CULTURE....DATA → MEANING

Kinomatics is the study of the industrial geometry of culture.

The Kinomatics project uses both big and small data in imaginative ways to reveal new knowledge about creative industries such as the film and music sectors.

Kinomatics in 3 Sessions... Thursday, April 5th & Friday, April 6th

University of Technology Sydney

All welcome.

Program details:
Session 1 - Culture, Meaning and #datatoo
Thursday, April 5th 1 pm -5:15 pm
UTS Tower, level 22, room 10

Session 2 - Workshops
Friday, April 6th 10 am - 12:30 pm
UTS Aerial Function Centre
235 Jones Street, level 7

Session 3 - Current Debates in Film Festival Research
Friday, April 6th 12:30 pm - 3:30 pm
UTS Aerial Function Centre
235 Jones Street, level 7

KINOMATICS

UTS

Session 1 - Culture, Meaning and #datatoo

Thursday, April 5th UTS Building 1 Tower (15 Broadway St., Ultimo), level 22, room 10

1 – 1:30 pm

Introduction to Kinomatics – Deb Verhoeven, UTS

1:30 – 3 pm

Kinomatics Showcase - Individual papers

- Paul S. Moore, Ryerson University, Canada
  Modeling Film Distribution from Historical Notions of Social Exchange

  My aim is to build a critical theory of film distribution. Like other participants, I will interrogate the implications of terms like networks, circuits, syndicates, and chains, to trace their impact on understanding and theorizations of commercial, industrial and social patterns of media circulation. The medium of cinema was initially slippery, continually escaping the control of patents and copyright, at first open to independent entrepreneurs. Exhibition spaces were not simply scattered but also operated with a degree of disconnection inherent in the medium's theatrical form. Other media more easily managed centrally-coordinated patterns of circulation through technological mechanisms, whereas the normative "stickiness" (Ahmed) of Hollywood cinema was ideological and economic. My presentation will theorize cinema distribution as relatively but radically localized and thus amenable to imagined and utopian forms. My aim is to model a "weak theory" (Sedgwick via Stewart) of film distribution—hesitant yet critical, intuitive yet grounded—by contrasting cinema with other historical media. I will draw upon aspects of my research into the intermedial relations and early consolidations of American cinema chains, radio networks, comic-strip syndicates and theatre circuits, while revisiting theories by Bazin & Benjamin on the ontology of cinema, in relation to Warner's definition of counterpublics and reflexive circulation, and contrasting with classical sociological theories of exchange.

- Vejune Zemaityte, Deakin University
  More than Just Blockbusters: Defining Five Types of International Film Distribution

  This study utilises the large dataset of global film screenings from the Kinomatics Project to analyse worldwide cinema dissemination. It uses cluster analysis together with the multiple regression techniques to identify and then explore five distinct types of global film distribution. While country-to-country cinema trade has been studied extensively (see Coate, Verhoeven, Palmer, & Arrowmsith, 2016; Chung, 2011; Fu & Sim, 2010; Jayakar & Waterman, 2000; Lee, 2008; Oh, 2001; Walls & McKenzie, 2012; Zemaityte, Verhoeven, & Coate, 2018), no work to date has examined global cinema distribution beyond country borders. Instead of exploring media flows from production origins to importing markets, this paper analyses the shapes of international theatrical runs of 3,424 movies from 124 production origins that were released in 2013 and received a total of 130,455,277 screenings across 40 sample countries. It characterises the run by three main factors relating to volume, spread and duration: the number of screenings a movie receives internationally, the number of countries a film reaches and the number of days a feature stays in theatres internationally. Concentrating on these factors this study employs cluster analysis to identify end explore five distinct types of international cinema distribution.

- Bronwyn Coate, RMIT
Distributing Gender: What the prevalence of screenings reveals about film demand at the cinema and patriarchy in different countries

This paper draws on a big cultural dataset of over 130 million global screen times to consider the impact that the gender of a film's director has upon the screening prevalence and geographic spread for new release feature films at the cinema. We compare results based on film screenings between December 2011 May 2015 across a set of 40 countries including the United States, France, Germany, Australia, Japan, India and Brazil. From our analysis, we construct a country level index to reflect the likelihood of a film featuring a female director or involving a woman as part of the directorial team being screened within a country. We then regress characteristics associated with both the set of films and countries to provide evidence on the factors that determine acceptance (or not) to screen films by women directors at the cinema. This research is timely in light of recent attention given to sexism and gender discrimination that have plagued the film industry, although rather than by focusing at the production level where discrimination plays out acutely to impact the opportunities for women in the industry our analysis instead focuses at the other end of the spectrum to assist in identifying patterns at the demand level that are indicative of the acceptance of films produced by women in the marketplace. By providing evidence at the demand level that refutes the notion that films by women directors are less successful or commercially viable than those by men, we hope the research may be used as evidence to support moves and policy shifts that can result in greater gender equality in the film industry.

- Christine Linke, University of Rostock & Skadi Loist, Film University Babelsberg
Gender on Screen and Behind the Camera: The German case

Gender inequality in the screen industries has become a heated topic in Germany in the last couple of years. Several studies conducted by the team around Elizabeth Prommer at the University of Rostock have looked at the role of gender in creative roles of film production (Prommer/Loist 2015, 2016), in on-screen representation (Prommer/Linke 2017), and the connection between these.

While women directors receive less public funds, work with lower budgets, and their films have smaller releases, their films are often more successful artistically (Prommer/Loist 2015, 2016), show higher returns of investment (Sun 2016), and are more efficiently using public funding (Prommer 2018). The lack of female talent in creative roles is not a problem of quality, as has often been argued. Instead, German film industry data shows that industry structures fail to sustain female directors' careers (Hochfeld et al. 2017). The talent exists. Yet with a significant drop from the proportion of women graduating from film schools and entering the film industry (44%) to the overall proportion of female directors working in the industry (24%) women's creative potential and perspectives do not get a chance to develop projects shown on cinema screens.

The new study on gender representation in film and television "Audiovisual Diversity" (Prommer/Linke 2017) is based on detailed quantitative content analysis of over 3.500 hours of television programs (17 major TV programs and 4 children's TV programs) from 2016 and over 800 German language feature films from the past six years and provides a comprehensive picture of the current situation on German screens. The analysis of screen appearance and roles of women and men in fictional productions, in entertainment, news journalism or documentaries resulted in four major insights: 1) Women are clearly underrepresented in all segments. 2) Women are mainly portrayed until the age of 30, onwards women disappear successively from our screens. 3) Men explain the world to us: they are the experts, the game show hosts,

journalists and narrators. 4) Children's TV is also far from equal representation. Even in the world of imaginary characters and fantasy the roles are played almost exclusively by boys/men. There are nine male animal characters to one female.

The stark underrepresentation of women on screen and behind the camera is directly linked. In-depth analysis shows, that the gender of the producer is crucial to both the gender balance of the team and on screen. Not only do female producers work significantly more often with female authors and directors, they also produce films with more female leading roles.

3:15 - 5 pm Panel and Papers

Reframing cultural policy debates in a post-creative industries agenda. Can we rethink Australian cultural policy around cultural value? Can we move quickly to address major looming crises posed by industrial change?

Panel includes:

Kingston Anderson, CEO, Australian Directors Guild
Responsible for the management of one of the main organisations that represents over 650 Australian directors. His responsibilities include policy development, event management and overseeing the different state committees of the Guild. He comes from a theatre and film background working as a theatre director, film and television producer, as well as a consultant for screen organisations across Australia. He was the manager of the Production Liaison Unit of the NSW Film and Television Office for three years and has served on a number of boards, including the Association of Film Commissions International. He produced Aftershocks (SBS), Taxi School (SBS), A Frontier Conversation (NITV) and Kulka (NITV).

David Court, Executive Director, Compton School
David was previously Head of Screen Business at the Australian Film Television & Radio School, where he led the highly regarded Masters of Screen Arts & Business program. He has been involved in the financing of more than a dozen film and television productions including Baz Luhrmann's Strictly Ballroom*, Dean Cavell's* The Wiggles Movie *and Andrew Horne's* The Animated Leunig*. As author of* Film Assistance: Future Options *(Allen & Unwin, 1986), he was policy architect of the Film Finance Corporation established by the Australian Government in 1988. David holds a PhD from the Crawford School of Public Policy at the Australian National University.*

- Ben Eltham, Monash University

A new cultural policy framework for Australia

Australian culture faces critical challenges in the 21st century, which current cultural policy settings are manifestly unable to address. To take just one example, Netflix with 7 million domestic subscribers, has just 2.5% Australian repertoire. This short presentation sets out some of the most urgent dilemmas facing Australian cultural policy. Drawing on recent research by the author, it sets out a new research agenda to re-envision Australian cultural policy around a new conceptual framework of cultural value.

- Amanda Coles, Deakin University

Experimenting for Equality: policies and programs in the global screen industries

Since 2012, the international film and television production industry has been in a moment of protracted crisis regarding gender inequality. This has involved extensive documentation of systemic discrimination against women, particularly in key creative leadership roles. An increasing body of research and industry activism has also begun to empirically document the exercise and abuse of male power and privilege at an industrial scale. Since 2015, there has been a rapid proliferation of policy and program experiments designed to remediate gender inequality in the screen-based industries. The logics that underpin these various measures are built on a variety of perspectives on what the root cause of the problem actually is. The current international experimental landscape includes normative financing by public bodies in which gender diversity on key creative teams is a funding prerequisite; skills upgrading, professional development, and internships to ensure there is a gender diverse pipeline for key creative positions; sponsorship and mentoring programs to address issues of exclusionary networks; and various subsidy programs designed to incentivise capital to "diversify" their hiring choices.

A dominant argument is to make the business case for equality in the creative industries, using market logic and market performance to address what is viewed an employment equity issue. This paper argues that making a business case for addressing gender inequality in the creative industries will fail to create radical change because gendered *social* relations are the root cause of inequality; the manifestation is economic in the form of employment discrimination. Furthermore, the business case limits the conceptualisation of the problem to a supply side argument, obscuring the social impact of a storytelling landscape in which the voices and perspectives of a privileged minority of the population dominate.

My paper argues that we must understand inequality in the cultural industries as a citizenship problem. A citizenship lens allows us to frame the exclusion of most of the population from the storytelling landscape as a problem that affects not only those people who make the content, but importantly, the *public who consume it*. We thus link the industrial dimensions of the cultural industries with the social dimensions of how the stories we consume shape our understanding of the world and each other. In so doing, our attention is drawn to the classed, racialized and gendered power relations that caused the problem in the first place. We can then begin to build a sophisticated critique and means to address questions of social capital, rather than just human capital.

5:15 pm Close

Friday April 6th Aerial Conference Centre

Session 2

10 – 11:15 am **Workshop 1**

Making Sense of Your Data through Visualizations with Tableau, Vejune Zemaityte, Deakin
University

This workshop will offer a short introduction to using Tableau for exploring datasets and
visualising findings. Tableau is a visual analytics tool that offers users a simple and quick way
to understand their data. Differently from other visualisation and analytics packages such as R,
Tableau has a short learning curve as users do not have to learn a programming language or
use code. Instead, anyone can visualise data by simply clicking and dragging. Participants of
this workshop are invited to bring their laptops and try using their own versions of Tableau
Desktop, although anyone is welcome to simply follow the presentation on screen.

Resources

- A free version of Tableau Desktop Public (only allows you to save files on your Tableau Public
  profile): https://public.tableau.com/s/download?source=cta
- A free 14-day trial version of Tableau Desktop Personal (allows you to save files to your
  computer): https://www.tableau.com/products/desktop/download
- Tableau training videos: https://www.tableau.com/learn/training

11.30 - 12.30 pm **Workshop 2**

Network Science Workshop, Kaska Musial-Gabrys, UTS

Complex networked systems and analysis of their dynamics and evolution, as well as predictive,
adaptive modelling of networked systems are trending topics right now. Perfect example of
such systems is social network, a concept that we all know very well as each of us is a part of
one global network. This network is created by people and the interactions between them. We
constantly create connections both in the real world (at home, school, office) and in the rapidly
growing online world (Facebook, YouTube, Twitter, Flickr).

This workshop will show how we can investigate social networks, their characteristics and how
they change over time. Examples of very interesting questions worth investigating are e.g. what
causes that when we work together we can achieve more than when we work individually
(concepts known as collective intelligence and emerging behaviour) or what makes that some
of the videos, pictures, stories spreads through social network so quickly (known as viral chains).

During this one hour you will have a chance to understand how to interpret basic network
measures such as node degree distribution, average shortest path, clustering, communities,
and motifs. You will be able to see and try out how powerful, even simple, network analysis can
be.

Please bring your laptop with installed Gephi software if possible (https://gephi.org/).

Session 3

1:30 pm Festival Panel

Current Debates in Film Festival Research

This workshop serves as platform to talk about current ongoing projects as well as ideas for future collaboration in the field of film festival research and invites discussion among researchers, festival and film professionals. Connecting to the Kinomatics research, the three short presentations speak to concepts such as circulation, distribution, transnational and world cinema in relation to issues of cultural "eventization" and a desire for social change.

Studying Film Circulation on the International Film Festival Circuit
Skadi Loist, Film University Babelsberg *Konrad Wolf* / UTS Visiting Scholar

Film Festivals in the Age of Digital Connectivity
Kirsten Stevens, Monash University

Grassrooting World Cinema: Film Festivals as Platforms for Activism and Socio-cultural Change
Fernanda Peñaloza, University of Sydney

Film Festivalization: Concepts of "Event" in Transnational Cinema Studies
Benjamin Nickl, University of Sydney & Irina Herrschner, University of Melbourne