

The Kinomatics Symposium

Culture....Data → Meaning

This is a showcase of work produced by the Kinomatics research group that explores different aspects associated the industrial geometry of culture. Research undertaken as part of the Kinomatics Project is both collaborative and interdisciplinary and provides new insight into the collection, exploration, analysis and representation of data about the creative industries.

The Kinomatics Symposium will highlight work undertaken in relation to the spatial and temporal dimensions of international film flow and also in relation to Australian live music gigs with implications for cultural policy also being addressed.

For your diaries

Date: Friday 4 December

Time: 10.45 arrival for 11.00am start and finishing at 4.45 followed by drinks

Venue: Deakin University Melbourne City Centre
Level 3, 550 Bourke St Melbourne, 3000



Program Schedule

Time	Presentation
10.45-11.00	<i>Arrival and coffee</i>
11.00-11.45	Welcome and highlights from Kinomatics as well as the launch of the Cinema and Audiences Research Project database (CAARP) <i>Deb Verhoeven</i>
11.45-12.15	Cultural dimensions and genre preferences for film: An international comparison <i>Colin Arrowsmith</i>
12.15-12.45	Feature film diversity on Australian cinema screens: Implications for the domestic film industry <i>Bronwyn Coate</i>
12.45-1.15	<i>Lunch</i>
1.15-1.45	International Film Flow: Tendencies in Contemporary Film Distribution <i>Vejune Zemaityte</i>
1.45-2.15	Little Britains: The distribution of British films in Hoyts suburban theatres of Melbourne, 1948-1957 <i>Dean Brandum</i>
2.15 -3.15	Plenary Panel: Industry and government perspectives on cultural data <i>Esther Anatolitis, Kirsty Rivers and Andrea Buck</i> <i>Moderator: Ben Eltham</i>
3.15-3.30	<i>Coffee</i>
3.30-4.00	Cultural policy and funding in Australia <i>Ben Eltham</i>
4.00-4.15	Introduction to TUGG – The Ultimate Gig Guide <i>Alex Gionfriddo</i>
4.15-4.45	“A long way to the top, but a short walk home”: A method for exploring the historical geography of live music, with a focus on musicians <i>Sarah Taylor</i>
4.45 onwards	Drinks

Program Details

Colin Arrowsmith: **Turning screening data into a spatial and cultural assessment of film viewing behavior**

The Kinomatics project has produced a vast and comprehensive database of contemporary film screenings over a three year period. In this presentation, I will take you on a local and global geographical exploration of this data, and show you what, at face value is a large set of numbers, is a rich cultural and socio-demographic source of information. Commencing with a global assessment, I will show you how this data has been measured against cultural attributes for each of the source countries based on Hofstede's cultural dimensions. The anticipation in such analysis is that consumption of film, using screening numbers will reveal market forces for such film based on its genre.

At the local level I will take you through an assessment of viewing patterns based on screening data across the greater Melbourne metropolitan area. Using the top 100 films released by screening number for each of the venues, film genre or theme/type of film, was determined. Percentages of screenings for each of the twelve film genres used, were calculated. These were then correlated with socio-demographic variables obtained from the Australian Bureau of Statistics for a prescribed distance around each venue. Using a series of "landscape" geovisualisations viewing patterns show strong correlation with socio-demographic variables across Melbourne, with a distinction made between the inner and outer urban areas. This type of analysis is important for cinema operators to ensure that programming of film screenings match the requirements for the viewing public.

Dean Brandum: **Little Britains: The distribution of British films in Hoyts suburban theatres of Melbourne, 1948-1957**

During the 1940s-1950s the Hoyts chain of theatres operated as many as forty venues in suburban Melbourne. Although functioning on a tradition "run" basis in which releases would pass through the venues over a number of weeks, there was a subtle yet distinct difference in the choice of available films these theatres presented to the clientele of their suburbs. By analysing the exhibition points of British films in these theatres during the years 1948-1957 it is clear that some venues and their patrons had a preference of British cinema, whilst others were far less enthusiastic to screen films from the old country.



Esther Anatolitis (Regional Arts Victoria), Kirsty Rivers (Creative Victoria), and Andrea Buck (Transparency Australia) Moderator: Ben Eltham (Deakin).

PLENARY PANEL: Industry and government perspectives on cultural data

In this panel we ask prominent arts industry figures to briefly discuss the challenges and opportunities presented to policy-makers and arts administrators for cultural data. Esther Anatolitis is Director of Regional Arts Victoria and a board director for a number of Victorian cultural institutions. Kirsty Rivers is Manager, Contemporary Music with the Victorian government's Creative Victoria department. Andrea Buck is a film producer and the force behind Transparency Australia.

Cultural policy is in constant evolution. Industry participants must act and react to industry trends and policy shifts. What is the role for cultural data in the planning and management of cultural programs? What do we know, what don't we know, and what would we like to find out? The panel will begin with short discussions by the panelists, followed by a round-table discussion with questions. Moderated by Ben Eltham.

Bronwyn Coate: Feature film diversity on Australian cinema screens: Implications for the domestic film industry

Australian cinema screens are dominated by features from the US. This is nothing new and is reflected in both the volume of distinct first release feature titles that make it onto our screens as well as in the level of saturation revealed by show-time data. Drawing on a unique show-time dataset that covers all films screening in Australia over the period 2013-2014 it is shown that the number of new release films screened at the cinema in Australia has increased markedly in recent times which is also consistent with reports from Screen Australia and the Motion Pictures Distributors Association of Australia (MPDAA). In light of increased competition from films for screen time, this paper explores the dynamics of film exhibition in Australia to consider how Australian films and filmgoers have fared under these changed circumstances. We analyse the relationship between cinema venue location, venue type (particularly in terms of the number of screens) and film programming allocations between Australian, US and other imported feature films. We find that as more films are being released, non-US films, including Australian films, are struggling in a tight contest for screen time. As a result we argue that a more nuanced view of film release and distribution strategies needs to be taken into account when assessing the relative box-office performance of the local film industry in Australia.



Ben Eltham: Cultural policy and funding in Australia: the role of data in the Excellence Program debate

Controversial changes to Australian arts policy in 2015 (the National Program for Excellence in the Arts) ignited a vibrant local debate on the structure and function of federal cultural policy. In particular, attention focused about the relative distribution and significance of different funding programs delivered by the Australia Council and federal Ministry for the Arts. In response to the controversy, the Senate commenced an Inquiry into the funding changes, and the government announced a revised policy. This presentation briefly explores the author's research of cultural production data in 2015, and its role in the development of the Excellence Program debate.

Alex Gionfriddo: An introduction to TUGG – The Ultimate Gig Guide

The Ultimate Gig Guide (TUGG) is a popular music performance database, which currently holds historical data about gigs in Melbourne and Victoria. I plan to talk about why TUGG was created, how it works, its data focus, projects that the database has supported and will support, and the proposed expansion of its dataset.

Sarah Taylor: "A long way to the top, but a short walk home": A method for exploring the historical geography of live music, with a focus on musicians

This presentation describes the methodology developed to explore the history of live music in Sydney and Melbourne, in a manner which leverages geographic data but also moves beyond a focus on venues in and of themselves as proxies for live music scenes. Using data from gig listings from the 1980s through to the 2000s, an historical geo-database was constructed which enabled the production of historical live music maps, alongside statistics on the numbers of performances, the distance between performances, and the number of performers. Combined with musician interviews, this helped give new insights into organizational trends and working conditions for live music during a period of restructuring.



Deb Verhoeven: **Big data goes to the movies: Highlights from Kinomatics**

This presentation will showcase some of the research undertaken by the Kinomatics research group and including some of the online resources created by the research. The presentation will highlight initiatives such as Cinema cities, (www.cinematicities.com), Film Impact Rating (www.reelmeasures.com) and point to future directions for the kinematics research team.

Vejune Zemaityte: **International film flow: Tendencies in contemporary film distribution**

This presentation showcases how *big data* can be used to study current trends in world film distribution. Focusing on temporal and spatial dimensions of media flows this research investigates global patterns and country-to-country differences in the time films stay in theatres, the number of locations films travel to and the time lags among international releases. Challenges arising from using quantitative data from creative industries generated for the purpose other than research are discussed together with possible solutions.

