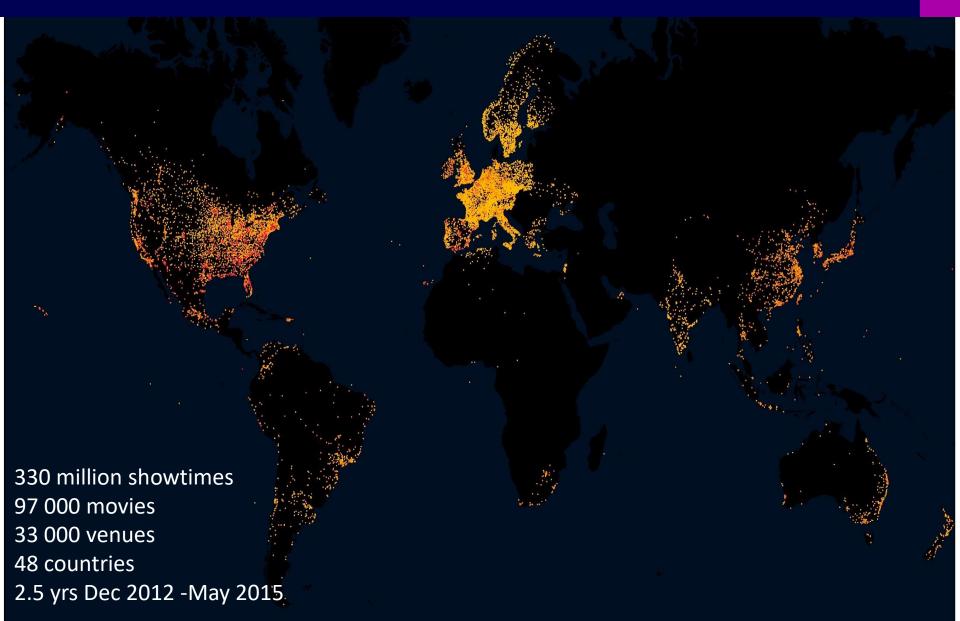
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The Kinomatics dataset (visit www.kinomatics.com)



Previous applications of the kinomatics data

- The cinema culture of different cities via the creation of a cinema cities index (www.cinemacities.com)
- 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	Number of	Number	Average	
	Code	Screenings	of Films	number of	
		within		screenings per	
		country		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	
TOTAL	42	153,843,849		45.1	



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

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

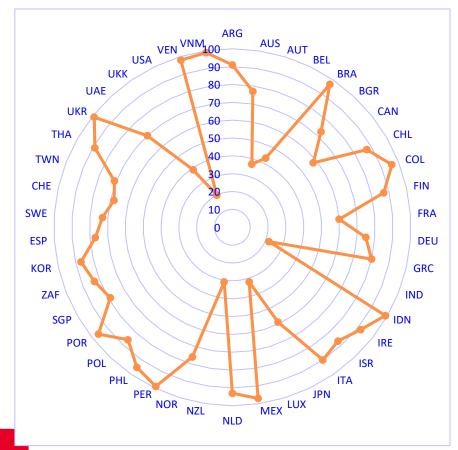
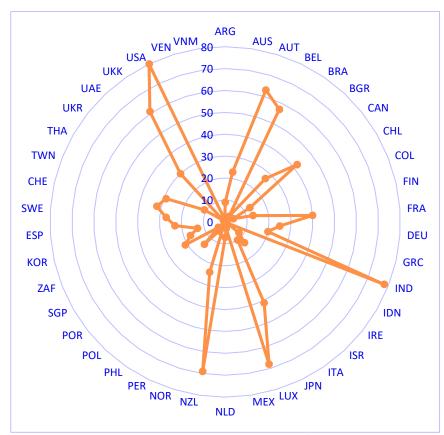


Figure 2: Transfers out as a percentage of total transfers by country





Transfers of new release features screening by

nation in 2014									
Country	Transfers out	Transfers in	Domestic screenings	Domestic share as % of total screenings	Country	Transfers out	Transfers in	Domestic screenings	Domestic share as % of total screenings
Argentina	148,428	1,421,710	108,503	7.1	Netherlands	69,591	987,244	196,187	16.6
Australia	1,244,717	4,169,090	166,023	3.8	New Zealand	1,854,898	840,660	49,036	5.5
Austria	182,779	106,461	584	0.5	Norway	98,104	311,615	49,000	13.6
Belgium	873,391	658,157	48,231	6.8	Peru	7,594	702,958	38,093	5.1
Brazil	112,772	3,398,138	556,261	14.1	Philippines	36,255	624,407	140,854	18.4
Bulgaria	95,861	259,407	3,715	1.4	Poland	94,832	559,969	20,431	3.5
Canada	3,163,104	4,302,707	233,689	5.2	Portugal	34,864	848,086	9,105	1.1
Chile	103,479	680,561	30,242	4.3	Singapore	50,669	188,612	18,361	8.9
Columbia	58,260	1,243,410	60,841	4.7	South Africa	303,361	1,451,625	92,824	6.0
Finland	36,470	254,375	34,822	12.0	South Korea	194,047	1,325,596	894,604	40.3
France	3,979,626	5,868,545	2,672,023	31.3	Spain	1,361,744	4,656,871	555,104	10.7
Germany	1,593,972	4,754,959	1,239,661	20.7	Sweden	199,800	545,657	102,615	15.8
Greece	83,957	327,744	28,259	7.9	Switzerland	272,759	577,855	29,413	4.8
India	5,619	751,009	2,158,384	74.2	Taiwan	423,130	1,020,389	164,214	13.9
Indonesia	1,376,340	390,577	439,849	15.1	Thailand	53,561	432,968	52,503	10.8
Ireland	76,462	844,945	15,024	1.7	Ukraine	9,617	749,167	18,786	2.4
Icrael	75 707	512 244	26 904	6.7	United Arab	212 004	710 //25	22.072	2.0

2,455,187

101,313

282,716

3,596,436

47,618

9,661,329

2,921,254

260

621,321

44.8

0.5

6.0

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Israel	75,797	512,344	36,904	6.7	United Arab Emirates	313,884	719,435	22,072	3.0
Italy	320,661	2,789,560	829,716	22.9	United Kingdom	9,726,694	6,296,150	1,060,040	14.4

United States

49,321,284

9,034

1,364

12,476,284

419,470

261,423

55,999,114

55,914

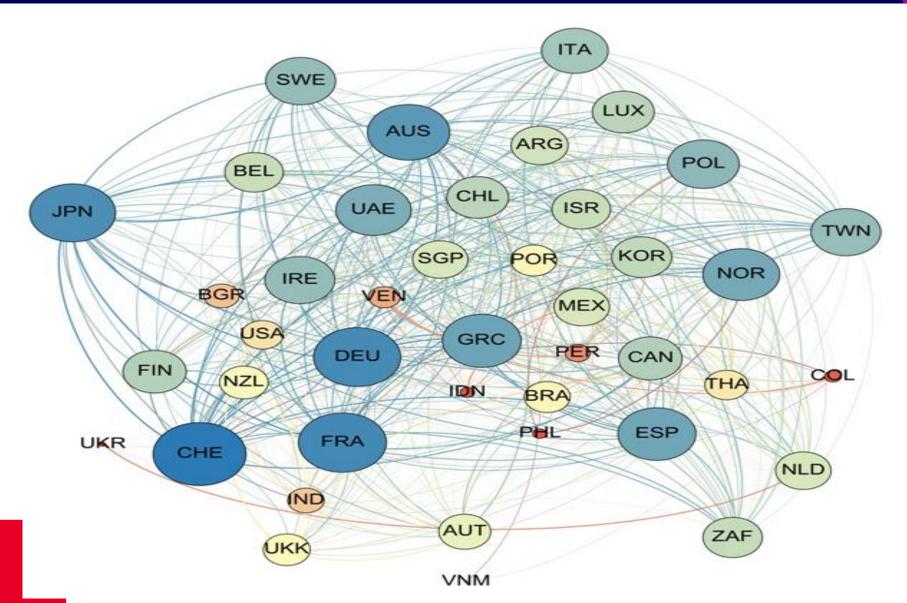
34,490

81.8

11.8

11.7

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

