

How has the Development of Digital Methods,
Technical Hardware and Scientific Knowledge
Changed The Industry and Culture of Screen Media?

by

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Abstract

Technology and contemporary trends are becoming more integral in how the UK screen media industries operates, thus meaning their sense of participation in screen culture can become influential in welcoming new creatives into the wider screen sector. In regard to the screen industries in Britain, this influence can be especially seen in film related areas such as film journalism, film production, and film distribution. While the influence of contemporary technologies on screen media and culture has continued the widespread interest in film as a medium for cinephiles, fans and aspiring creatives alike, it has democratised these areas by creating more accessible tools and resources, on the other hand it has also questioned, impacted, and arguably benefitted the ways in which they function today. In comparison to the near century old age of the medium itself, this dynamic situation has only materialised over the last decade, showing it is a very current and new area of film discourse in need of constant input in order to keep up with its constant developments.

This thesis, on the development of digital methods, technical hardware and scientific knowledge, aims to explore how contemporary technology and technological trends have changed the industry and culture of screen media, by focusing on film journalism, the filmmaking industry, and key types of film distribution, such as film festival events, in a predominantly British based context. Key research methods will be used to help recognise and consider the positive and negative effects of these trends, and in doing so will identify these effects through questionnaire data, interviews, and grounded research, and then explain the subsequent impacts these changes could impose on these areas and on film as a general medium.

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1.1: Introduction

The development of digital methods, technical hardware and scientific knowledge has continuously influenced the screen media industry and the surrounding screen media culture in the UK, to the extent where it continues to morph it into the state we see today. In general, the concept of technology has experienced perpetual growth, as it has accelerated the progress of industry sectors while also becoming a necessity for the human environment to use in modern daily life. This is especially seen in our use of digital technology devices that derive from analogue tools, as current digital devices are designed with multiple purposes and customisability, in comparison to the singularly purposeful devices seen before the 2000s. While technology is important to daily life, to the extent where the essentialness of smartphone and portable devices is perceived as becoming too pervasive, it is important to examine how digital technology impacts all parts of life in the modern human environment. In this respect, it is helpful to consider the impact of technology on contemporary film related areas, such as British filmmaking, British film distribution and British film journalism, as we move into the new century, so we can explore how the digital methods, technical hardware and scientific knowledge developments, associated with technology, intend to change our sense of involvement, standards of productiveness and expectations of growth.

As the concept and influence of technology has grown, the terms on how it is defined and interpreted in context has changed also. In origin, the traditional definition of ‘technology’ depicts it as being “the application of scientific knowledge to the practical aims of human life or, as it is sometimes phrased, to the change and manipulation of the human environment” (Britannica, 2021), showing that it closely relates the application of scientific knowledge to industry and the human environment. More so, the Greek origin of

the word also relates technology to the idea of art, as well as to the idea of scientific knowledge. In this depiction also there is a clear relation to the conception of analogue technology, a method associated with any technology where physical inputs produce similar physical outputs, as it highlights the practicality and potential for technology to change and manipulate the human environment. In the context of film and media this is seen also if we consider how tools such as the film camera, which would shoot with loaded film stock, or the Moviola which enabled a film editor to project their work during the editing process by putting the reel in to the device to see what comes out, showing that the traditional conception of technology is important to understand for an industrial context. As with this sense of scientific knowledge we learnt about what ideas have fed directly into the craft of the industries and our understanding into industry dynamics. More so, scientific knowledge remains relevant to discussions that centre around how and why digital methods and technical hardware intend to change various industries and environments.

This is especially seen when we compare this traditional, established definition of “technology” to the definition of “modern technology” used today. Collins dictionary describe modern technology as “methods, systems, and devices which are the result of scientific knowledge being used for practical purposes” (Collins, 2021), showing a prioritisation to instead detail the use of methods, systems and devices, and an emphasis on their practical purposes rather than an emphasis on stressing the general relationship of scientific knowledge to the human environment. Subsequently highlighting that the day-to-day human use of technology does not consider or prioritise the aspect of scientific knowledge, meaning it is less relevant in an overall social context. In this respect the rise of digitisation, alongside this modern technology concept, has helped to create this change by influencing and progressing the ways in which we develop such systems, devices and

methods. Defined as being the act of “recording or storing information as a series of the numbers 1 and 0, to show that a signal is present or absent” (Cambridge Dictionary, 2021), the word digital has become synonymous with the public perception of technology. When considered in a social context, digital is now more associated with the mechanisms and functionality of modern devices, such as smartphones and tablets, and the systems used to collect data and modern devices, all of which the public continue to encounter in industry and in their personal lives. In a film and media context however, modern technology techniques are now associated with digital based tools such as computer generated imagery or new innovations like virtual production which continue to change and expand industry craft with the promise of “bringing location to the production team rather than the other way around” (Creamer, 2021, p. 80) through the building of LED volumetric stages in the UK, showing how modern technology is breaking into new frontiers rather than just enhancing the techniques used now. Consequently this thesis favours the digital thread of technology development and influence on screen and media culture in the UK because of the exciting ways in which it can enable new aspects of creativity in these sectors, thus defining “technology” as being “the application and development of digital methods, technical hardware and scientific knowledge with the intent to change industry craft and the human environment”, as this definition is more accessible and socially relevant to the technological experiences we have today. Henceforth, the purpose of this definition is to unify the traditional and social interpretation of technology, but with the goal to also reflect the current sense of pervasiveness and necessity which surrounds the meaning of the term as well. In also specifying these areas of technology, it can also bring attention to the different ways in which the development of digital methods, technical hardware and scientific knowledge has changed the industry and culture of screen media.

In that respect also, the definition respects that analogue technology has laid the groundwork for how the industry and the human environment use tools and devices today, but acknowledges and accentuates how the digital revolution has streamlined these areas with the intent on changing the sense of craft within them also. The impact of digitisation is already evident, especially in how digital cameras have typically replaced the analogue film stock cameras, due to how media can be digitally recorded and edited with software, instead of the textile and less reliable process that would involve film stock and the Moviola, showing that digitisation has made the basic filmmaking process more accessible and efficient. More so, if we consider digital VFX in that equation it can also make the process more creative and innovative, as shown by this new frontier of virtual production making location working seem like more of an aesthetic option, rather than a necessity. Our ways of distributing and exhibiting filmmaking on different platforms are also becoming more open, thanks to the ways that digitisation has empowered streaming technology, but are simultaneously harder to sustain and harder to follow for the consumer. Additionally, it is also evident that the news press industry now distributes their material online with as much importance as when they create newspapers, showing that our need for analogue technology is decreasing whereas the value and capability of digital technology is increasing. In correlation, the human environment has moved towards a digitised screen and media culture which has caused shifts in thinking for the screen industry in the UK as well, which are making these ideas more acceptable. In this sense therefore, it is justifiable for this definition to emphasise digital technology over analogue technology, because digital technology is the type of technology which is enabling different types of participation and influencing our sense of productiveness.

Having considered how the evolution of the definition of technology has evolved, and considering the recent impact of productions like *Malcolm and Marie* (Levinson, 2021) and *Army of the Dead* (Snyder, 2021), this thesis will therefore focus on how British film culture and the British film industry has been shaped by technological forces.¹ Within that discussion there will be an emphasis on the three key arenas of British filmmaking, British film distribution and British film journalism. Within these arenas, this thesis will especially focus on the sub-thematic concerns of participation and industry, to question if digital technology has affected aspects within these main arenas and evaluate if these developing relationships with technology has encouraged growth and positive change. In this approach, this thesis explores how digital technology has inspired participation, as many establishments and projects have been created out of the availability of technology and the attitudes of the digital age. Additionally, it will examine technology's effect on industry to analyse if digital technology has impacted industry, productiveness, and operations with the creation of aforementioned tools. Now is therefore a time to reflect on the aims and intent of digital technologies existing within British filmmaking, British film distribution and British film journalism, from the 2000s up to the COVID-19 Pandemic, and a time to consider the ways in which digital technology is becoming more pervasive in the context of these areas of British screen media and culture.

In examining the developments that have occurred in the new millennium especially, analysis will pay particular attention to how the evolution of equipment and software technology has affected the level of craft and manageability of British film productions, to how the ascension of streaming technology has disturbed the traditionalism of both the

¹ Both productions are good examples of digital practices allowing productions to continue during the pandemic. With digital distribution platforms also making them available for the public to watch during lockdown.

British film distribution and national film festival landscape, and lastly to how the rise of communication technology has influenced British film journalism and audience participation,. In turn, the structure of this thesis focuses on these arenas and thematic concerns sequentially. Firstly, the MA will deliberate on the British filmmaking space, by focussing on technological developments that have affected the British production community, as well as the industrial developments that have influenced the wider systems of production, and the key institutions in this arena that are embracing contemporary technology to drive changes in a thematic context. Secondly the thesis will contemplate the state of the British film festival landscape by analysing the influence of technology through a grounded research comparative analysis and examining the state of other distribution methods to identify and contextualise the key movements affecting this arena. Finally, the thesis will concentrate on British film journalism, examining the landscape of British film journalism, then the popularity of different consumer platforms for British film journalism consumers from survey research, and then the important journalists in this space to recognise the current technological developments and trends in this sector which show contributions towards the key theme in question. As a collective, the thesis will then conclude by considering the overall effect, key points of analysis and impact to show how the development of digital methods, technical hardware and scientific knowledge has changed the industry and culture of screen media. So having considered the viewpoint, focus and structure it is time to discuss the methodology employed in this research, and the literature review involving the sources gathered for research, before moving onto the first main case study.

1.2: Methodology

Various methodologies were employed to assist research frameworks, all of which aimed to investigate the impact and intent of digital technology within the named key areas, with various categories of research like quantitative research, qualitative research, primary research and secondary research being used to form the basis of each framework. In this respect, data was collected using popular social research methodologies, such as qualitative survey research and interviewing. More so unique methodologies were used as well, like Grounded Research Theory, as it required a closer interaction between the researcher and the relative environments they need to inhabit to collect relevant data, with analysis tools, such as coding, then being used to explore the results.

The use of social research methods is therefore seen throughout the three bespoke research frameworks used to examine the impact of technology on UK screen media and culture, to facilitate the gathering of qualitative responses and specific perspectives rather than a statistical picture that gave a broad consensus on certain issues. As such social research methods, such as interviewing, surveying and grounded researching, benefitted the investigative frameworks employed for this research and its investigation into sub-thematic areas of concern, as it questions the experience of others in an appropriate context by gaining their opinions on relevant issues in this field. In other cases however, the use of grounded theory method research was unique due to how it required the aforementioned closer interaction between the researcher and the environment, subsequently meaning this type of data instead relied on personally contextualised experiences, rather than on questioning the experience of others, which in this respect makes the data more valuable and innovative in its approach. Three research frameworks were therefore created to investigate and collect data in

each area within British screen and media culture, meaning in this context they relate to how research was produced and authenticated for use in this thesis. Each framework followed findings from a key primary research method, and then used sourced research and textual analysis to authenticate and compare those findings.

British Film Production: Qualitative Interview Analysis

While this area of research was designed with a social research angle in mind, the creation of research was specifically shaped to understand how filmmaking creatives have been affected or influenced by the introduction of technology and how the introduction of technology has affected the national screen and media culture. In this sense this qualitative based approach is motivated by the growing importance of technology within screen and media productions, and the necessity to gauge the ways in which this technology may or may not be affecting the British production landscape. As this is a more perspective-based motivation in the respect of social research, the characteristics of this method rely more on context, the role of the interviewer, the types of questions asked and the situation in which those questions are asked. As qualitative interviewing became the central research method for this area of research, in the overall intent to identify technology's influence on the three key arenas, a series of remote interviews were used to question how different creatives in different parts of the British film industry are affected by new technology, the production process and UK film studio developments.

Questions in this instance were based around industrial constructs relating to work and productivity, whereas survey research used for British film journalism analysis instead looked at consumerist constructs relating to consumption and popularity. As such, it instead

wanted to question how current creatives handle production workflow, to see how much they rely on digital age advancements, whether the output of international work supported by The British film industry overshadows the longstanding internal output of the industry and to gain their thoughts on film studio developments in the UK.

However, even though research questions were created to suit traditional face to face interviewing, COVID-19 subsequently restricted physical contact. As COVID-19 legal guidelines made it impossible to organise physical interviews, remote interviewing was used instead. In this case therefore, remote interviewing was more beneficial as participants could keep a physical distance, increase their availability, and in some instances means it can better suit the nature of the interview topic in a better sense (King, 2010, p. 79). In this case remote interviewing benefitted my data collection as participants were more available and accessible, as the use of platforms such as *Zoom* meant that the interviewer and interviewee could have a geographically distant, and private conversation as location was not a main factor, meaning there could be no relevant public health risks or leaking of information which in turn boosted the confidentiality of the discussion. Mason however explains that qualitative interviewing involves investigative dynamics which use an informal and conversational style (2018, p.116), meaning that elements such as body language are essential to recognise and contextualise which is something that is unachievable with phone calls, text interviews or video only interviews. In using this tactic, I therefore mitigated these weaknesses by using software like *Zoom* to record full video and audio calls with each participant, giving me the best and most authentic account of their responses and the ability to better analyse the responses I received. In using this approach, it allowed me to conduct five semi-structured video interviews, with a list of prepared questions that varied minimally from participant to participant, whilst also allowing me to easily use visual aids prepared beforehand which

explained question the production process context and helped me to create a comfortably engaging interview style.

Remote interviewing creatives in different roles in the film, screen and media industry also means there is a good sense of industry representation. For instance, the roles of the interviewees were significantly varied, as one was a 2D VFX artist whereas another was a Videographer, which resulted in a varied and individualistic sample. Although the range of experience across the 5 interview participants is limited, as 4 interviewees had around 2 years of job experience while another had more than 10 years of experience. Meaning that this variety of experience and job roles made the points of contrast more comparable but also complicated efforts in analysis to find recurring answers and motives, which can make the data and analysis less valuable. On the other hand, it also does not supply a widely balanced breadth of data when regarding experience or a reliable set of data in regards to the job roles of each interviewee, as each job role has different characteristics. In this sense the aspiration of this research, and the pressure of deadlines, limited the capability to counteract any bias concerns. If I had a longer collecting process, I could be able to identify other people to interview and create a sample with a greater sense of experience, reliability, and gender representation. In this regard, it would help my sample because it could give more dependable points of analysis, as I could compare the understandings of an inexperienced professional to an experienced professional to see their differing views, and how they were founded by the work they have done or compare the experiences of creatives that are of different genders so I could address more socially motivated concerns.

Ethically, relevant issues and topics also surround this common placed method. Again, like survey research though there is the concept of informed consent and

confidentiality where in this case the participant should be informed about the purpose and the procedures of the research project as well as being informed about confidentiality and who will have the right to access (Brinkmann *et. al*, 2015, p.93), which was addressed by asking for their consent by informing them at the end of the interview about their option to withdraw their consent, but were not disclosed as to who would see the information which can bring standards of ethical confidentiality into question. Another issue raised by this method is whether there are any consequences involved as “The ethical principle of beneficence means that the risk of harm to a participant should be the least possible” (Brinkmann *et. al*, 2015, p.93), which in this case was fulfilled through using remote interviewing with *Zoom*, as the pandemic created a significant public health concern for both interviewer and interviewees respectively, which meant that interviews were as comfortable and private as possible. Finally, the role of the interviewer in these situations demand that results should be checked and fully validated with an effort to show the transparency of the procedures used to reach conclusions, which in this case is reflected by the explanation of my collecting and interviewing process.

To transcribe the five 30-minute-long interviews, *Zoom* was useful in this case as I could refer to full video and audio accounts for each interview easily when transcribing or for when I was trying to analyse their body language to responses. As I was looking for answers primarily from their dialect, coding tools like *NVivo 12* were again used to identify patterns of analysis in interview transcripts, but it was made difficult because of the variety of language used throughout these conversations which in turn made it hard to interpret the qualitative meaning and was especially where the use of video in my collecting process was useful. Alongside using textual analysis to cover work achieved by various organisations in different capacities, the viewpoint of this framework overall again aims to use social research

and particular perceptions to give competent context on the industry and highlight how technology is affecting the sense of participation and industry in the British film industry and British screen culture, in both present and future.

British Film Distribution: Embedded Research Analysis

While I already had a basic knowledge of the British film industry, British film journalism and the effect of technology, my understanding of British film distribution and the national film festival landscape was very little. As a result, the research done in this area was designed to inform a personal, researcher-based viewpoint on national film festival culture with a focus on how technology has influenced different elements of that culture also. In that regard, this area of research was primarily planned with the intent of using a grounded theory research method, an experimental social research methodology that allows a much greater sense of flexibility and ambition. Subsequently this means the features of this method are more influenced by the researcher and the social context of their motivations, but consequently is what also shapes the ethical rules of conduct that the researcher follows. In this social context therefore, the motivation for this area of research is entirely based on the desire to discover and analyse a section of British screen and media culture from a new and uninfluenced perspective, to give a unique context to the data and analysis.

With UK film festival culture being so varied and community driven, there was huge potential that I as the researcher could collect a wide breadth of interesting data. To therefore get the maximum benefit out of this method, I varied my involvement in film festivals by attending film festivals of different status in different roles to collect unique sets of data that could emphasise the possible variety of experiences an individual could have in this diverse

space of screen and media culture. Although the use of grounded theory research method can be considered as fragile, due to the flexible and manipulatable nature of the method, this research was created with the basis of it being a constant comparative analysis that will draw on experience and environmental observations recorded from these events therefore meaning it is being used in a very interpretive manner. On the other hand, there is still the considerable risk that the findings will not be representative of the whole landscape, as I was documenting my experience and work in a film related activity which was then used to contextualise my festival experience. More so, it was especially apparent in this case that the landscape was well populated and potentially oversaturated, due to the Internet making film festivals easier to create and sustain, meaning that my contextualisation can be interesting yet potentially misleading.

While the issue of context is a key ethical consideration in this method, grounded theory methods and findings in academia prove it to be a more fluid method where the role of the researcher is of paramount importance. In conceiving of their approach, the researcher has a requirement to identify potential ethical and legal issues at the outset of a research study where the nature of the data collected, or how the data will be collected, has been undecided (Birks and Mills, 2015, p.27). Therefore meaning that the idea of the role of the researcher carries a bigger responsibility, as it can consequently decide the outcome of research in a compromising way if not respected. To respect this responsibility, another key principle followed in my method was that all data gathered and analysed would be created from environmental observations, meaning that I would not interview attendees or festival staff to mitigate any risk of harm, interfere in their experiences and stay aware of my influence of the event. In this sense, it was my strict responsibility to observe and interact in my capacity

rather than to intervene and influence the environment as a researcher to manipulate the settings in which the data was being collected in.

To respect the need to include different experiences, while maintaining an ethical research structure, the method was worked around finding film festivals with different objectives and audiences. Due to the passive, observational nature of the research, the method was worked around the idea of attending festivals in different roles and capacities, such as the *2019 London International Animation Film Festival*, the *2020 BFI Future Film Festival* and the *2020 Canterbury University Film Festival*, and the idea of selecting festivals with different audiences to gather a broader picture. While I did not influence the research environment, this strategy for collecting data shaped the research environment around the roles I took in each respective festival. For instance, the data collected for the *2020 Canterbury University Film Festival* was starkly comparable to the data collected from the *2019 London International Animation Film Festival*, as I acted as a festival co-director for a small-scale festival whereas in the latter example I attended as a spectator to a bigger scale event, meaning the research environment was shaped around my role in these events and the scale of these events. This sense of comparison and observation echoes throughout, as the overall motive of the method was to use the different perspectives gained from those different roles to help my analysis and comparisons in a social context. On the other hand, there is still the considerable risk that the findings will not be representative of the whole landscape. More so, it was especially apparent in this case that the landscape was well populated and potentially oversaturated, due to the Internet making film festivals easier to create and sustain, meaning that my contextualisation can be interesting yet potentially more misleading.

Due to this experimental social research, the tools used for analysis are again as bespoke, as the constant comparative analysis, as well as being more reliant on textual analysis research to establish the meaning of findings. To form the basis of the analysis, research journals recorded original observations from each attended festival, to compare ‘incident to incidents, incidents to codes, codes to codes, codes to categories and categories to categories’ (Melanie and Mills, 2011, p.11) with the help of other sources and information gathered about the events. With those findings the tools used for analysis, such as coding were used with the intent to examine how film festivals are managed, programmed, and marketed to suit their agendas and target audiences, and how relations with contemporary technology have affected these areas. As the factuality of these findings and observations was not the priority due to the design, I would aim to include a wider variety of festivals to better convey the variety of experiences and create more conclusive case studies if the investigation was repeated. In this respect, the research in this arena aims to showcase the cultural changes happening within British screen and media culture and how festivals are using technology to innovate their festival programming, presentation, and participant engagement in relation to the constructs of participation and industry.

British Film Journalism: Qualitative Questionnaire Analysis

Designed around a desire to understand the perceptions of British film journalism, and in particular the perceptions around digital based journalism in comparison to the traditionalist forms of newsbrand journalism such as Newspapers and Magazines, the “*British Film Journalism Coverage Survey*”, created for this objective, attempted to identify popular platforms, thoughts of British film culture around the topic of British film journalism and what type of British film journalism coverage is preferred amongst British film culture.

The characteristics of this method are in this respect well suited for social research, and in this case consumer-based research, as the flexibility of the method allows different types of questions to be asked, which can produce different data and viewpoints, with the analysis of data also being open yet specific to the context of the question and structure. More so the durability of the method has ensured that it has always stayed in the social consciousness, making it a useful as well as familiar method to the general public. For these reasons, this main piece of research signifies surveying as the key primary research method used in studying the impact of technology on British film journalism, with the framework of research in this area also using textual analysis to analyse the work and popularity of different British based film journalists and organisations, mentioned in survey questions and responses, across writing and audio-visual platforms within British screen culture and media.

As this is a popular method ‘conducted by all manner of organisations, both large and small’ (Aldridge and Levine, 2001, p.9), modelling the survey into a market research style questionnaire made most sense as the exercise attempted to identify popular consumer platforms, what type of British film journalism coverage was preferred, how British film journalism is followed with quantitative and qualitative questions. Although because of its popularity, this method is often stigmatised as being invasive due to how it can question participants or due to how some researchers have misused personal details by ‘not removing names, addresses or telephone numbers from questionnaires or electronic data files’ (Leeuw *et al*, 2008, p. 91), and therefore violated the terms of confidentiality protection. To mitigate this issue, the survey did not ask participants to answer questions relating to personal details or to how they found the survey, which protected the participants but also meant that there was no notable way to differentiate participants as they were all anonymous. While the survey effectively gathered data around what kinds of film journalism are consumed, that

motivated further research into the outreach, consumption, and levels of audience participation, although this decision also created obstacles which restricted my capability to identify bias participants and accurately measure the success of the collecting process.

On that accessible centric basis, the questions of the survey focused on the constructs of film journalism outreach, consumption, and consensus with an additional view towards gauging the influence of technology in this arena also. The use of secondary research shaped this creation of primary research as texts around different forms and types of questioning were consulted beforehand, to ensure the survey informatively used questions to collect an effective variety of data. The survey structure itself therefore used closed, multiple choice and impartially worded questions to collate broad and socially relevant views on what forms of film journalism are consumed amongst a controlled anonymous audience, and to illustrate which outlets were most popular in this area. As the survey gathered quantitative and qualitative data, the method attempted to identify popular consumer platforms, what type of British film journalism coverage was preferred, how British film journalism is followed, and question them as to why overall. Although questions were evaluated through word of mouth and online supervisor consultations, it was a limited, non-structured process to ensure that questions were impartial and understandable. Due to this ambition, and the deadline that needed to be reached, we could not scrutinise the questions with well-known methods, such as the four cognitive steps of comprehension, recall, judgement, and response, which tests whether respondents misunderstood questions and concepts as well as the quality of their answers (Leeuw *et al*, 2008, p. 176), meaning there is a bigger ethical risk of bias as a result.

Created and distributed with *SurveyMonkey* it was a digital based venture built with a market research centric resource, which was particularly helpful due to the collecting process

occurring during the COVID-19 pandemic, meaning it was the most socially safe way to collect data in this time. Instead of using a randomised collecting process, a stratified collecting process was used based on the hypothesis that it would increase the value of data. In preliminary planning for this stage, research indicated that film journalism was a niche topic, due to how it could be categorised differently by different organisations in the Entertainment journalism landscape. As the survey primarily aimed to reach a British based population of film journalism consumers and filmmakers, this stratified process took advantage of social media. In practice, this meant the survey was distributed to targeted social media groups on *Facebook*, due to their exponential consumer user base, and *LinkedIn* due to their respective industry focus. In addition, word of mouth was used to reach selected professionals in an effort to boost the collection of data. In many ways this strategy draws comparisons to market research, which instead targets specific audiences through their databases, which is appropriate for the tools I was using and for the needs of study.

While there is a natural bias in this process, in comparison to a randomised collection system, Fridah (2002) explains that ‘a sample is expected to mirror a population from which it comes, however, there is no guarantee that any sample will be precisely representative of the population from which it comes’, reflecting that a stratified sample and collecting process can be justified on how it represents the key audience. In this sense there was a considered increase of risk in collecting a bias sample with this process, but as aforementioned the impact of choosing to not track how participants found the survey prioritised privacy protection, but at the potential risk of compromising the overall reliability of the case study sample. Moreover, as the process relied on social media circulation and user responsibility there is a risk that the survey yields potentially false results, which again can compromise the reliability of the data.

While digital distribution increases the outreach and sample numbers, the ethical issue of informed consent also becomes more important as researchers should be able to describe the purpose of the research, the potential benefits and risks, and provide confidentiality protection as well as a voluntary choice to participate (Leeuw *et al*, p. 84, 2008). Using my survey design, it was stated in the survey summary that it was an individual piece of research that would benefit an overall investigation, with the voluntary nature being found in the collecting process as participants had the choice of whether to complete the digital form. It is arguable therefore that I did not strictly follow this process, and if I had more time to focus on this ethical rule of conduct then my collecting process would be more meditated and structured.

The tools of analysis, used to analyse this area in relation to technology's influence on participation and industry were again qualitative and quantitative based due to the versatile resources available to MA level researchers. For instance, as aforementioned, *SurveyMonkey* was used for the creation and distribution of the survey in an entirely online space, but more so this resource also provided in depth metrics, which made it convenient to interpret statistics and measure the broad opinions of my sample on certain questions. On the other hand, as my survey research was created to gain specific perspectives rather than a statistical consensus, the use of coding as a research tool was especially valuable. After the survey was closed, coding was used to find opinions within the body of data, and to help standardise the survey research by finding consistent answers to consistent questions (Sapsford, 2007, p. 7). To do this task professional tools like *NVivo 12* tracked key words relating to popular newsbrands for consumption, popular forms of news consumption, and the most popular general platforms for consumption overall to identify key patterns in the sample and to determine technology's influence on the target audience. In this respect, both tools

collectively worked in the favour of the thesis to interpret results and identify key thematic consistencies relating primarily to results based around popularity. As this was the priority all analysis planned in this area was constructed around this idea, therefore meaning the viewpoint of this research is built around the trends identified with technology. Even so, the use of metrics, textual analysis and coding tools can still help to strengthen the context, legitimacy and analysis of findings because the framework aims on providing current data that is comparable to other types of data in a similar research scope, rather than in the research context of more common areas of academic concern.

1.3: Literature Review

In reviewing the sources for this thesis in particular there was a favourability towards using consumer type sources, such as online articles, YouTube videos and website links with a selected use of academic sources, like research reports and thematic sources, from journals to accentuate the points of analysis where appropriate. As this is predominantly a social research project, based around trending research topics and thematic concerns in screen media and screen culture, the scope of literature existing across the three key arenas and sub themes is imbalanced. Due to this imbalance, primary research has been essential for contextualising the impact of technology in relation to these arenas as well as in relation to these themes.

However, as COVID-19 has disrupted the traditional ways of gathering literature for research, I have had to use digital sources, but wherever possible my research has attempted to use physical sources also. Though, due to the ease of digital source access caused by COVID-19, Internet based data still provided up-to-date, appropriate and accessible factual insights. In hindsight therefore, it is incidentally appropriate that most of the sources gathered are internet based because it better reflects the influence of technology, as well as technological attitudes. Even more so, it better reflects how new trends in technology are threatening to change elements of film's progressive development as a creative medium. As the scope of this thesis is broad and expansive yet involved in more specific context to cover chosen elements of focus, these circumstances have required researchers to be more agile, but the sense of British film culture has really been shown through mainstream sources and publications.

In researching the British film industry, and developments relating to film production, accessibility, contemporary tools and the effect of such tools, this film related activity was easier to identify and focus on. In this instance the industry centric area of film journalism was extremely relevant due to the coverage in this area being centralised around the equipment used in production, trends in production as well as the views surrounding the changing tides that these developments could bring to the production landscape. However, the need for unique viewpoints and perspectives on this changing landscape is still essential as while they interview technical pre-production involved staff the scope of research here concerns the viewpoint of people who represent the whole production process rather than one specialist area but on a much smaller scale in that respect.

In contrast, a majority of research in British film distribution was created from the spotlighted Grounded theory research study. In other respects, a more conventional and structured case study could be as effective as a Grounded theory constant comparative analysis in carrying out an investigation, however the scope of research in this instance is based on social and cultural experience rather than factualisation. In this sense this motivation makes this research more unique, and in the case of the researcher invites their experience to be involved in their findings, contextualisation and sub-thematic focuses. Consequently, secondary research was primarily motivated by following the findings from that research to identify comparisons within the film festival landscape, such as the *London Film Festival* and *Sundance Film Festival*, and the usage of streaming services, cinemas and physical media to better show the overall landscape in this area. Sources relating to these topics were more thematic or statistical, as film festivals have always been a point of interest within academic research. Whereas case study resources like Mintel provided comprehensive reports which tracked the purchasing of physical media in the market, while the UK Cinema

Association monitored the national box office intake per annual year, meaning that research in this area was much more specific and factual in the overall social research scope.

In finally looking at film journalism, research indicates it as being a specific sub-genre of entertainment journalism, that is orientated around conventional film reviews, studio announcements and celebrity gossip rather than industry news. While mainstream film journalism, from the likes of *Empire* and *Totalfilm*, reflect this idea, specialist journalism brands commonly found in research libraries, like *Screen International* and *Televisual*, show there is an industry centric focus as well. However, this focus was not of concern to this area of research. Other sources relating to the state of film journalism were of relevance, but more difficult to identify within the overall sector. While sources depicting the consumption of film journalism were discovered, with the likes of databases created by *PAMco* and *OFCOM* research reports, primary research was created to fulfil this specific research as neither organisation was tracking this sub-area so precisely.

In relation to British Film Production

A key text in this scope is *BFI 2022 Supporting UK Film BFI Plan 2017-2022* (BFI 2022), a strategy report published in 2017. Written as a plan to show their initiatives, ambition and actions for the next five years, it similarly reflects an optimistic and open viewpoint about film and its concurrent relationship with technology. By this point however it is a text that is four years old and does not take world events into account with amendments, such as the COVID-19 pandemic, which could have affected the laid out aims and ambitions and thus time sensitive points of analysis made in this thesis. Although the thesis uses it as a source at a point where its relevant purpose and lifespan has nearly expired,

it is a reliable source as it can be used as a reference point to express the current and near-future intent of the *BFI*, and as a source to mention in showing which initiatives have come to light and what they were motivated by. On the other hand, it does not have value as it no longer forecasts their aims and ambitions like it would have done when it was initially published.

While it does not distinct itself on the definition of technology, the strategy does clarify what they mean by the word ‘film’ in this context and gives reasoning for why the strategy exists. In this instance, the *BFI* define film to mean ‘anything that tells a story, expresses an idea or evokes an emotion through the art of the moving image, whilst honouring the platform for which the work was intended’ (2017, p. 4). In contrast, the traditional meaning of film by Collins Dictionary attributes it to a collection of moving pictures, recorded to be shown in a cinema or on television that aims to tell a story (Collins, 2021), showing it to be a progressive definition that instead welcomes all elements of screen media rather than just the platform of cinema or television. This reflects that the approach of this text is similar to the thesis, as it is a definition that highlights the application and development of digital methods and technical hardware with the intent to change industry craft and the human environment and is therefore in line with this scope as it alludes to the evolution of technology in influencing this progressive stance. In contrast, the intent of this definition from the *BFI* is to open the accessibility of film as a medium, and the ability for screen media to be recognised as “film” or filmic, reflecting that its own scope is centrally focused on their efforts to diversify but also collate a variety of new voices and talent for the future. Whereas the scope of this thesis wants to show this development, its association with technology and if there is an intent to use it to change industry craft, but across the expanse of the national film journalism and national film festival landscape also.

Their reasoning for continuing to support “film” however is instead based on entirely different motivations. In describing their reasoning, the *BFI* infer that UK film, television and animation has been thriving thanks to a decade of growth and that the UK can boast a proven and skilled workforce with a solid international reputation for getting the job done due to private sector capital investment in new infrastructure and sustained Government commitment to the screen sector (2017, p. 2-3). All of which they argue has made the UK a competitive business destination, but while making a significant contribution to the economy they refer that the post-referendum world will force them to grow and sustain to further their position. The reasoning of this plan therefore relates to economical and industrial growth within the screen industry sector, as well as the perceived attitude of the UK workforce culture in this sector. While economic and industrial progress can be supported by the likes of *Cinema.org* or *Statista*, the reference to a workforce with a solid international reputation for getting the job done could be perceived as a pro-Britain statement and is easier to disprove than verify due to it being a perspective viewpoint. Showcasing another contextual concern, because it indicates that the organisation, the author in this case, will favour their works, successes, and the justifications they use as a result. In comparison however, the reasoning for this strategy is also based on a growing trend and topic affecting participation and industry, although the motivation for doing so for the thesis is based in gauging impact and influence, rather than in strategizing and planning for further growth.

While the front of British film journalism is entertainment centric, as elaborated upon later, specialist outlets have covered industry developments for those within the UK production community. The periodical magazine *Televisual* for instance is one of the brands operating on this industry focused front. In their summer 2021 issue a Q&A article by editor Jon Creamer, where he interviewed associates from different UK-based virtual production

houses, articulates the development and accessibility of virtual production for both independent and big budget use. In comparison to previous sources, the presentation of this text uses many interview quotes and not much analysis or critique, meaning that the opinions of the interviewees set the tone and consequently lead the article into primarily highlighting the benefits of this new method, in the state of the COVID-19 pandemic. In this context therefore the thesis uses the strengths of this source to document the advantages of this digital, production-based technology, and to draw on how it intends to further affect the industry.

In characterising the rise of virtual production in the UK, Creamer cites that Warner Bros Leavesden will have the Game of Thrones prequel *House of the Dragon* as its first customer, with *ARRI* recently opening their new mixed reality studio in the U.K. and further adds that the new facility Garden studios, a new creative hub including three sound stages, a VP stage in Park Royal, West London had also opened in the midst of the pandemic (2021, p.80), showing that there is a considerable increase of virtual production resources, even during the time of the pandemic. More so, these movements in virtual production have been published about before with press releases from the businesses named, but in this case they are summarised to show general developments happening in this space. In this sense, this is how the thesis also wants to use similarly structured facts in the aim to contextualise and characterise the growth of such methods in the arena of the British film industry but with the intent to give closer focus on the essential elements within.

While the collective message of the text is based around the advantages of the virtual production method, the discussion of the trajectory and position it will take in the industry was a key topic of conversation. In David Bajt's opinion for example, a co-founder of virtual

production house Bild studios, the pandemic has “definitely accelerated where the industry was heading” with virtual production, due to travel restrictions and the relatively controllable environment of a stage, but also its down to the “backlog of production that needs to be worked through, with fairly limited resources available. The traditional film production process is, give or take, at peak efficiency. Virtual production introduces a whole new set of tools that enables you to increase content yield and increase overall efficiency with fewer resources” (2021, p.80). This specialist therefore suggests that the pandemic heightened the benefits of using virtual production but also that the use of the method for an entire production is not necessary based on his experience. Other specialists, such as Ed Thomas from *Dimension*, agreed as in the same article he comments that ‘it is an enabling technology’, citing that ‘Production designers get to see their ideas a lot earlier in the process and DoP’s get an understanding for lighting and tone long before any frame has been rendered” (2021, p.83). In this respect, this sort of information and perspective represents what the thesis is attempting to do as both opinions gauge and convey the impact of digital technologies in the context of screen media. More so by doing it in an informed and balanced fashion, but it is essential to remember that it is edited to have a positive outlook on the technology which needs to be contextualised by opinions from filmmakers and how they would consider to use it in their approach which is what my primary research aims to do.

In a sense, the scope of research in this case builds on the pre-existing work already published in the realm of digital cinema and digital film industry. Authors such as Andrew Utterson have shown similar intentions in their work to identify and acknowledge the complex cultural conversations occurring at the time of his research interest (Utterson and British Film Institute, 2011, p. 5) due to technology’s growing influence and status in that point of time also. However, his analysis of this influence, due to being based in mid 20th

Century examples, is founded in how filmmaking depicted ‘computers’, and used computers, within cinema of the digital age with that analysis projecting their societal impact and their impact on countercultural attitudes. In contrast Lev Manovich’s approach is centrally focused on placing ‘new media’, rather than just cinema, within the historical sphere of the moving image using 20th Century examples. Unlike Utterson though, he ascertains that the theory and history of cinema serves as his key conceptual lens, through which he discusses ‘how computerization offers new opportunities for developing the language of film’ (2002, p.10), meaning Manovich is more focused on its creative impact. While there is a strong motive in both texts, as well as similar approaches towards investigation, both texts are concerned with the technological landscape of the past. Therefore, this thesis is instead prioritised on addressing issues and themes identified in the present technological landscape. In doing so it will expand on issues covered in such texts, such as the inclusion of technology in industry, and continue the ongoing analysis by depicting its thematic relevancy and progression in this period as well.

In relation to British Film Distribution

While film festival research for the thesis is largely based on a primary research method, the thesis does use sources to draw comparisons on the different elements of that research. A very recently published article from Christel Taillibert and Ana Vineula for example thematically analyses ways in which film festivals use digital technologies to extend their influence and how that plays into their ‘gatekeeping role in the cinephile universe’ (2021, p.104), although it technically covers the issues at stake around this idea with a main focus on how the platforms *Festival Scope* and *Festival Scope Pro* approach these issues and how they structure these respective platforms. In this context, the thesis uses the source to

compare the programming strategies used by the chosen examples in my primary research, and to scale the incorporation of technology within that in relation to the practices highlighted in this article.

In elaborating about core activities, and the position of film festivals in the independent film value chain, Taillibert and Vinuela state that festivals occupy a well-established position in this chain firstly because of the symbolic distinction they bestow on filmmakers and secondly by developing industry sections like film markets, funds, co-productions and training initiatives (2021, p.106), therefore judging that film festivals have become an important avenue for filmmakers. More so, the wording of this judgement infers that because each festival in the chain has a symbolic distinction they all occupy different spaces and areas within that chain, something which the examples used in this thesis ultimately reinforces as the festivals studied all occupied a unique target audience and sense of scale. While the claim is based on the authority and studies of other academics like Marijke De Valck, Tamara Falicov and Ragan Rhyne, as well as citing the thoughts of Vinuela, it is particularly based on the influential nature of digital technologies which reflects the context, and arguably the tone as well, as being based around the idea that evolution is inevitable and necessary. In other aspects, the reasoning for the judgement is similar to the reasoning used in this thesis and is sound in some ways because of the increased societal role of technology in all relative arenas of screen media. Nevertheless, it is arguable that festivals hold an important position in the chain also because of the societal role they play in the industry, through networking events, and because of the role of marketability in communicating the focus, scope and sociability of their events. In this respect, the direction of analysis in this thesis also attempts to take these extra roles into account when exploring

the intent of technology on the British film festival landscape as that wider sense of scope withholds answers as to how the use and intent could evolve in the future.

A distinct focus of this article though is seen in its discussion of technical organisation. In one instance, Taillibert and Vinuela ascertain that ticket holding rights can be a topic of contention for festivals using online access to program to a wider audience. In elaborating on this point, the authors point out in some cases that rights holders imposed restrictions on the number of tickets sold, while also exclaiming other restrictions apply to the temporality of the online offers (2021, p.108), meaning that they are depicting rights holders as being a major barrier to access because of the complications around the number of viewers allocated to a given film, and because of the availability of the film online and whether it screens to physical audiences as an online release first, at the same time as a physical release or after the physical release. While the fact is universally accepted that rights holders and right holding can be an area of difficulty for festival organisers, the author further notes this earlier as a contradiction to the objectives of ‘cultural democratisation’ (2021, p.108) that *Festival Scope* aims to promote, meaning in a sense this language demonises the rights holders and depicts them as a common enemy to the platform. Objectively however this analysis shows a significant difference in scope, as my grounded theory festival study mainly focuses on the festival experience rather than on the technical aspects of festival organisation and the accompanying struggles.

In relation to British Film Journalism

In looking at other sources in detail the scope of research can be better defined, and in turn can show how the thesis differentiates itself from the relevant texts that have come

before. Research reports also proved to be competent sources in characterising the wider and scope and need for this research. Annual investigation reports from *OFCOM* in this instance proved to be great sources for exploring the wider picture of media consumption, and British film journalism's place within it. Using *Media Nations: UK 2019*, the second narrative report publication in this ongoing annual series, means that the data within it again is not immediately relevant to the current setting, but it is however useful for identifying trends and portraying the overall rise of multimedia platforms. Technically though it is very factual in the way that it looks at TV, online video and radio-type media, and the usage of it by the public. Thematically however it is a broad, accessible and expansive text, due to its statement that the text is meant for industry, policy makers, academics and consumers, meaning it focuses on various topics and areas deemed to be topically appropriate. In this sense it poses a stark contrast to the aims of other texts analysed but is similar to *BFI 2022* in that it is a text published by an organisation using their own research for analysis predominantly. In the context of this thesis then the source is utilised to depict the recent rising popularity of multimedia platforms, including the likes of podcasting, for film and entertainment journalism as well as to further characterise the specific need and findings made from primary survey research also.

A key pattern in this *OFCOM* text is that the report highlights key judgements from their research. One particular finding ascertained that 'A wide range of organisations and individuals publish podcasts' (2019, p.99), showing that they have inferred this fact from their personal evidence without use of external sources, although they do elaborate on these statements extensively to give context to the statement made. More so the extensive coverage, statements and judgements further highlight the subject's significance. In this regard, the thesis uses that broad scope to accentuate the wider background of its own research and ambition. Even so, it is not aligned with the source's key intentions, due to their

outright focus on screen and media consumption rather than focusing on the influence of that consumption of multimedia journalism in a specific space to see how it has changed habits. Another area of interest in this text is audio-visual regulation, which is especially relevant in their context of investigation as ‘Eight in ten adults overall believe that TV programmes are regulated and a third correctly identify *OFCOM* as responsible for TV programme regulation’ (2019, p.76), which infers from their evidence their authority and extent of public awareness. Again, this shows where the scope of this thesis does not cover the influence of regulation, or registers the awareness of regulation, in the context of British film journalism. Again like *BFI 2022*, it also highlights that the use of research can again allow the researcher or author to address their own influence as well.

Governmental resources were also used to highlight the aims of primary research for British film journalism research. *The Publishers Audience Measurement Company* (PAMco) for example provide a very up-to-date audience measurement tool which generates audience measurement data for the published media industry. In doing so, the website supplies data for various brand markets, and allows users to access data for certain demographics over a monthly, weekly, or daily reach. Topically however, the database breakdown brand reach into print, desktop, and phone/tablet consumption, and provide a set of data to split the use of phone and tablet consumption. In the context of this thesis, this again was another useful source for establishing the scope of British film journalism research, although it was also a motivation for doing primary research as the investigation required more in-depth analysis.

Generating their statistics through a use of print readership figures, demographic data and survey data, their mix of quantitative data collections has advantages and disadvantages. It is advantageous as it produces figures based off of a large sample for that area of need and can do so for a very relevant timeframe, vice versa though the reliability of survey data is

dependent on the participant's ability to understand the survey correctly, while the timeframe for that data could become easily outdated depending on the context of your study, which is why the thesis uses it again as a contextualising tool due to that limiting ability. In another aspect, only phone/tablet is broken down as a category. In the case of the thesis, it would have been more helpful if other categories could have been broken down further, as in this instance it would be especially beneficial for this data to break down the desktop category to distinct if a website or link was accessed through an official website of the newsbrand or whether it was accessed through external means such as social media. The presentation of this data in this sense is again limiting to the extent it does not show the data context in detail which can harm a researcher's understanding of their statistics and their use of it in their investigations respectively.

2.1: Production

The British filmmaking sector itself is beginning to capitalise on new trends and technologies, as the recent use of virtual production has proved it to be a good option for clearing a backlog of COVID-19 stricken productions whereas other new developments show the industry's willingness to expand overall production capacity while new accessible production resources could prove useful for the independent space. In this sense there is a clear sense of influence from modern technology on this screen media and culture sphere also, but in this case it seems more based on choice rather than necessity. In this respect, the decision to interpret the impact of technologies on the community with the use of the production process seemed the most logical way to gain individual perspective on this growing influence to determine the community's participation with industry. In balance, it was important to gain a perspective on what key institutions were trying to achieve with this influence as well.

While the research which contributes to the chapter's points and explanations are more qualitative based rather than quantitative based, the use of interviewing as the key research method in this instance generated data that identified how filmmaking creatives use contemporary technology and tools to help their personal work or profession. Even more so, it helped to identify views relating to whether the use of contemporary technology and tools depends on production scale, and if UK production culture is seen as more important and essential. The five semi-structured, video call interviews for this research also provided relevant context on how various job roles affect these mentioned elements, with relevant data again discovered using coding to help identify key passages and key responses showing converging and grouped views shared across all interview participants. In doing this research

and analysis, background research has also been done on contemporary technology tools that can help the personal and traditional production process workflow, with further research conducted on studio developments to argue whether the development of production facilities and capacity is more important and essential. Moreover, research was also conducted on key institutions, to see how they influence the use of contemporary technology in UK production culture. In this chapter, there will therefore be a clear focus on the UK production community from an Individual Perspective as well as an Institutional Perspective, to gauge how the community has been affected by the impact of modern technology and how organisations are adjusting to the changes and shifts that this new technological trend is bringing. Followed by a deep examination of production development in the UK, to look at how the rise of virtual production is creating new technological facilities in the UK, how new studio developments will expand capacity and how accessible production resources will help the independent filmmaking space in their production processes.

Later research and analysis on film festivals will instead involve the use of Grounded research method to give a constant comparative analysis on UK film festival experiences which will look at how integrated the researched festivals were with contemporary technology, and how they use it to attract audiences and exhibit work to audiences also. Afterwards, research and analysis on British film journalism will use data gathered from survey questionnaire data, to depict the influence of technology on journalism distribution, the works of journalists and on journalism's public opinion overall.

2.2: The UK Production Community: Individuals and Institutions

As a result of the developing creative industry landscape, the UK production community holds a substantial reputation for their contribution to screen media and participation in screen culture. Additionally non-profit organisations, including the *BFI* and *ScreenSkills* are now getting more attention for their work in upskilling diverse and young industry talent amongst other areas. Even so, the rising influence of digital and virtual production techniques requires both the community and these organisations to evolve and adapt. In this sense, each organisation's scope continues to stretch to differing areas of the screen industry, which has been reflected by each organisation by either targeting an emerging generation of filmmakers, the teaching of production techniques or the rise of more technological tools influencing methods of production seen across digital media. On the other hand, individuals within the UK production community commonly highlighted and emphasised different resources and aspects to consider surrounding the production process.

Individual Perspective

As the production process was the key topic of these interviews, communicating the process that was being referred was essential. While there are deep discussions about the production process in many online sources such as this one from *FutureLearn* as shown below, presented the most streamlined, practical version possible, and provided a visual aid to use in interviews when questioning the subject about their specific experience.

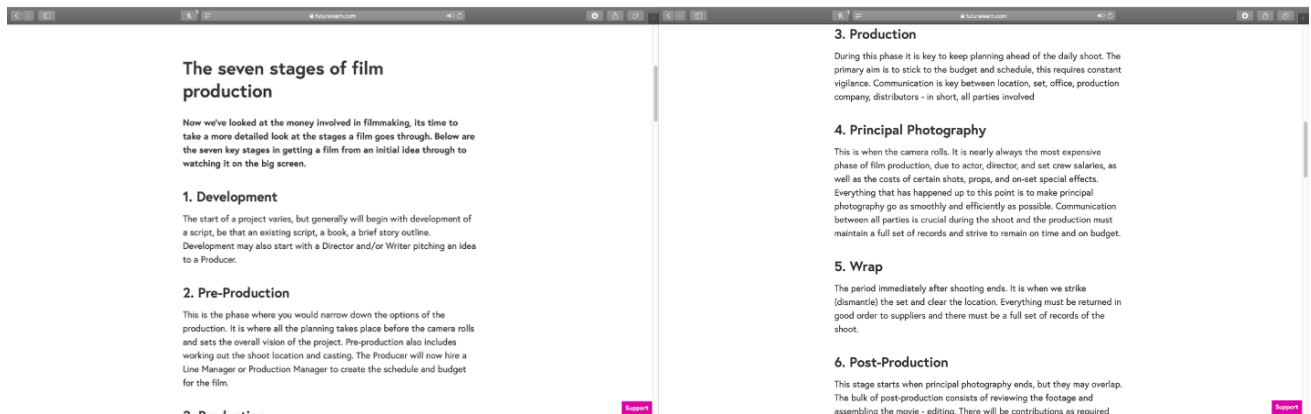


Figure 1 FutureLearn (2020) (accessed 7.6.2020)

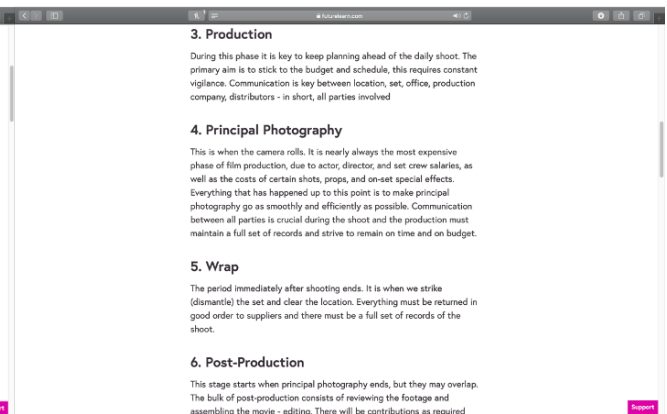


Figure 2 FutureLearn (2020) (accessed 7.6.2020)

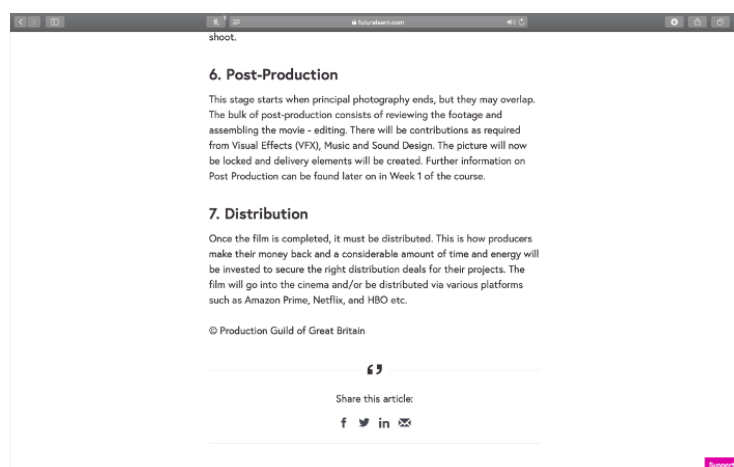


Figure 3 FutureLearn (2020) (accessed 7.6.2020)

In using coding to collectively analyse responses, words such as 'experience', 'process' and 'production' were especially frequent in their responses. In analysing direct references to 'experience', four out of the five interviewees argued for the need for participating and experiencing the national film and TV production community instead of arguing for the need of contemporary technology. Interviewee 1, a young and upcoming videographer, commented that 'no matter how big or how small the role, you learn every single time' and explained how those personal production experiences forced her into making quick and considered decisions. Interviewee 2, a Junior 2D VFX artist, also reflected on how his participation in the process, and 'on set experience', helped his overall basis of knowledge as he commented that 'a lot of juniors don't have a very good understanding of using cameras and being on shoots'. In contrast, this response also highlights how working in limited and

isolated roles can also limit horizons for those unwilling to engage with other production areas and shows especially that you can help the understanding and approach you can take in your current role by engaging in the technological equipment in those other areas.

Vice versa, other coding references, related to ‘production’, also show how the use of contemporary technology and digital tools can effectively fit into a workflow. In particular, Interviewee 2 imitated how contemporary technology developments are crucial to follow in his profession. One such example he highlighted was trainable AI programmes which he speculates will ‘take out some of the kind of more tedious processes’ involved in Rotoscoping and other complex VFX work, showing how specific contemporary technologies and techniques are essential because of how it can enhance his professional creativity and overall workflow efficiency. While this is a unique benefit, it does express the power that digital production developments have on post-production and its influence on industry and subsequently sense of productivity. Interviewee 1 instead mentioned production and post-production as positively affected areas, but however said that ‘it’s very hard to then involve those new technologies because of budgeting’, implying that the affordability of these technologies is normally unrealistic for any creatives who work independently and therefore implies that they try to be more productive in different ways as a result.

In talking about ‘process’ in reference to a recent filmmaking work Interviewee 4, a young short film director, gave a direct account of how current technologies, such as editing software, directly helped the final edit of the film and the overall workflow involved in it.

‘for a film like the last one, *22 Anna Matthews*, which doesn’t seem to be an effects heavy movie whatsoever because it’s just like three people in a room, it was really effects heavy um because our coverage was so thin... That we had to split screens to

sort of manage ...timing for shots and we had to do loads of crop ins, loads of digital zooms and morph cuts where we wanted to eliminate some bad performance'-

Interviewee 4

In a sense, this is a direct example of how contemporary technology and tools can allow new creative possibilities and creative workarounds for filmmakers to experiment with and take advantage of. Therefore, it shows how these contemporary tools can empower young filmmakers and enhance their capabilities. On the other hand Interviewee 5, a young film and TV actress, described that specialist job directory sites, such as *Starnow* and *Spotlight* are 'definitely a good way to find castings because you know that you don't have to sit there searching so many different websites' showing a clear reference to how these directories can simplify the casting process by connecting actors with work, and in turn different casting directors which can allow further networking. Again, this shows how moderate uses of contemporary technology are beneficial to talent-based sectors of the production process, arguably showing that there should be an active relationship between production and technologies which can provide more opportunities for different areas of the process to capitalise on. However, the situation still remains that the use of contemporary technology and tools depends on the type of production and circumstance but is subsequently a factor that continues to be relevant.

One interview question explored this further by asking about what stages of the production process they thought were most affected by contemporary technology and tools. While an answer given earlier by Interviewee 1 around the affordability and need of contemporary technology in productions remains a relevant point, another response from Interviewee 2 echoes this viewpoint. In again highlighting how his profession is reliant on contemporary technology and circumstance, he described that he uses resources occasionally,

such as sky replacements, if it 'just happens to be perfect we'll purchase that and download it' showing that there is not normally a need for him to use these resources due to how commonly he uses on set photography as reference. From this perspective though we can see a close interaction between the production and post-production phases, even if it is not that technologically involved.

In contradiction, Interviewees' 4 and 5 cited distribution as being the most affected stage of the process, imitating that it is now more important to consider the target audiences you want to reach, due to the rising popularity of new platforms in the screen media space. In this argument, Interviewee 3, an experienced producer, clearly inferred the impact that the prolific streaming services had on this area clearly.

'there is a bigger appetite for content now certainly with new technology and the various platforms. Um, however once again it doesn't seem to have left an awful lot of room for the independence; um you know it's it's it's the usual suspects that *Amazon prime Netflix* and *HBO* seem to be signing up, um and it's quite difficult to to pitch to the streamers; they to you know, they kind of. For, for the more independent filmmakers, it seems, you have to have a film do well in a special American festival like North by North West or someone like that or Sundance and then the streamers will find you' - Interviewee 3

In this instance, there is an interesting comment on the streaming service market and how it is quickly becoming monopolised by various production studios, imitating that this 'bigger appetite for content' has come from the growth of contemporary technology, and as such is a positive trend from a filmmaking perspective. However, she warns that breaking into these platforms as an independent filmmaker is luck reliant and connected to film festival circuits, showing that the democratising impact of contemporary tools in the independent filmmaking

space is yet to be felt in the scale she refers to. Collectively, all interviewees have highlighted that production, post-production and distribution have technologically developed thanks to the advancements of VFX software, editing software and the popularity of streaming services, but consequently it is creating more factors for creatives to consider in these areas.

Institutional Perspective

In committing to their improvement of accessibility and commitment to digital arts, both *BFI* and *Screenskills* have collaborated with each other and individually to open doors and bring opportunities for the UK production community to take advantage of. Even so, both have taken different approaches to doing so within their broad scopes to help specific areas within British screen media and culture.

In committing to their improvement of accessibility and commitment to digital arts, the *BFI 2022* report, put in action in 2017, foretells their current five-year strategy for supporting British filmmaking and especially youth development, production education and developing contemporary technologies. With the aims having the potential to impact the industry's processes and understanding, some ambitions have come to physical fruition while other goals demonstrate the anticipated impacts of contemporary technologies on the British film industry and creative industries. In succeeding the “Film Forever” five-year plan, which focused on film preservation and industry maintainability, *BFI 2022* will ‘be devolving more decision-making and funding to key partners in this network and working with them to strengthen the BFI presence outside London.’ (p.3) showing a promise to make film education, audiovisual material and *BFI* resources more widely available. As earlier mentioned the report categorises “film” loosely and openly, and has shown why due to their

belief that ‘filmmakers and audiences continue to make fewer distinctions between film, television and other digital media (such as games, online video, virtual reality)’ (2017, p.19) giving further detail as to why they believe they need to be a more expansive organisation, therefore showing they are funding a range of innovative and pioneering moving image work due to the popularity of contemporary technology and the new platforms it is creating.

However, the notable proposal described in the strategy was the *BFI Film Academy*, which focuses on offering ‘a range of accessible courses and resources, whether you want to take your first steps in film or improve on existing skills’ (BFI, 2021), in a youth setting at the point of writing, as it allows 16-19 year olds to access resources from named academy partners, and the short filmmaking courses they plan with *BFI* funding, as well as access to the residential programme, giving this age group the chance to work with industry professionals instead. Their offerings for 16–25-year-olds instead uses more digital means due to physical services not being feasible in the times of COVID 19. However, this online approach has created free resources such as the *BFI Film Academy Labs*, which were forced into becoming online monthly events due to COVID-19, and *BFI Film Academy SCENES*, a weekly social media stream, and as a result both of which now encourage continued personal development and audience participation. In an overall sense, evidence suggests that the *BFI* have acted on their planned goals successfully, as the *BFI Film Academy* simultaneously helps to fulfil their aim to increase participation of 16–30-year-olds across all *BFI* activities and their aim to support filmmaking career progression. Furthermore, their future learning forecasts a willingness to fund pioneering companies involved with new technology, in mediums such as virtual reality and augmented reality, which again cites that the *BFI* are preparing for big technological shifts in the industry and that this strategy is helping to prepare the overall community for the demand it will bring.

Due to the evolving nature of film and television productions, it is becoming more important for creatives to develop skillsets, on set etiquette and a network of connections. As a result, *ScreenSkills* offer a breadth of services that contribute to film, television and digital content work, doing so with *BAFTA* and *BFI* backing. *ScreenSkills* was mentioned in *BFI 2022*, as a close partner with the *BFI* in their aim to create a new 10-year skills training framework ‘with recommendations that tackle the double imperative of diversity and future skills needs’ (2017, p.3) and since then they have intended to provide an in depth platform to help creatives discover career opportunities in the wider screen industries and to help upskill current creatives involved in the general spectrum. A vital tool in doing so has been seen in their use of a personal website to promote their work, accessibility and aim of addressing the skills gap.

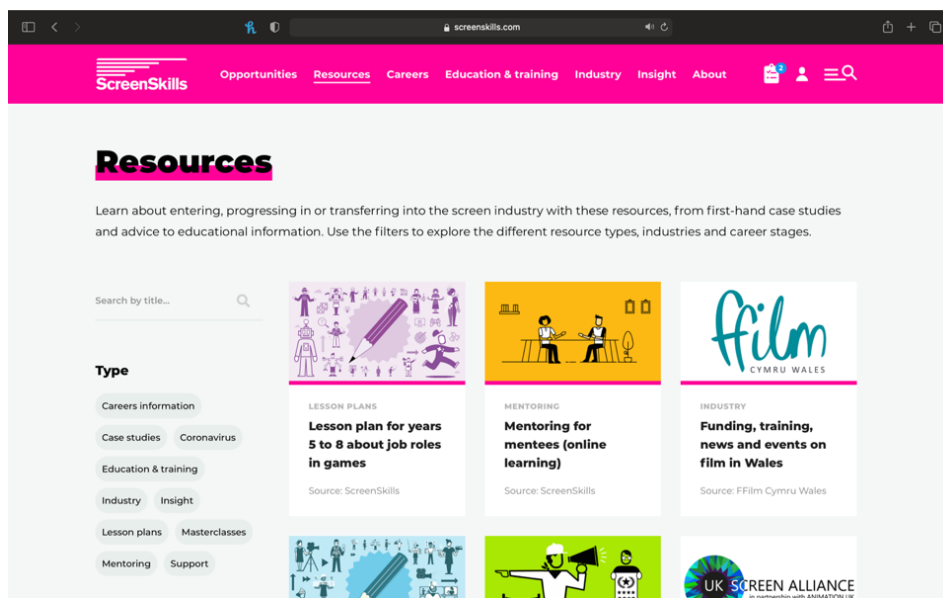


Figure 4 ScreenSkills (2020) Resources.

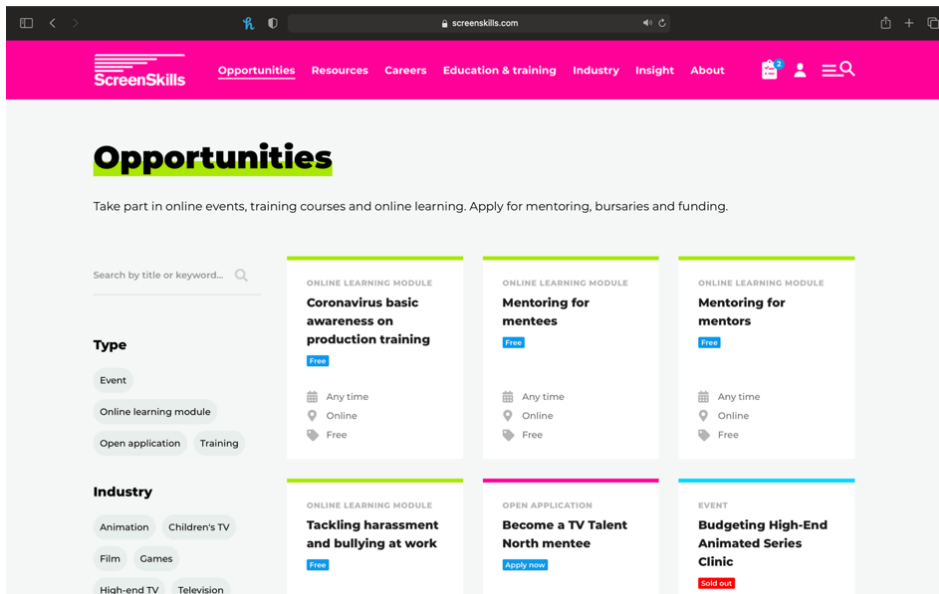


Figure 5 ScreenSkills (2020) Opportunities.

Their personal website details that they offer careers information, apprenticeships, mentoring and targeted skills development to all screen learning industry creatives, and on a deeper level however, they offer continued professional development through various resources and opportunities. As a net result, a variety of resources and opportunities are available for creatives to access, to develop their personal understanding of job roles and understanding of trending production techniques in their job sector. A very recent example of their offering again relates to virtual production, as the charity planned ‘a season of webinars and in-person open days to introduce screen industry professionals to the creative opportunities of Virtual Production’ (Screenskills, 2021) with their first session being an open day to the ARRI Uxbridge studio, to demonstrate the earlier mentioned uses and benefits of the method for producers, art directors, line producers and alike. In this sense, the mission of *ScreenSkills* acknowledges the interpreted impact of contemporary technologies on the British film industry, and importantly shows a clear harmony with the *BFI* that shows the organisation has become a successful gateway into the screen arts with an astute sense of self-awareness for change.

2.3 Production Development in the UK

Though the film production process is a rigid and reliable structure, different stages of the process or workflow have been enhanced by contemporary technology tools that increase a stage's efficiency or accessibility. *Army of the Dead* is an ideal example of this modern filmmaking process on a big-budget scale, due to its reliance on digital production and tools at every stage. It was shot on a prototype digital *RED Monstro* cinema camera, edited using the digital editing software *Avid Media Composer* and included a significant amount of visual effects (VFX) for location work and character work. But while it was principally shot pre-pandemic, it came to rely on VFX during the pandemic after wrapping production at a time where it was ready to be released. The digital based journalism outlet *Indie-Wire* reported that actor Chris D'Elia "was accused of various examples of sexual misconduct starting in March 2020" (Sharf, 2021) which led to Zack Snyder replacing him with Tig Notaro using VFX to recast and digitally reinsert the character, due to the pandemic restricting her from acting with other cast members. Therefore, showing the capability of technology on this occasion was essential for helping to complete the film in very tight circumstances, and in a sense helped Snyder to break the process to make a creative and seemingly necessary decision. While this shows the power technology can have in the production process, individuals within the UK production community commonly highlighted and emphasised different resources and aspects to consider surrounding the production process.

While the workings of the British film industry are not easily identifiable, the UK is busily used by many other international industries for the distinct locations, benefits and rent facilities it can provide. With such demand brings an increased need to grow production

capacity and capability, inside and outside of the main creative cities associated with this industry. As communicated by interviewees these new spaces have come with benefits for productions, and thus the national industry, as Interviewee 3 commented that the UK 'is very much regarded as the number one place in the world to film', while Interviewee 5 showed an understanding of the positive local impact it could bring. More so, with the COVID-19 pandemic being an especially impacting factor, the rise of virtual production is especially beneficial in facilitating the demands of the screen media industry and addressing the backlog of productions in the UK also.

The Rise of Virtual Production

Virtual production has arguably already existed in studio production, if we think about the heavy use of green screen techniques in big-budget studio work and use of sophisticated previsualisation techniques, even so it is a new term that reflects new technological techniques. As it still has a fluid definition however, due to the technologies that have come before affecting personal beliefs on its overall context, it will be interpreted as the combination of 'augmented and virtual reality with CGI and game engine technologies to let members of the film production crew (director, director of photography, producer, actors, etc.) watch their scenes unfold live and see the final result in the process of shooting' (Priadko and Sirenko, 2021, p.53) to reflect it as the latest optimisation of digital and practical artistry. As the latest trend in production and industry, UK studio facilities have reacted to include such facilities in either new studio developments or existing complexes to aid in its own production boom.

The Rebellion studios development in Oxford is an interesting development in this sense. First reported in 2018, the multi-purpose venture for *Rebellion Pictures* aimed to instead expand on their current production capacity, and was again seemingly motivated on the basis of the UK film production boom as ‘Inward investment in just the film space reached £1.7bn (\$2.19bn) in 2016, while the UK’s film, high-end TV, video games, animation and children’s TV sector generated a combined economic contribution to the UK economy of £7.9 billion (\$10.17bn)’ (Grater, 2018), again showing a clear sense of confidence in UK production and resources. In writing about the development Grater also signified Rebellion’s familiarity with virtual production, as their original Oxford studio was home to their subsidiary motion capture company *Audiomotion* who were involved with ‘UK-shot tentpole productions including *World War Z* and *Harry Potter and The Deathly Hallows*’, showing that Rebellion have been involved in the virtual productions and Hollywood filmmaking space for some time. Creamer, in writing for *televisual*, also articulates that this interest in virtual production has gone further in more recent years as the studios ‘launched its stages to film and TV clients in the early part of 2020’ (2021, p.80) as part of a wave of new virtual production facilities coming online due to the ease of COVID-19 filming restrictions, therefore showing it is continuing to show an interest in this of media industry and digital media production culture.

In depicting the virtual production landscape, Creamer interviews several associates working for different virtual production studios in the city and region of London. Another mention in this article includes the new ARRI Mixed reality studio in Uxbridge. As a company known prolifically for producing camera, grip and lighting equipment this new studio facility is specifically built for virtual production as it comes equipped with ‘an LED volume comprising 343 square meters of LED wall’ (2021, p.80), showing a great

commitment to continuing this side of the British film industry. More so, as this move expresses an intent to expand into virtual production as a whole, it also shows how it is not just necessarily production companies looking to explore this new frontier. With both of these examples depicting this as a trending method of production within the industry, due to necessity and demand, it is appropriate to question the suitability of these facilities for productions.

From a filmmaking perspective, virtual production can prove to be very suitable and efficient for a select amount of projects. While Interviewee 5 cited that the expansion of studio facilities around the UK is good because it prevents ‘sending a production that is based up in Watford all the way down to Kent just to use a beach’, but this is a benefit that virtual production aims to mitigate. However, virtual production experts, as noted in Creamer’s article, suggest that this technology is more suitable ‘when you’re working with a non-existent environment or one that’s impossibly hard to reach- a different planet, a fantasy landscape, a period piece where landmarks no longer remain or somewhere incredibly remote’ (2021, p.82-83), rather than for realistically recreating contemporary traditional drama settings. In doing so the experts argue that this makes it a more cost-efficient way of production, due to the fact that crew would not have to travel to sets or travel to scout for locations, but instead say that these cost savings have to be ‘offset against the cost of creating all the assets needed by the LED stage and the cost of running it’ (2021, p.84) again showing that it will suit a limited amount of creative projects in its current form and state.

New Studio Developments

On the other hand, as this type of production is not suitable for all films and TV projects, many other developments are happening to expand the capability of general film production capacity in different parts of the country. Much like the *Rebellion Pictures* development, The Dagenham film Studios development again is a renovation project that is converting a factory site into ‘production offices, hair and makeup or dressing rooms, as well as two workshops for set construction and green roofs’ (BBC, 2020), but has faced problems in development due to Brexit concerns, to the extent where the local council found another partner to cover their joint investment costs. Even so, the council hope that it will positively impact a local area ‘badly hit by de-industrialisation and austerity.’ due to it apparently being in an ideal position for future filmmakers.

Outside of London and other filmmaking hubs, the Ashford International Studios scheme has gained interest from *Netflix* and *Amazon* studios. While the development is not dedicated to either, it represents a significant step in expanding UK production capacity outside of those cultural hubs and is again another renovation of a historical site as well as being a site that will be used by new century filmmaking companies. Yet again local sources highlighted the potential local impact, as Harman indicates that ‘the scheme is estimated to add £100 million a year to Ashford's economy as well as more than 2,000 full-time jobs’ (Harman, 2020). While other developments aim to facilitate and expand on company owned space, this is a unique example as it is based in an area that is not established as a cultural filmmaking location, meaning there is an opportunity for this development to grow a community and accessibility due to being located near scenic and cultural locations such as Margate and Canterbury. Hypothetically, these developments should positively affect the

general production culture in the UK as it should lead to more work, more jobs and more creativity as they are widespread across the UK, with further developments reported to taking place in Leith, Cardiff and Belfast, rather in creative hub cities such as London, Glasgow and Dublin. Therefore, meaning there is a likelihood that more local work can be available, and subsequently means that these developments can have a positive local impact.

In discussing this area with interviewees, data analysis broadly showed that participants consider themselves to be aware of studios, with a majority also being aware of mentioned developments with personal and local importance. While Interviewee 1 and 2 acknowledged local studio facilities, Interviewee 4 showed a disinterest to these facilities and organisations due to the restrictions they impose. Alternatively, Interviewee 3 showed an invested interest, especially in a studio development in Dartford, Kent and the availability of studio space in Cardiff, commenting that ‘we are very much regarded as the number one place in the world to film’, showing a very active awareness of the national studio facilities available. In contrast, Interviewee 5 showed a great awareness of the production facilities already available, and how they were used, as well as showing a great awareness for these expansions can logistically help future productions, echoing the local article about the development giving the area an economic boost.

In an overall sense, the increased opportunities these expansions could provide are seen from different viewpoints. Interviewee 3 and 5 for instance see studio expansions as necessary due to their experience in those high-level productions, while Interviewee 1,2 and 4 still remain sceptical of the studio system and studio organisation due to their inexperience and the stigmatisms that make it seem inaccessible. In perspective however, the rise of virtual production shows that the development of such technology is seen as extremely beneficial to

the overall production culture, but if they are not communicated as being useable or approachable they will continue to be seen as an unrealistic option to anyone outside of the commercial film industry or to those individual creatives that have inexperience with the system; much like the generation of studio spaces that have come before. Therefore, these expansions can be seen as necessary from an industrial viewpoint, but from a participatory viewpoint in most cases they will be seen as unavailable for independent filmmakers unless the opportunity arises, and they are promoted by using their benefits to their advantage.

Accessible Production Resources

Alongside British film journalism, the British film industry is also experiencing an exponential growth thanks to developing technologies that can help big-budget and independent filmmaking alike. In the independent space for example new and free software, such as *Storyboarder* and the industry standard *DaVinci Resolve*, are helping to streamline pre-production and post-production processes for this area. From another perspective, the digital age growth has also helped new platforms to make filmmaking work more inclusive and readily available, which is reinforced as each interviewee has expressed how contemporary tools have influenced stages of their production process and the smaller processes involved. Other tools and applications continue have been particularly highlighted by the *YouTube* filmmaking community. David F. Sanberg, known as *ponysmasher* on *YouTube*, is a professional filmmaker who directed films, such as *Annabelle: Creation* (2017) and *Shazam* (2019), and has talked about free or affordable software and hardware he has used on short film projects. Although he articulates that ‘I don't want anyone to think that they can't make a movie unless they have any particular gear’ (ponysmasher, 2020), the two

videos he created on filmmaking tools highlighted effective, free software options to help with micro processes.

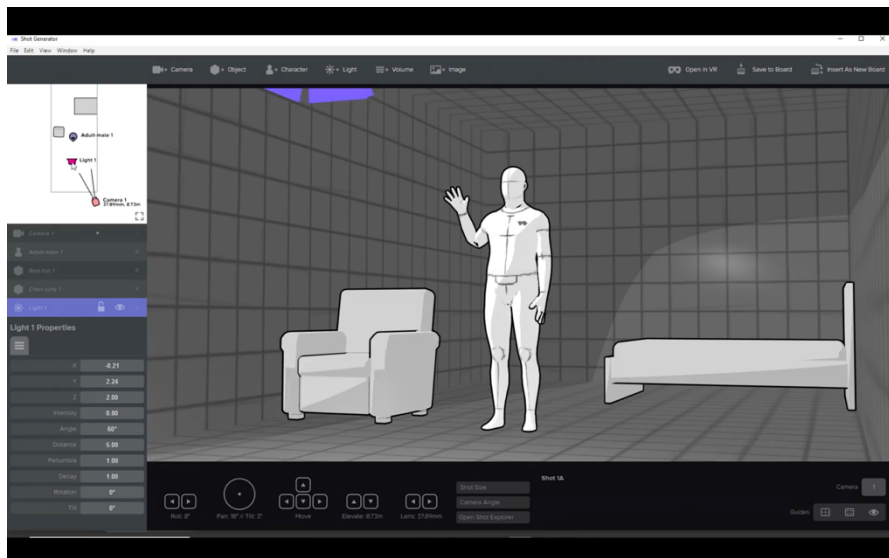


Figure 6 ponysmasher (2020) Filmmaking Tools Update

For instance, the free software *Storyboarder* allows users to storyboard through digital drawing, or shot generator tools as seen above, with the option to also shot list productions in app or on paper worksheets. Moreover, with *Storyboarder* allowing users the ability to insert sound design and mixes, therefore meaning that independent filmmakers could do a complete pre-visualisation process, meaning it can help to demystify and create the opportunity for independent filmmakers to use a popular Hollywood process. Alternatively, he also highlights more prolific software, one being the earlier mentioned *DaVinci Resolve* as he shows it as being a capable editing software as well as being an industry standard colour grading software alongside other free software for VFX compositing and audio mixing, showing there is a breadth of software tools even if they might be niche and specific.

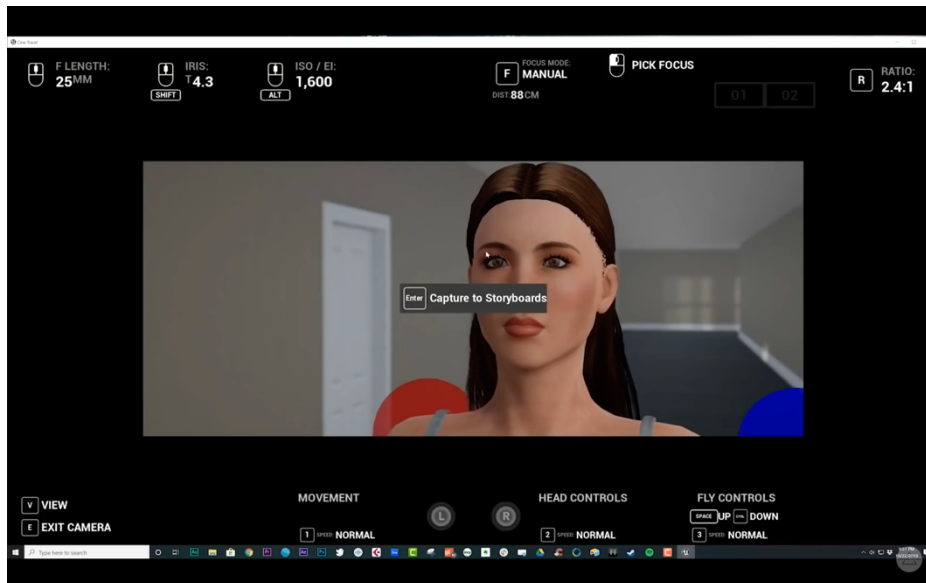


Figure 7 Film Riot (2020) Best Free Resources For Making Short films

However, *Film Riot* are another *YouTube* filmmaking channel who also highlight similar software with similar functions, and in a previsualisation aspect they instead recommend *cinetracer* due to its more realistic details and shot design, as shown above. Regarding screenwriting formatting also, they recommended *Slugline* and *Writer Duet*, rather than *Fade In*, even though they all handle script formatting and presentation, but again pointed out that the use of equipment depends on your circumstances and workflow. In this sense, they reflected the thoughts of Interviewee 3 on how the process has been affected by current technology as they all explain how developments in filmmaking technical hardware have developed the overall benchmark of quality. And in highlighting these extra facilities, we can observe how that digitisation now aims to make the micro processes easier to understand and use, rather than becoming essential tools to train and learn with.

In regards to distribution however, the impact of technology on this sphere of screen media and culture has proved to make the arrival of digitisation very profound. With the arrival of streaming services affecting popular forms of traditionalist distribution, it is construed as being both advantageous and disadvantageous for screen media and culture.

3.1: Distribution

Contemporary technology and trends have impacted the dynamics of the British film industry on a comparatively small scale when we take into context the ways that contemporary technology has impacted forms of film distribution and exhibition in a British setting, a stage which connects film audiences with the filmmakers' work. Traditional forms of exhibition and distribution, such as cinema screenings and film festivals, have rarely been threatened by drastic technological change. Vice versa cinema has created additional contemporary screening formats, such as *3D*, *4DX* and *IMAX*, due to technological input to help the medium capitalise on a spectacle, blockbuster driven film era. Similarly physical media has also evolved to keep pace, with the increasing quality of home entertainment, now mainly represented by *Blu-ray* and *4K Blu-ray* DVD media, coming closer and closer to that cinematic experience. But while it is sustaining a level of popularity, the evolution of modern technology has ushered in the rise of streaming technology, subsequently creating other exhibition methods that intend to offer more value for money for the consumer. In some cases though both options have been used, as both *Malcolm and Marie* and *Army of the Dead* became immediately accessible pieces of work thanks to their simultaneous digital release on the *Netflix* platform and limited release in select cinema venues, showing that there is still a possibility for different options to work together.

While the concept of streaming services capitalises on popularity and accessibility, interviewing data showed how streaming services have expanded the distribution options to consider for filmmakers as well as audiences. More so, *Media Nations UK: 2019* data suggested that 'Four in ten viewers now say that online video services are their main way of watching television and film' (2019, p.5), indicating that the whole streaming concept could

benefit those filmmakers who identify the right services and markets especially. In this sense, the growth of premium streaming services, such as *Netflix* and *Disney+*, has seen them become essential audiovisual libraries for audiences to have, as their gatekeeping of prolific filmmaking work, as well as original works, means they are becoming a perpetually growing logical alternative to physical media. Alternatively, the growth of niche streaming services means that independent, genre specific works now have a more viable future on this platform as well, and with their innovative platform approaches they also prove an intent to surprise and improve the overall experience for audiences as well. The film festival landscape however is very individualistic due to the agendas, target audience and focus being so varied. In this case, it might not be perceived as an area to be drastically affected by modern technology, but modern contemporary tools have helped festivals to innovate their already present sense of scale, marketing and programming, thus making the role of film festivals in distribution more relevant. Nonetheless, embedded research showed that the COVID-19 pandemic was a significant event within this space for some examples that actually accentuated the influence of technology in this sector further, and showed how integrated it is becoming in these organisational areas.

In a grand sense therefore, this chapter firstly examines the role of streaming services in distribution, by aiming to contextualise the growth of mainstream services, and their effect on distribution, before investigating how the growth of niche streaming services has influenced the independent filmmaking market and offered different viewing experiences. Secondly, this topic will then be followed by a constant comparative analysis that draws upon personal observations and experiences, gathered through Grounded theory research, taken from my time at *London International Animation Festival 2019* (LIAF 2019), the *2020 BFI Future Film Festival* (BFI-FFF 2020), the *2020 Canterbury University Film Festival* (CUFF

2020) and the *Lift-Off Sessions: October 2020* (October Lift-Off 2020) with an aim to compare their respective sense of scale, marketing, and programming in relation to their target audience and their use of contemporary technology. Following this analysis, there will be a deep examination of how the British film journalism landscape functions, and how the new forms of multimedia, such as Podcasting and *YouTube*, have affected journalism distribution, the work of journalists across platforms and the public issues and benefits it has created amongst the survey sample.

3.2: Role of Streaming Services

The revenue of UK-based cinemas suggest that cinema exhibitions remain a favourite option, due to the popularity of film in Britain and the widespread availability of cinemas across the UK.

Facts and figures		
UK cinema admissions and box office		
	Box office revenue/ £m	Change in box office (local currency) %
2003	742.00	-1.7
2004	769.60	3.7
2005	776.30	0.9
2006	762.10	-1.8
2007	821.00	7.7
2008	854.40	4.1
2009	944.00	11.0
2010	988.00	4.7
2011	1,038.00	5.1
2012	1,099.10	5.9
2013	1,082.10	-1.6
2014	1,057.68	-2.4
2015	1,240.38	17.3
2016	1,246.56	0.5
2017	1,278.72	2.5
2018	1,277.12	-0.1
2019	1,251.84	-1.9

Source: Cinema Advertising Association/comScore

Figure 8 UK cinema association (2020) UK Cinema admissions and box office.

As demonstrated, the annual British box office revenue shows that the overall revenue has grown steadily from 2003-2017, before experiencing consecutive drops in 2018 and 2019

when streaming services became more widely accepted. While these new exhibition forms of the digital age are willing to use the traditional methods, as shown by the release strategy for *Malcolm and Marie* and *Army of the Dead*, they have arguably diminished the exclusivity of a cinema release, by closing the traditional distribution gap during the pandemic to make it more available for audiences to watch. More so, the recent effect of the COVID-19 pandemic means this option has the potential to become more popular as a distributing alternative, due to the changes in public attitudes it has created in the streaming market. As a consequence of this shift, physical media offerings are continuously increasing their technical qualities to resemble the cinematic experience to help them keep up. Unlike cinema however forms of modern physical media, such as *Blu-ray* and DVD, are losing their enduring presence and qualities at a fast rate due to their price points feeling more and more out of touch with streaming services, especially in the case of the *4K Blu-ray* format.

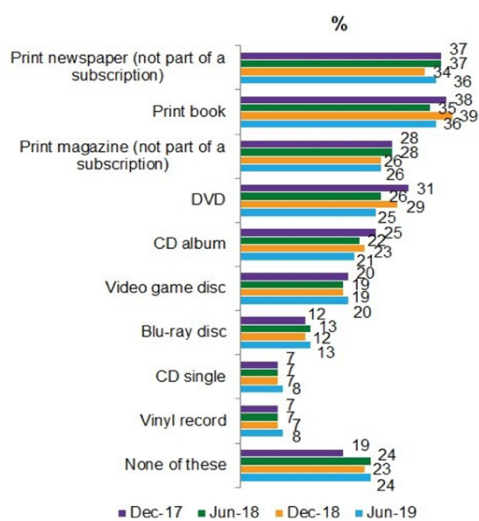


Figure 9 Source: Lightspeed/Mintel. Physical media purchases, by age, December 2017- June 2019. Base: 2,000 internet users aged 16+

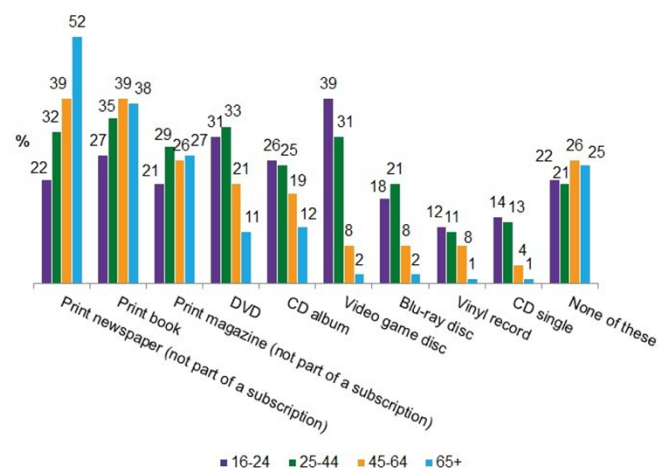


Figure 10 Source: Lightspeed/Mintel, Physical media purchases, December 2017-June 2019 “Which of the following have you bought in the last 3 months? Please select all that apply.” Base: 2,000 internet users aged 16+

In studying such trends, *Mintel* depict that ‘many do still have a desire to purchase DVDs and CDs on some occasions and this desire is strongest among younger consumers’ (*Mintel*, 2020), which is further shown by figure 9 demonstrating consistent season to season

purchasing data, while figure 10 breaks down that purchasing data amongst age demographics, suggesting there will be a continued interest in physical media. In this sense, it does show the digital age is encouraging consumers to buy certain types of media, but data projects that it will turn into a niche market suitable for those who would rather own their content rather than rent it, which is positive for participation within the industry but at the same time complicates the distribution markets as seen later.

Growth of Mainstream Streaming Services

With the contemporary nature of technology inspiring a new wave of accessibility centric ideas, the concept of streaming services has encouraged many to adapt to a more digital lead culture overall.

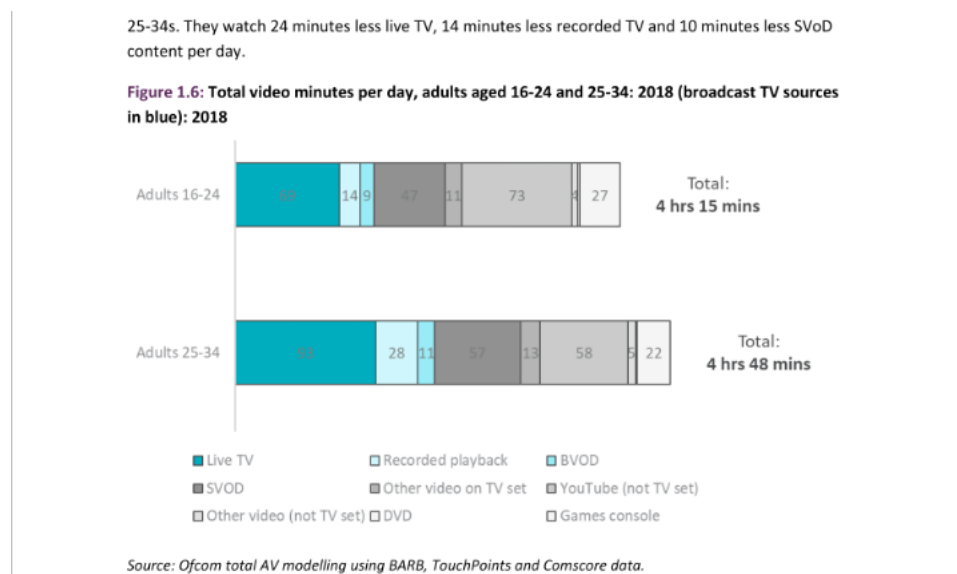


Figure 11 OFCOM (2019) Media Nations: UK 2019

As shown here for instance, SVOD (Streaming Video on Demand) and BVOD (Broadcasting Video On Demand) are used much more significantly than DVD formats on a daily basis, strongly contradicting the impressions of the data shown above by *Mintel*. Other facts from

this report also show a rise in streaming popularity amongst the 16-34 audience as the collective viewing of SVOD by this group ‘has increased particularly steeply in the last year, up by 22 minutes to an average of 52 minutes a day’ (2019, p.18) while further speculating that this rise in average was a result of an increase in subscriptions, showing that the popularity of these digital services is growing. As foreshadowed however, it is theorised COVID-19 has accelerated the growth and popularity of digital media exhibition, showing that where cinema has lost popularity, streaming services have gained.

Since staying at home more because of the coronavirus pandemic, which of the following have you done more of?
(as of May 31, 2020)

Search: Records: 13

	Germany	United Kingdom	United States
Watching TV	59%	67%	71%
Cooking	48%	51%	56%
Following the news	53%	55%	55%
Cleaning	39%	45%	53%
Online video streaming (e.g. Netflix)	36%	45%	50%
Using social media	35%	44%	45%
Reading	41%	48%	45%
Eating	31%	42%	45%
Video calls with friends online	23%	39%	34%
Playing video games	25%	29%	33%
Working (your job)	9%	16%	19%
Looking after kids	12%	19%	14%

Figure 12 Kunst. A (2020) Since staying at home because of the coronavirus pandemic, which of the following have you done more of? (as of May 31,2020)

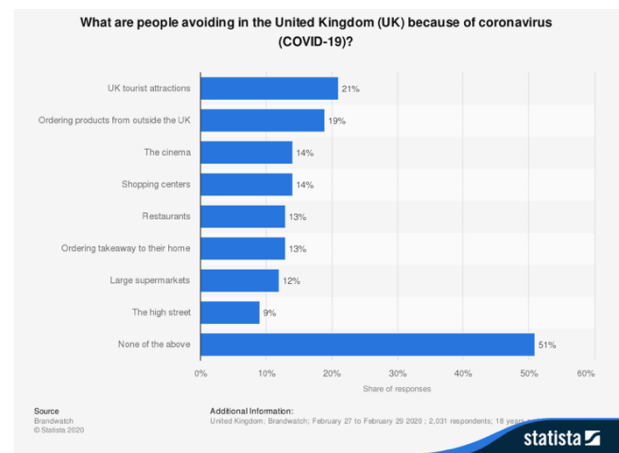


Figure 13 Stewart. C (2020) What are people avoiding in the United Kingdom (UK) because of Coronavirus (COVID-19)?

As shown, nearly half of the UK based 1,655 respondents in Figure 26 have spent most of their time in the pandemic using ‘Online video streaming’, as while other leisure activities proved to be more popular, other digital popular activities were less popular across the sample. In tandem, Figure 27 demonstrates considerable public worry and concerns surrounding any tourist attraction, like film festivals, or the cinema. As a result, it is understandable that production companies consider streaming services as the premium distribution option. While not UK based, *Warnermedia* to date made the biggest move in this regard as every one of WB’s next 18 films was going to open concurrently on their streaming

service *HBOMax* and in theatres (Crow, 2020), a clear stance which argued at the time for the idea that streaming services could be a first-choice option for distribution. As such, it is clear that cinemas and film festivals are fighting with an in-trend form of distribution and exhibition that is considered as more flexible and more accessible.

As Streaming services like *Netflix* and *Amazon Prime* have become popular due to the evolution of internet access, it is unsurprising to see a current boom of studio-lead premium streaming services, with *Disney+* being a particularly successful example in the pandemic. Arguably, the growing popularity these services have acquitted is mainly due to their pop-culture centric content libraries, which portrays them as an even more viable distribution option for new releases. In looking at subscription numbers in the UK, we can already see *Disney+* as a direct competitor to *Amazon Prime* and *Netflix*.

The number of people watching in the UK

Netflix is by far the most popular streaming service in the UK, with more than 13 million subscribers. Amazon Prime Video is not far behind after experiencing a bigger growth over the last two years, decreasing the difference between the two services. Amazon has had an average increase of subscribers of 28% per year, compared to Netflix's 20% increase.

Now TV hasn't been as lucky. Any new subscribers during 2019 both came and left, leaving the service steady on 1.62 million subscribers. Of 2020's newcomers, Disney+ started off strongly with its launch getting 4.3 million subscribers in the UK as of June 2020.

6.7 million (24%) households are signed up to 2 services or more. The most common duo-subscription is Netflix and Amazon Prime, with 32% of people having both. 6.1% have Netflix, Amazon Prime and Now TV.

Streaming service	2018	2019	2020	Average increase per year
Netflix	9.11 million	11.47 million	13.01 million	19.67%
Amazon	4.83 million	5.96 million	7.86 million	27.64%
Now TV	1.46 million	1.62 million	1.62 million	5.48%
Disney +			4.6 million	

Figure 14 Boyle. M (2020) TV Streaming Statistics in the UK 2020.

As seen here, *Disney+* has grown into a quick competitor in this regard as it has gathered more subscribers in one year in comparison to the last two years of *Now TV* combined. While *Netflix* and *Amazon Prime* remain the most popular streaming services in the UK, the popularity of *Disney+* has grown beyond *Disney*'s personal predictions, but while Richter highlighted that 'like *Netflix*, *Disney+* likely profited from stay-at-home orders and limited leisure activities in the face of COVID-19' (Richter, 2020), he also articulated that it had

reached 73 million subscribers overall, a target *Disney* wanted to reach by 2024 according to this source. In interpretation, the libraries of all *Disney* owned media, includes *Pixar*, *Star Wars* and *Marvel* films, therefore makes *Disney+* a more familiar and family friendly platform. Therefore, this shows how contemporary technology and COVID-19 are affecting the influence of streaming services, as well as the influence of cinema and DVD because, as while the options in streaming are opening up, the libraries they hold are becoming more exclusive. Even so, the potential of this market is substantial as statistics suggest that, in 2020, the UK, ‘6.7 million (24%) homes subscribed to 2 or more services’ (Boyle, 2020), meaning that this growing market is ultimately beneficial for watching audiences, and to extent film productions in the current climate.

Growth of Niche Streaming Services

Vice versa, the developing niche streaming service market shows how these services can support independent filmmakers, and use more unique ideas which can gives audiences a more unique experience. While these services are not as publicly known, the quality over nostalgia approach they adopt feels more considered and non-excessive. In commenting on genre specific platforms, Perego (2020) highlighted *Docsville* for including ‘First-hand perspectives from Africa, Asia and South America enrich the more expected American and British works’, writing that their loosely categorised material helps in the discovery of new independent filmmaking, whereas *Shudder* was commended for being a platform for ‘horror, thriller and suspense fans, who are looking for underground, provocative and niche chilling films and TV series’, and again highlighted a unique categorising system to help audiences to discover new films. On the other hand, *MUBI* was mentioned for its 30 strong arthouse film library, which is updated every midnight as the oldest film is replaced with a new film,

whereas *IndiePix* was included for its open invitation that encourages filmmakers to submit their films for the service to include in their library which shows a much more sociable approach between film audiences and filmmakers that these services can allow. In this sense, this shows how these services can increase your sense of participation and involvement in their library of films also.

While highlighting these platforms do not prove their popularity, the niche streaming market is growing into different areas thanks to COVID 19. A particular article gives emphasis on the popularity of *MUBI* and *Shudder*, as *MUBI* reported ‘subscribers have doubled since the beginning of the year’ (Erbland, 2020), and that the overall amount of films watched by subscribers has tripled. On the other hand, Erbland also underlines that *Shudder* ‘has seen “enormous growth in new members and usage per member” since lockdowns began’, which again shows a trend of streaming services overperforming in the COVID-19 climate. Importantly, it shows that audiences continue to discover alternatives to expand their horizons at their leisure, which can ultimately benefit a wider group of filmmakers, and in turn the wider filmmaking industry, in comparison to the groups of prolific filmmakers seen in various cinema releases.

In a production context therefore, there has been a higher demand for film productions, meaning more work can circulate around national and international film industries. In perspective though, Interviewees, such as the experienced producer, reiterate that it is a hard and luck-reliant area of the industry to break into. As imitated though, film festivals are a strong recruiting ground for independent streaming services and premium streaming services meaning the chances of recognition can increase as the aforementioned ‘appetite for content’ grows. A recent example proving this point again involves *Netflix*, as

the independent Australian sci-fi film *I Am Mother* (2019) was picked up for U.S streaming distribution after screening at the 2018 *Sundance Film Festival*. Additionally, comments from Interviewee 5, the young short film director, highlight how this growing appetite can complicate the distribution process of the work they are involved in as they would have to aim their distribution at certain platforms and areas, underlining the reality that this appetite also increases the amount of excess work in that circulation.

3.3: The Role of British Film Festivals

Grounded research observations showed how film festivals have had to practically confront and adapt to the challenges of COVID-19 and government restrictions, using contemporary technology and platforms, while other research examples showed how some film festivals have only relied on digital tools throughout their lifespan. As highlighted by Taillibert and Vinuela ‘festival professionals could not be indifferent to the use of digital technologies and to the rapid development of new modalities of online access to moving images’ (2021, p. 106) due to how new digital practices are reconstructing the relationship between cinema and its audiences, together with the existing and already highlighted relationship between production and the production community. To this extent, research into the British film festival landscape underlined the many ways in which film festivals can use contemporary technology to reach their target audiences and organise their events depending on their focus and goals.

From the perspective of a festival co-director, it was clear that the target audience and focus of the *2020 Canterbury Film Festival (CUFF 2020)* felt particularly local from an inside and outside perspective. As a young university centric festival, set up by *University of*

Kent students, they quote to say that ‘Many student filmmakers are constantly creating new works which often go unseen by the public. At Canterbury University Film Festival (CUFF) we aim to create a platform to bring together the general public and student filmmakers in a two day festival of screenings, talks and events’ (Canterbury University Film Festival, 2020), imitating a primary focus on students. On the other hand, in working as a crew volunteer for the *2020 BFI Future Film Festival* (BFI-FFF 2020) I discovered it had a heavy focus on young filmmakers, in the age group of 16-25, with a heavy focus on the filmmaking industry and resources available to you. In this respect, their goal was to expose this age group to various different services that they could access for filmmaking projects, and the potential career paths that they could take.

The *2019 London International Animation Festival (LIAF 2019)* instead targeted a genre centric audience, rather than a geographical or age-based audience, and focuses on a medium that concurrently helps to develop contemporary technologies in the screen industries. While this was a spectating experience based on a specialised day, there was a clear goal on this day to focus on animation industry and the development of technologies, with the dedicated debate panel events spotlighting industry creatives as well as the ways in which these technologies will affect screen media and culture. Finally, in a stark contrast to other examples, *October Lift-Off Sessions 2020* (October Lift-Off 2020) was part of a series of small scale, monthly festivals organised by *Pinewood Studios* and *The Lift-Off Global Network* that were hosted online. In entering as a submitting filmmaker through the *Filmfreeway* digital platform, which allows users to submit to various festivals around the world, there was a clear focus on exhibiting filmmaking work to professionals in the business, as 'the first round of judging is judged by public votes from those who rent and watch the screenings with the top 5 of each group proceeding to Round 2. Round 2 is where

internal judges decide on what films will then screen in *Pinewood Studios* and in Hollywood’ (see **Appendix B**’s 18/10/2020 for full details), clearly showing that its goal was to exhibit this work to other independent filmmakers and to give the submitters a chance at a ‘big break’. In comparing each experience, I aim to examine how each film festival realises their scale, achieves their programming ambitions and uses marketing, with the use of contemporary technology, to decide how this festival work sits in the realms of screen media and culture overall.

Use Of Scale

For *CUFF 2020*, the sense of overall scale was suitably specific to Canterbury and the universities based in the city, meaning that elements of the festival were locally sourced before being disrupted by COVID-19. A particular indicator of *CUFF 2020*’s small scale however was the number of submissions we received, compared to the amount of shorts that we could program (see **Appendix B**’s 6/2/2020 entry for full details). My observations recorded that we watched 17 submissions received which were interesting, creative and diverse. An important tool however in that process was again *Filmfreeway*, as it allowed us to watch entries and communicate back the results. This therefore meant the entirety of this process was digital, as well as accessible. In perspective however we chose 10 films due to scheduling and timing, meaning we were not forced into many hard decisions on which films made the programme.

In contraction, the scale of *BFI-FFF 2020* felt grander, due to their earlier mentioned target audience and focus, because of how reliant this professional festival was on a volunteer workforce, the extent of their programming and the extent of their marketing. For instance, a

majority of the volunteers were stationed to various activities, while others formed a dedicated videography crew. This meant that material was constantly filmed, edited and posted on social and participatory media, allowing them to show all of the current events and attractions in tandem with their social media marketing very well, demonstrating that the festival wanted to capitalise on social media and the *BFT*'s reputation. So as while the scale of *BFI-FFF 2020* is suitably bigger allowed the festival to maximise their use of social media and other platforms to reach a target demographic (see **Appendix B**'s 24/2/2020 for full details), it also reflected how bigger film festivals can give more opportunities to volunteers who can see the festival experience from a different perspective.

Strangely, *October Lift-Off 2020* felt like a small-scale affair even though it was a part of a wider focus and goal. In perspective also, their sole focus on programming online screenings and events meant that it was easy to forget about other films selected. In contrast, the programming scale of this festival is sizeable as it hosted five short film categories with near 100 films each and an additional programme for features, all with the use of the VOD streaming service *Vimeo On Demand*. It is a strange case therefore because the scale of their short film programme is bigger than all other examples combined thanks to contemporary technology being fully capitalised, and used effectively to make sure every submission was included in their line-up, as promised in their submission's terms and conditions, and more so allowed filmmakers to have free entry to the programme their submission was based in. In contradiction, general audiences had to pay for access for each individual programme (see **Appendix B**'s 18/10/2020 entry for details). In hindsight, while this is expensive for audiences, my experience with the festival showed that the whole enterprise had an emphasis on exhibition for filmmakers, and the use of contemporary technology to facilitate it, but did not have a clear intention to focus on a target audience, as they made the programming and

ticketing specific and limiting. *CUFF 2020* in contrast had a clear audience focus even when it moved to an online space, showing their scale and ambitions were more concentrated on a specific culture of filmmakers and accessibility. In perspective therefore, *LIAF 2019* is the festival in this study that has operated on the largest scale as an overall event. While I only attended their industry centric day, the depth of scale in this area, and programming in other areas, gave the event a scope and scale that meets the target audience it aimed to appeal to in comparison.

Use Of Programming

As *CUFF 2020* targeted a student filmmaker demographic, our efforts were focused on creating a helpful, varied and engaging programme of events around production experience and networking for its 1–2-day duration. In addition to planning a special Korean cinema event, to capitalise on the popularity of *Parasite* at the time, a Q&A session, and a small networking event, I self-planned an event with a contact from *Canterbury Christ Church University* with significant experience in the industry. Meaning that unlike other examples, there was no technological element or subject focus in our initial planning. While the sudden reliance the festival had to have on contemporary technology stripped it back to a film screening and awards ceremony, hosted on *YouTube*, the shock was rewarded with a different form of success. Due to *YouTube* being a more participatory medium, in comparison to the traditional cinema event we organised, the whole programme was streamed live which meant that people could comment live, meaning the new format felt more relaxed, informal and strangely sociable because of the COVID-19 lockdown in place at the time. Concurrently the new format was well received by submitting filmmakers and the target audience because of this aspect and setting, showing an accomplishment in a different sense since it showed

how capable a festival can be of adapting to different climates if needs must. In this sense, *CUFF 2020* forecasted how festival programming would survive during the pandemic with this change of format, subsequently marking it as a unique example of the acceptance and passion of current screen media and culture.

On the other hand, the programming of *BFI-FFF 2020* offered significant experiences in different areas, specific workshops and an online program of short films from this year’s selection to enjoy with #GenerationNow. In talking about the extension of festival programming online, Taillibert and Vinuela articulated two key strategies. From this perspective, the perpetual use of #GenerationNow in their programming of all *BFI* festivals easily shows the *BFI* ‘enabling the access to certain films for a limited amount of time on a site that is developed by the festival itself’ (2021, p. 106), with this edition of the scheme aiming to ‘explore what it means to be a young adult in the world today’ (BFI, 2020) with a programme of short films for *BFI-FFF 2020*. Demonstrating that this initiative is a significant asset for the *BFI* and *BFI-FFF 2020* as it showed a more planned use of contemporary technology and new media in its programming overall, meaning it ultimately felt more conclusive and meaningfully engaging with digital screen and media culture. While *CUFF 2020* became reliant on contemporary technology tools to deliver their programming, it does not naturally show the same commitment to digital engagement because of the small-scale programming, however the success of this edition’s distribution shows that it can be created in a similar vain. In analysing *LIAF 2019’s* event schedule, it was clear to see that a majority of those events were screening sessions, with a series of screenings being aimed at 0–7-year-olds and 8–14-year-olds. Showing that this correlation between scale and programming continues.

Festival Event Plan breakdown for <i>LIAF 2019</i>	
Type of Event	Event Venue

Screening= IXXXXXXXXXXXXXXXXXXXX (24)	The Barbican= IXXXXXXXXXXXX (16)
Panel= VIIIIII (7)	Close-Up Cinema=IIII (4)
Workshop=I (1)	The Horse Hospital=IIII (4)
Q&A/interview/Networking= III (3)	University of East London= VIIII (6)
	Rio Cinema=II (2)
<u>Independent tally from other categories</u>	
Special Session= VIIIIIIII (9)	
Mixed session (Independent tally from other categories) = VIIIIIIII (11)	

As shown in detail, the day of my attendance was centred on panel events and was subsequently where most of the overall organised panels took place which again shows an emphasis on the animation industry in the festival’s focus and ambition. Even so, unlike *BFI-FFF 2020* and *CUFF 2020*, *LIAF 2019* had no notable inclusion of contemporary technology in their programming structure but more so in their subject matter. Nonetheless, their programming showed a great contribution in particular towards the independent animation industry and society throughout the span of their edition.

In October Lift-Off 2020’s case, their entire online presence is a good indicator of their loose usage of the second key strategy elaborated on by Taillibert and Vinuela. They describe that this alternative option is where festivals are ‘collaborating with VOD platforms which provide their curatorial expertise to highlight films from a festival’s programming’ (2021, p. 106), with a key part of this tactic being *Vimeo On Demand*, however *October Lift-Off 2020* instead only used this platform as the main distribution arm for their festival, as they guaranteed every entry would be accepted. While this was a commendable programming strategy, the 6 loosely created programmes of submissions consequently made the festival’s scale and focus feel too broad and unengaging in comparison to the physical examples researched. In contrast *CUFF 2020* ended up with the same distribution approach by using *YouTube* as their platform, but even with that digital barrier the use of a selective method for its programming, and the use of a more interactive platform, helped to create a deeper

engagement with the target audience overall. In an overall comparison, the programming of all other studied festivals felt distinctly clearer because their points of focus and target audience were also recognised in the additional programming efforts each festival made, whether that was seen in *LIAF 2019*'s industry centric day or *BFI-FFF 2020*'s #Generationnow programme.

Use Of Marketing

CUFF 2020 maximised local and digital based options to expand its general outreach across the city, with social media being a key tool within their marketing push. On the 14th February for example, I was overseeing and suggesting a number of process relating to marketing coordination (see **Appendix B**'s 14/2/2020 for full details) which used flyer advertisements in local landmark shops, and strategic photographic coverage to 'Post one bunch of location photos once a week for the next five weeks' to maximise our festival promotion and create a buzz in a physical and digital sense.



Figure 15 FINALIST #8 (2020) Canterbury University film Festival [Facebook] 10 March.



Figure 16 FINALIST #6 (2020) Canterbury University film Festival [Facebook] 9 March.

As well as using my idea to maximise our exposure, a tradition of *CUFF* marketing has been to release square posters of the nominated films, which I was given the responsibility of doing as seen above. *CUFF 2020's* traditional marketing therefore imitated that the festival understood how to effectively market in a social media space, whereas these new ideas helped the festival to reach their target audience in a way that is familiar to their current marketing and in a way that makes the best use of their resources. Therefore, *CUFF 2020* considered social media to be the most important tool in helping their exposure and outreach, demonstrating the importance of contemporary technology and platforms in helping others to notice small scale festivals which was also something that was clearly understood as well.

Alternatively, *BFI-FFF 2020* had support from the *BFI* in reputation, finance and management. In mentioning the scale of their marketing earlier, I highlighted the volunteer workforce that create and edited videos and photos for *BFI* social media. More so, in examining the festival's focus, the sense of involvement I had in the *TikTok* event involved me promoting their brand which subsequently promoted the festival itself (see **Appendix B's** 22/2/2020 for more details).

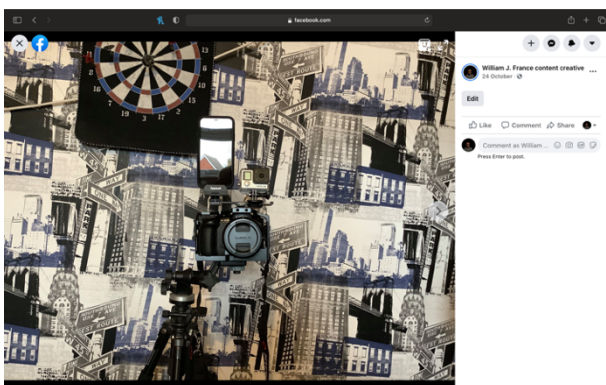


Figure 31 William J. France content creative (2020) [Facebook]. 24 October.

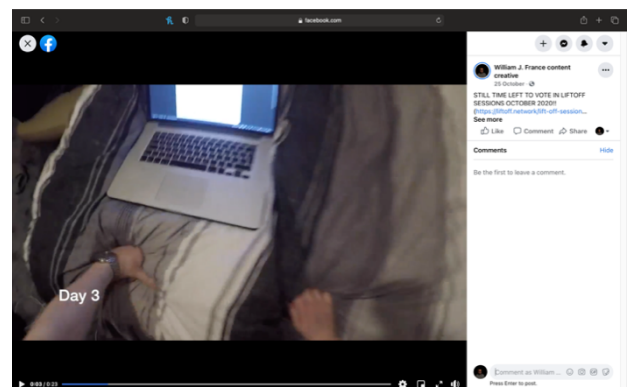


Figure 32 William J. France content creative (2020) [Facebook]. 25 October.

On the other hand, for *October Lift-Off 2020* I organised my own digital marketing which also maximised the use of social media with a similar campaign that used photographic coverage and trailers as well (see **Appendix B's** 18/10/2020 for full details). In each case the

accessibility and capabilities of participatory media and social media have helped festival marketing on various scales. While these platforms were relied upon greatly, this style of marketing only has extreme benefits for those with a big digital influence or for those willing to pay for extra advertisement, or in the case of *Festival Scope* Taillibert and Vinuela show that ‘the ‘eventization’ of the platform’s content leverages media interest in festivals’ (2021, p. 109), articulating that the platform uses digital technology and new media to promote upcoming content on the site primarily.

Although with social media being a keyway to reach modern target audiences, it is an essential marketing tool because of that potential outreach. One such way in which an outreach can grow is through social media groups, on sites such as Facebook, as they allow festival to do more targeted marketing that can appeal to specific communities. This was part of the *CUFF 2020* strategy, as we shared festival marketing to local university and filmmaking groups, while my own campaign for *October Lift-Off 2020* also reached out to social media communities relating to my university, and to communities that related to filmmaking. Conversely *LIAF 2019* imitated that it used new media and technology as a focal point for its marketing, which seems to be much more common for bigger scale festivals. For instance, *DocX* in Canada was marketed ‘as an opportunity for festival audiences to “witness the future creative and technical possibilities of documentary cinema” and to “immerse [yourself] in unforgettable documentary experiences”’ (Klimek, 2018, p.77) for their 2015 edition, showing their intent to accentuate the experience of new media and technology. In this vein, *LIAF 2019* programmed a day of their festival to be about technology and industry to accentuate the whole event in a similar way, whereas *CUFF 2020*, *October Lift-Off 2020* and *BFI-FFF 2020* actually utilised digital tools in their marketing strategies instead of using it as a deliberate focal point.

4.1: Journalism

While research on film production, in a British context, examined the influence of contemporary technologies on professional and independent creatives based in the UK production community, and the impact of technology on ways of distribution, work in the sphere of film journalism focused on the ways it was distributed, followed, and perceived. Meaning that contemporary technology and trends have affected the dynamics of British film journalism in a similarly democratic fashion to production, rather than in a more directly affecting way when compared to its influence on distribution. In the sphere of journalism, it is easy to find popular forms of film journalism, such as film reviews, rather than news articles and editorials about the state of the industry in its general consumption. Alternatively, the increased use of technology in distribution has led to an exponential growth, to the extent that the media landscape has become much more democratic and accessible. In turn, the media landscape in this space is better considered as being more of a multimedia landscape thanks to the popularity of podcasting, *YouTube*, Radio, and film Blog websites. In this new frontier therefore, there is a much bigger and varied market of film journalist consumers with the power to make their own preferences, as well as the potential power to make their own content on any sort of subject matter. Consequently, the popularity of film criticism has popularised the film critics and writers that deliver such work and articles, and in this age of screen media and culture now do so on physical and digital platforms to express their creative voice. This implosion of creative capability is exciting for screen media and culture, as the sense of participation feeds into the sense of industry, and vice versa. On the other hand, this uprising of participatory media-based platforms has inspired a strong sense of counterculture against what are seen as the established multimedia critics in the British film journalism sphere.

In comparing the coverage of the printing press newsbrands, magazine press and online outlets, evidence suggests that magazines and online outlets supply more film industry centric features and columns due to their specialist nature. In confronting and analysing such topics, this chapter will examine the “*British Film Journalism Coverage Survey*”, to provide a sharp focus on the consumption of film journalism, in print and digital form, while questioning other platforms and preferences. While the survey comprised a sample appropriate to use as a case study, the collecting process targeted a conceptual demographic conceived of UK film industry creatives and UK film audiences, meaning that the sample aims to be representative of a targeted audience instead of a broad audience. In this context, the survey is most useful in relation to this chapter because it was motivated by a need to gain relevant data on topics which were difficult to research for and was subsequently designed to reach the specific demographic aforementioned. While the survey does not grammatically or structurally refer to the thesis, the relevancy of the survey as independent research is still questionable due to how it examines a niche sub-genre of journalism that is strongly associated with entertainment journalism in the general journalism industry.

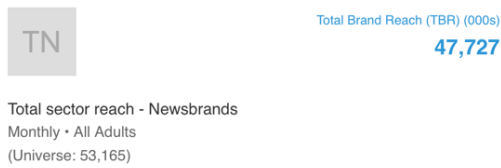
In what is to follow however, the key aims of this chapter is to focus on how British film journalism uses technology and distribution in the internet’s evolution, to help interpret how that affects the multimedia landscape, through the use of survey data and information from different consumption-based resources. The second key aim is to then look at the individuals within that distribution, as well as the participatory media platforms used for independent film journalism, to compare the strengths and weaknesses of these platforms and to determine what the key positives, negatives and differentials are in comparison to professional writing.

4.2: Technology and Distribution

The distribution and news circulation of British film journalism has increased due to the Internet's evolution. As a result therefore, newsbrands, magazine press and online outlets alike can circulate their journalism material to the British film journalism consuming public at a potentially oversaturated rate, as these outlets now offer their journalism in print and digital forms that can be accessed on smart devices and desktop. On the other hand, this evolution has inspired a multimedia centric movement where new digital British based film websites can distribute just as easily in the online space. However, the true revelation of this evolution is seen in how it has allowed British film journalism to transcend into audiovisual forms, such as podcasting and short form video content which is imitating it as both an industrial and participatory based area in the context of screen media and screen culture.

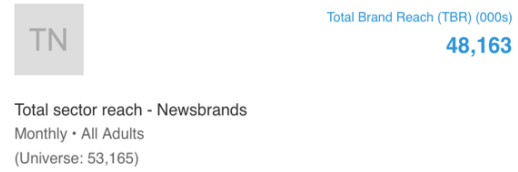
Distribution and Consumption

In examining recent statistics *PAMco* figures show a high consumption of newsbrand content in general between the three different news platforms. Statistics show that the consumption of newsbrand journalism is shifting towards more online usage. As seen, each graph articulates a rise in mobile outreach and a decline in sector reach for how news is consumed by print and by desktop. While these figures do not shift significantly, in looking at individual sectors, it highlights the building popularity of digital journalism as a way of access, something identifiable in looking at magazine consumption also. While this data is not inherently related to British film journalism, it still provided context which informed the British film journalism Survey and what types of data it needed to collect.



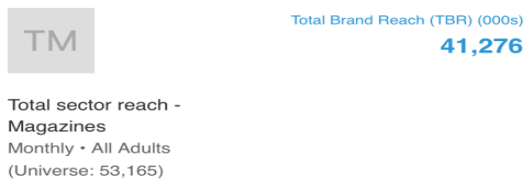
The Venn diagram shows overlap of readership between platforms

Figure 19 PAMco 1 (2020) November 2018 (measured from January 2018-December 2018)



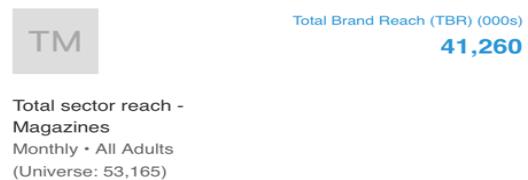
The Venn diagram shows overlap of readership between platforms

Figure 20 PAMco 2 (2020) March 2019 (measured from April 2018-March 2019)



The Venn diagram shows overlap of readership between platforms

Figure 21 PAMco 3 June 2019 (measured from June 2018-July 2019)



The Venn diagram shows overlap of readership between platforms

Figure 22 PAMco 4 September 2019 (measured from October 2018-September 2019)

In first asking survey participants about whether they used newsbrands to access British film journalism, in a print or digital format, there were 2 majority answers chosen by the survey sample. Out of 298 votes, the most popular answer was that a majority of participants do not use newsbrands for accessing British film journalism, with the second majority answer showing that many others used *The Guardian* in this respect. This can again reinforce the idea of film journalism being a specific genre, but the results also show that this specialist genre has dedicated followers, especially for those like *The Guardian* who were the

only major newsbrand to distribute film centric journalism through their physical platforms and digital channels and social media, while the other brands categorised film journalism as part of their general entertainment coverage. This favouritism towards specialist coverage amongst survey participants was further reinforced by their responses when asked a similar question about magazines.

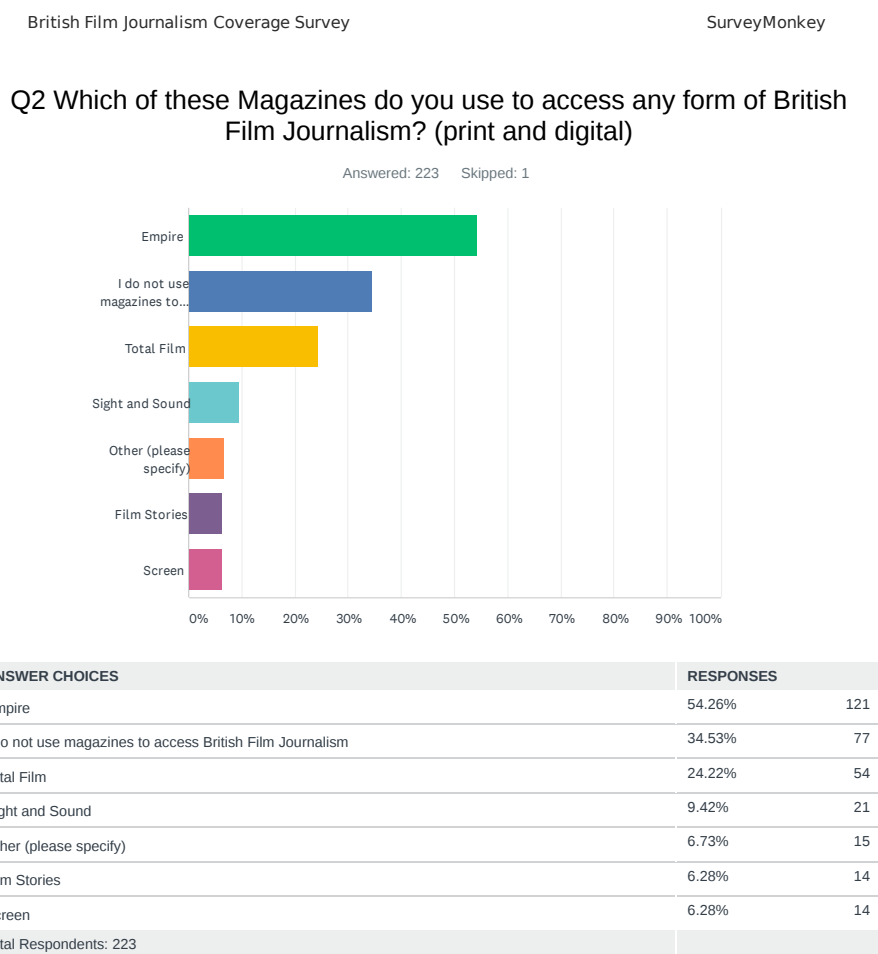


Figure 23 British film Journalism Coverage Survey results for Question 2

In this case however, we can see favouritisms towards the most historically established magazine brands in question, suggesting a systemic sense of popularity amongst British film journalism consumers. In an overall sense though earlier research does show that digital journalism digestion habits are becoming the norm, even so it also shows it as being a

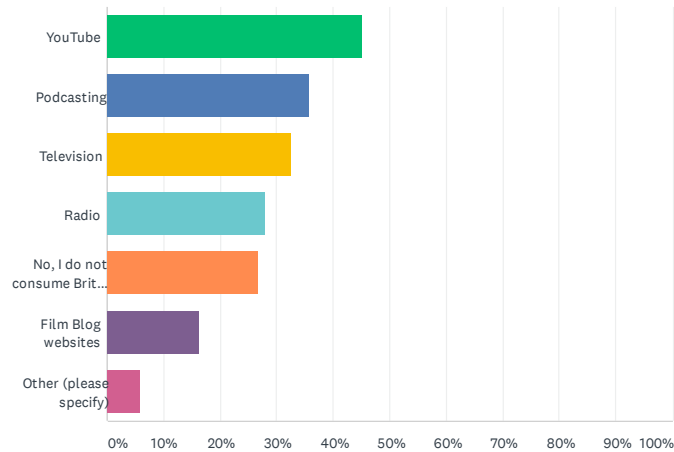
progressive process that is not drastically impacting current newsbrand and Magazine film journalism consumption. Although in asking about both areas the survey did not distinguish what way of access was more popular, meaning it gives a more general view of consumption amongst the sample, but in considering that more votes were given in the latter question, 316 votes, it depicts magazine journalism as being marginally more popular for this type of audience and sample.

Multimedia Landscape

As contemporary technology and digital evolution has given all brands the opportunity to innovate their online coverage, which has subsequently led to more use of participatory media also, the survey questioned participants about their use of other media platforms to access British film journalism. In comparison to previous results, this subject proved to be much more contentious as the top 4 answers consisted of audiovisual media platforms. As demonstrated the use of different media platforms in this content is expectedly more widespread in comparison to the use of specific brands, therefore suggesting that the survey sample prefers to source the material they consume from various platforms and media.

Q3 Do you access British Film Journalism on any of these selected platforms?

Answered: 221 Skipped: 3

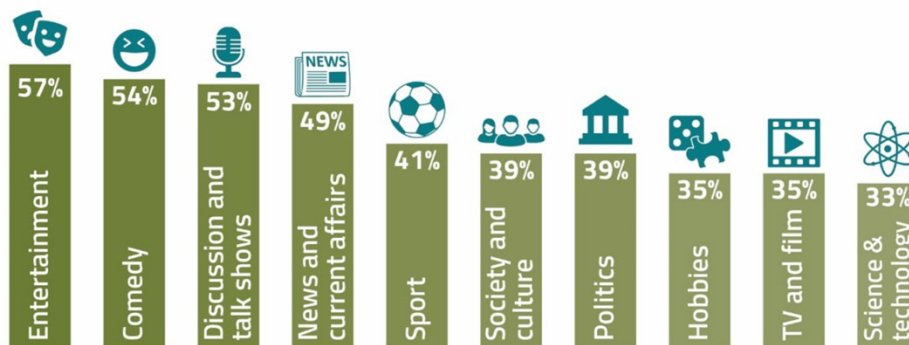


ANSWER CHOICES	RESPONSES	
YouTube	45.25%	100
Podcasting	35.75%	79
Television	32.58%	72
Radio	28.05%	62
No, I do not consume British Film Journalism on any of these platforms	26.70%	59
Film Blog websites	16.29%	36
Other (please specify)	5.88%	13
Total Respondents: 221		

Figure 24 British film Journalism Coverage Survey results for Question 3

In addition to the two most popular platforms used being entirely digital based, with other two popular being audiovisual based also, podcasts were mentioned 184 times by survey participants, alongside 46 coded references to the word ‘podcast’. In further using coding to organise these answers, various podcasts were mentioned in varying language, but the most mentioned podcast was *Kermode and Mayo’s Film Review* (2005-present), which was mentioned 45 times in varying forms. In relation, Mark Kermode was mentioned 22 times in various answers due to his independent *Kermode on Film* (2018-present) podcast and analytical programme *Mark Kermode’s Secrets of Cinema* (2018-2020).

In looking at datasets from *Media Nations: UK 2019* by OFCOM, relating to podcasting and the popularity of film and entertainment discussion in this medium is clear. In reaction to this popularity, this edition specifically created a breakdown of the 2019 podcasting audience, where we can see that TV and film as a genre has a strong presence alongside other arts related genres.



Source: Populus Research, March 2019

Figure 25 OFCOM (2019) *Media Nations 2019*

While TV and film is not the most popular genre, it demonstrates that entertainment genres are favourable, and when paired with the content of highlighted podcasts from the survey sample, such as *Kermode and Mayo's Film Review* and *The Empire Film Podcast* (2012-present), evidence shows how film journalism can be successfully adapted to a discussion and debate structure, with further flexibility seen in how it can facilitate solo or independent film journalist podcasts, like *Kermode on Film*. In this sense it can be easy to see why TV and film is such a popular genre, but the answers of survey participants make it clear that the ease of accessing this medium does result in a saturated market that benefits popular figures. In contrast, *YouTube* usage was mentioned in this follow up question very sporadically. For instance, many respondents declared that they randomly used the site to watch or browse for film-related channels, videos or video podcasts which did not reflect the same level of commitment that podcasts seem to have with their fanbases. Nonetheless a variety of channels, from both America and the UK, such as *Essential films*, *Screenrant*, *Chris*

Stuckmann as well as *WhatCulture*, *BFI*, *Sight and Sound*, *Kermode and Mayo*, were highlighted. Showing there is still a sense of fanbase dedication in this area of screen media and that respondents enjoy partaking within that space.

While 28 coded references relating to *YouTube* comprised of general mentions, the mentions of television again reiterated the popularity of Mark Kermode as a television critic as well as a radio critic. In an overall sense, it shows how contemporary technology is helping to innovate film journalism in Britain in the digital age in a positive and well-received manner. However, a key difference between newsbrands, magazines and online outlets is that newsbrands tend to use these platforms to cover all journalism subjects, whereas film centric magazines and online outlets focus on a news subject in a deeper context, and as a result the survey sample reflects the attention they receive. It could be theorised therefore that the digital evolution currently impacting the British film journalism industry can continue to push consumers towards trusting more specific brands, channels or websites. This trend may not also be apparent in film journalism however, as traditional newsbrands have started to react to the substantial decrease in physical newspaper sales.

In response to the increased popularity of digitised journalism newsbrands and magazines outlets are digitising their film journalism more and more, with an aim to make financial gains and provide benefits for dedicated consumers. In investigating magazines relating to the individuals being investigated for the thesis, such as *Empire*, *Totalfilm*, *Film Stories* and *Screen*, it was clear to see how their subscription plans offer similar packages. Although magazines offer specific benefits, newsbrand outlets also offer subscriptions, some cases require the reader to buy one to read the digital content produced, like *The Telegraph* for example. Though these models theoretically give British film journalism consumers a

reward for loyalty, the survey indicates that these models are not embraced or welcomed, as nearly 75% of the sample were not subscribed to a newsbrand, magazine or otherwise. In further investigating this area, through using coding to categorise the answers, those who were subscribed were commonly subscribed to singular magazines, multiple magazines. Additionally, an even smaller minority said they were subscribed to newsbrands, again indicating the unpopularity of printing press newsbrands in this context. While it is interesting to see a consensus opposed to subscriptions, or at least monetised subscriptions, it does potentially show that this digital influence has been impactful on this industry, whereas it has also enhanced the potential of niche multimedia screen journalism. In this respect, the adaptability of journalism becomes more important than ever as the equilibrium could become even more disrupted as this frontier of screen media and culture will evolve.

4.3: Key Journalists across physical and digital platforms

Another key aim of the survey was to investigate how consumers prefer to follow film journalism in a British context. Specifically, the survey asked participants whether they followed British film journalism by following News organisations, individual writers or through recommendations. As observed below, participants were overwhelmingly against following it because of the organisations.

Q7 How do you follow British Film Journalism?

Answered: 224 Skipped: 0

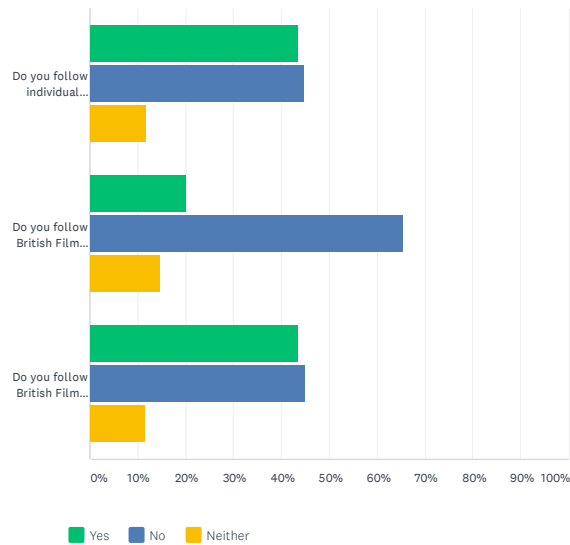


Figure 26 British film Journalism Coverage Survey results for Question 7

Even so, on every front there were margins that showed that participants did not follow it by any of those factors. In another sense the survey sample shows a tendency, amongst the sample, to favour the following of writers and recommendations. While prolific film critics and reputations have established identities for printing and magazine press outlets, there is an indication that film journalists in Britain on the whole can gain greater amounts of potential exposure in this new digital space.

The Expansion of Film Criticism across Multimedia Platforms

In investigating film critics and writers, existing inside and outside of the British context, it is clear that currently popular writers started their careers in the 2010s, showing that there are prolific individuals in each platform discussed. While magazine and newsbrand journalists are more recognisable, the Internet based critics who started in the 2010s notably, have used audiovisual platforms to innovate their approach from the norm. Even so, before

examining the work of such journalists in these areas of technology, it is important to consider some historical individuals that have helped that sense of progression.



Figure 27 Film Critic Review Study: *The Chronological Development of British Film Criticism* (2020)

Iris Barry and Pauline Kael were prolific for being female film critics and journalists, through their local support for film communities and early use of technology. While Iris Barry did not have access to such technology, her co-founding of *The London Film Society*, alongside Sidney Bernstein, Hugh Miller and Ivor Montagu signified the creation of one of the first film clubs in Britain, during her time as a film critic. With the society being a joint venture with a film exhibitor, actor and fellow film critic, the eclectic mix of founders were seemingly concerned with showcasing world cinema, as Moat (2007) elaborates that ‘there was an early focus on German Expressionism and films such as *das Cabinet des Dr. Calagari*, *Dr. Mabuse Der Spieler* and *Orlacs Hande* were shown as revivals’, and also explained that they were keen to program and screen Soviet Union films around the 1930s, showing the society as having a historical focus that was in turn progressive due to the inaccessibility of cinema in that period. In opposition Kael was prolific for opposing Andrew Sarris's writings on Auteur Theory, and was revered as a ‘sharp, funny, commonsensical and decisively

individual' (Houston, 2001), but was also a Radio film critic for her local radio station in Berkley, California.

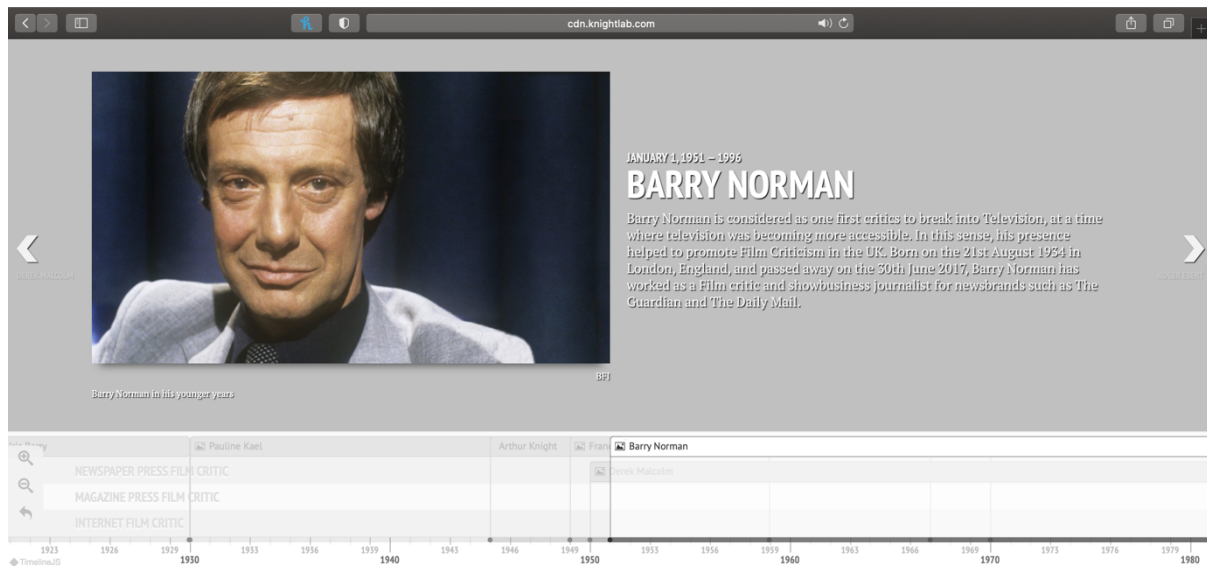


Figure 28 Film Critic Review Study: The Chronological Development of British film Criticism (2020)

Roger Ebert and Barry Norman continued that forecasted trend, by establishing a national outreach through television film criticism in the 1970s and 1980s. Roger Ebert in particular had an enduring TV presence, as well as being a long serving film critic and journalist for the *Chicago Sun Times*. In a television capacity, Ebert co-hosted film review shows with partners such as Richard Roeper and Gene Siskel, to help discuss points and elaborate on their thoughts, a format now commonly adopted by other audiovisual shows. In a British context however, Norman's introduction is more prolific due to the timing of it converging with a time where television was becoming more accessible for UK households, showing further how contemporary technology and contemporary ideas have allowed film critics to grow their status as journalists, and how there is a current necessity for journalists to adapt to new platforms. While the general exposure of audiovisual film journalism has continued to grow, digital content clearly acts as the next frontier to be capitalised on by film

journalists and critics alike. While an insignificant fact, all those individuals forecasted how film journalism could become multimedia and how it could increase participation.

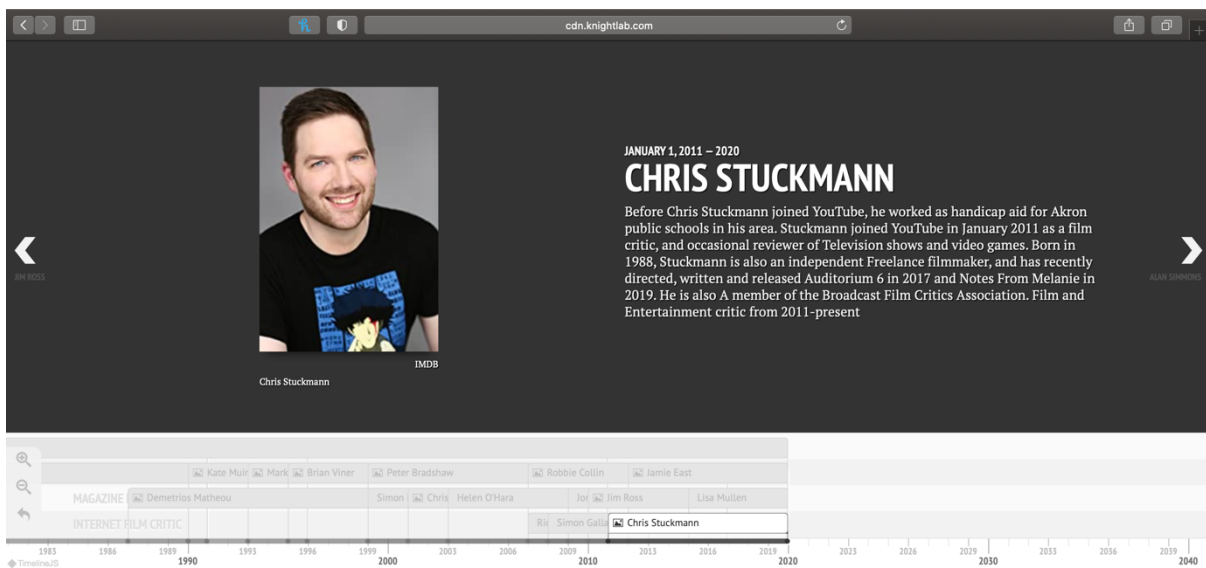


Figure 29 Film Critic Review Study: The Chronological Development of British film Criticism (2020)

While existing outside of the British context, Chris Stuckmann is a prolific, American film reviewer, independent filmmaker and essayist who uses *YouTube* as his main platform and a variety of presentation formats to assist his tone of film criticism, and sometimes engaging with others in the *YouTube* film reviewing community and releases video essays outside of his regular shorthand film reviews. Even so, he received praise from *WatchMojo.com* (2014) for his ‘Hilariocity reviews’, longform satirical film reviews about prolifically bad films, for being where ‘his tone really shines’. While his content and scripting varies across the different formats he uses, Stuckmann particularly shows that using *YouTube* as a place for film criticism can be just as engaging as a written article. However, the way he presents himself on camera, through simplistic editing and talking heads framing, becomes more important in keeping the watcher engaged, showing how contemporary digital platforms can allow innovative approaches, to make film journalism and film criticism more relatable, but how it can require a different attitude as a result. In contrast, Simon Gallagher’s

review writing style shows how film journalism can be grammatically understandable and engaging.

While Simon Gallagher features on the *WhatCulture.com* YouTube channel network irregularly, the review writing style he and other writers adopt focus on easy to understand but specific presentation. In writing ‘Avengers: Endgame Review- 11 Ups & 4 Downs’ (Gallagher, 2019), the writer focuses his descriptions and opinions into punchy paragraphs around separated and categorised discussion points. In film reviewing, this allows Gallagher and others to contrast and categorise positives and negative points to make it a quick and accessible read, but at the potential cost of the fragmented and simplified nature of this structure being uninteresting for readers. In this sense, both examples show how contemporary technology can promote accessibility and variety in the sub-genre as a whole, with the survey sample demonstrating that it will suit different reader attitudes.

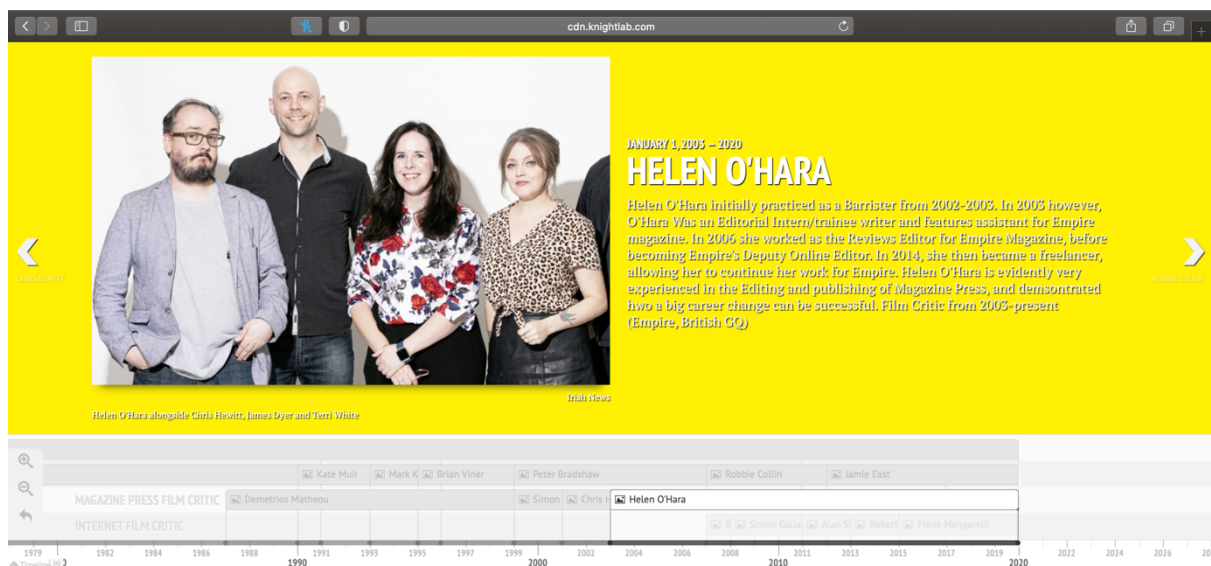


Figure 30 Film Critic Review Study: The Chronological Development of British film Criticism (2020)

As established, the timeline shows that most investigated magazine critics started work in the 2000s, with some being loyal to one magazine. As well as being loyal writers for *Empire* since the early 2000s, Chris Hewitt and Helen O’Hara are also regular features of *Empire* content such as *The Empire Film Podcast*. While this podcast is primarily hosted by the pair, their weekly ‘assortment of irreverent, film-related chat, as well as interviews with Hollywood's best and brightest’ (Planet Radio, 2021) frequently features the input of other *Empire* film journalists such as Simon Nugent and Terri White imitating it as a high production value venture that is important to their identity.



Figure 31 Film Critic Review Study: The Chronological Development of British film Criticism (2020)

Simon Brew is another individual who regularly uses podcasting as part of his work but was prolific for his work for blog and news website *Den of Geek* which he edited and founded. While his current venture with *Film Stories* is a magazine and podcast operate on a smaller scale. In a sense “*Film Stories with Simon Brew*”, the partner podcast to the magazine, represents how this venture is much more focused on film journalism and film production stories as it looks ‘to dig into the stories behind popular movies’ (Apple, 2020) as opposed to a typical commercial podcast like *The Empire Film Podcast*. In another sense therefore, these individuals also show how different platforms, created by contemporary

technology, can appease personal and professional aims and objectives, showing that the benefits of using different platforms is being realised by newsbrands and magazine outlets alongside online outlets and writers.

As written printing press newsbrand journalism in Britain has a long history, journalists writing for those brands are prolific in their own right to a captive audience. Included in this popularity are the film critics who write for these brands and establishments and cooperate in other forms of media, with many examples showing frequent cooperation with the BBC and the audiovisual platforms they provide. In this case, Mark Kermode is arguably the most prolific film critic in the UK, as while Kermode has sustained an individual reputation as a critic for *The Observer* from 1993-present, a newsbrand associated with *The Guardian*, and has been a constant feature in the film related output of BBC audiovisual media. For most of this span also Kermode and Simon Mayo have hosted the BBC's flagship radio programme *Kermode and Mayo's Film Review* which also features other film critics who co-exist within the British written film journalism spectrum.

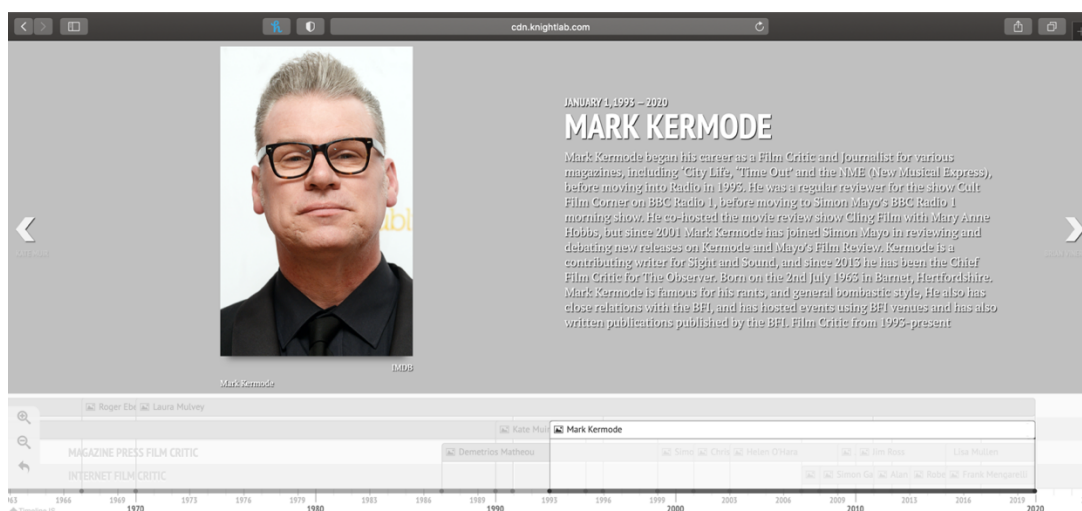


Figure 32 Film Critic Review Study: The Chronological Development of British film Criticism (2020)

While mainly being a part of BBC radio, Kermode has produced and hosted film centric feature documentaries, an example being *The Fear of God: 25 Years of The Exorcist* (1998),

and film analytical programmes for the BBC, such as *Mark Kermode's Secrets of Cinema* which deconstructs the tropes and tendencies of popular film genres using filmic examples. While Kermode is the most commercially seen BBC related film critic, journalists like Ali Plumb and Clarisse Loughrey are also supported by various BBC platforms.

Clarisse Loughrey in this sense also exists as a substitute film critic for *Kermode and Mayo's Film Review* and shows a similar sense of involvement with *BBC* film journalism coverage. Even so, she has instead leaned into radio programming for the *BBC*, as her hosting of solo specialist radio shows around World Cinema on *BBC Radio 3* and her involvement with current Radio 1 film critic Ali Plumb, and his *BBC Radio 1 extra* podcast *Screen Time* (2016-present), have demonstrated. In contrast, Loughrey has a freelance centric history with online sites like *Vice* and *Little White Lies*, before moving into *The Independent* in the 2010s where she became the Chief Film Critic in 2017. As a collective therefore, these examples show an active and constant effort by the *BBC* to promote film centric content by using credible critics and experts to make their programming attractive to different target audiences, on different media platforms. In this sense, it helps build the status and presence of both the *BBC* and the critics in question, showing an active and successful use of contemporary technology by both parties for mutual benefit.

Counterculture of Participatory Media

In an overall sense contemporary technology has always impacted British film journalism, due to the close relations it has to entertainment journalism and media, but contemporary technology of the time has not encouraged participation and the passionate film centric community in the same way as it has today. While film journalists have always

had significant reputations within the space of British film journalism, and overall screen media culture, different facets of participatory media encourage a strong sense of discussion and debate amongst readers. Social media platforms, like *Facebook* for example, allow for a near infinite amount of film news and criticism material to be shared and debated about amongst users in community groups, which has led to more ways for the public to be their own film critic. More so, specific social and participatory media sites like *Letterboxd* take this idea further by being built specifically for film reviewing and sharing. In forecasting this shift in culture back in 2013 Ben Kenigsberg, the film Editor from Time Out, cited that ‘There's no question that the Web and, more recently, Twitter have made it easier to share opinions’ (Porton *et al*, 2013, p.36), with the survey sample proving his early forecasting of the effect of social media on film conversation correct.

In question 10, one participant further highlights this point of accessibility poignantly as they explained that ‘in the growing internet world where putting out content is so accessible there is an element of dilution or over saturation’. (No. 115), showing that users are already concerned about an over-saturation of film journalism leading to alienated readers and uninterested audiences. In elaborating how audiences are being affected by that influx, it does spotlight concerning risks, but also emphasises another factor, in that to make this journalism engaging more and more journalism will have to become either accessible, impartial or audiovisual. In tandem, another participant stated that websites, such as *Letterboxd* and *IMDb*, pose a risk to professional film criticism due to how the platforms democratise film criticism, to the extent that it is becoming a ‘dying artform’ (No. 124, see **Appendix A** for full quote). In this sense, this shows that new tools and ways of consumption are struggling to integrate with film journalism audiences in Britain in a popular fashion by

highlighting that the increased sense of active participation and accessibility could also affect the credibility and popularity of professional film critics as well.

While the impact of contemporary technology is an evolving debate, the key positive of this change in this current screen and media culture setting is that it has made it more capable for independent film journalism to exist in this area, and potentially gain a following through appropriate platform usage. Although the key negative in return is that the standard of coverage is self-dependent, as Michael Koresky, the editor of online based film magazine *Reverse Shot*, reasoned that a lack of editorial control impacts the quality of this journalism as he underlined that ‘The relationship between critic and editor is an important part of the writing process, and its absence is keenly felt almost across the board’ (Porton *et al*, 2013, p.38), showing this relationship as even more crucial in this medium of journalism because of the quality control factor required. Imitating that while these outlets can be more attractive, engaging, and diverse to help them stand out in oversaturated markets their offerings, and in this case writings, ultimately need to hold a sense of harmony, style and quality.

In the context of looking at how contemporary technology has affected areas such as film industry, distribution and journalism, the impact of contemporary technology begins to become more obvious. In the context of the British film industry, research interviews and the emergence of helpful online tools have shown signs of how that change can be seen and perceived. Whereas contemporary technology has helped filmmaking work and festivals to gain more exposure through the tools and avenues it has allowed them to use. Finally, as articulated, the effect of contemporary technology has affected the landscape of journalism, as multimedia and participatory media platforms are becoming popular ways of consumption in the journalism landscape. However, each area shows there are still inherent risks involved.

5. Conclusion

In reference to the definition of technology that this research has followed, production, distribution and journalism in the context of British screen and media culture has experienced change caused by the application and development of digital methods, technical hardware and scientific knowledge. In this respect also, the research contributing to the total project has been vast, due to the lofty ambitions of its aims. It was essentially realised by the flexibility of the methodology and research methods used, with the complexities of undertaking this thesis within the COVID-19 pandemic, and the boundaries put in place by being a masters submission, showing that the choice of methodologies were especially prominent as a result. In this case, it gave the project unique strengths, but weaknesses to consider as well.

The choice to research the sphere of British film production with a qualitative interview analysis for instance was strong. In this respect, remote interviewing turned out to be a more convenient and safe method, with the style of their execution giving me a great account of the context they were taken in, but a misstep in the use of this method is that all questions were based around the same constructs rather than constructs more relevant to their job roles which could have generated more valuable data. the use of embedded research in distribution was advantageous in that it utilised a more personal, motivated viewpoint, to explain the impact of technology on this sector of British screen and media culture, whereas it was disadvantageous because the research and findings are only relevant in the context they have been set in by the researcher. Ultimately though, in using these methods to construct the foundations for research, the ethical implications of the choices and actions undertaken was considered, although if the process was repeated more attention would have been given to the consequences of those actions, and the repercussions they could have on the quality of the

overall data collection. These digital-centric benefits extended into research relating to British film journalism also. The use of a stratified sampling process, over random sampling, and specialist survey creator for example gave a great general awareness of audience outreach, which allowed the context of their answers to be clearer and well explained. In equal measure however, while a benefit in the view of confidentiality protection, the choice to have all participants be anonymous, and to not track how participants found the survey, harmed the reliability of the data collected. In reflection, this inability to track their digital footprint was a hindrance because bias answers were harder to identify but was taken due to deadlines and time constraints. Given the nature of the survey's distribution this would have required more time to implement into the research plan for this area and would be a great area of improvement for the future use of this method as well.

However, this application, in some cases, has not withheld a deliberate intent to change all arenas of concern, as the resulting research and data showed that the impact of contemporary technology in these three arenas have their own depending variables. For instance, the impact of contemporary technology in the British film industry is based in the willingness of the independent UK production community to change their ideas about technology use in the actual production process, and whether the use of such tools is viable for individual projects. Interview data reflected this as Interviewee 2 (the 2D VFX Artist) emphasised it can be necessary to keep up with the latest technology developments that can help parts of post-production, although no creative talked about the use of any pre-production software that was showcased by various *YouTube* filmmakers. While leading innovators in UK virtual production highlighted the significant uptake of virtual production, they have in turn explained the limitations that this new type of production still has to overcome. In this sense, it is therefore still considered an idea for filmmakers to use software in their pre-

production approach as neither type of resource is not perceived as essential yet. On a small scale such software aims to cover technical areas that can help to create a sophisticated pre-visualisation approach which a filmmaker may be skilled in, whereas the virtual production approach will not always be required in planning big scale productions, even while its utility has provided a lifeline for COVID-19 stricken productions, though it is forecasted that it will provide more support for the wider screen industry as it evolves. So while post-production technology largely remains to be the most important area of contemporary technology development, it is time to further acknowledge the capabilities of accessible pre-production technology and the ways in which they can be helpful for those who do not have a natural visually creative skillset, something which organisations and the industry will also encourage as well with considering how the boost of technology increases levels of accessibility for different skillsets, which could become more clear in the developing years. While the *BFI* is still the leading organisation that promotes the national industry, other charter supported organisations like *ScreenSkills* will become more prominent as the British film industry continues to grow, develop and encourage more technological engagement. On the other hand, the educational institutions of the UK creative industries, such as *Raindance*, *The National Youth Film Academy* and *National Film and Television School*, need to become more integrated with this engagement and adapt their teaching to the new technologies opening up new opportunities in screen media and culture. Resulting in a very exciting time for the industry as a whole.

As for the impact of contemporary technologies on forms of film distribution, in a British setting, this arena was found to be influenced by both filmmakers and audience attitudes. Much like British film journalism, the impact of digital methods on distribution is forcing screen culture and screen industries to move onto new forms of exhibition and

distribution, which is impacting the festival and cinema landscape especially. In contrast this state of evolution is allowing audiences to prefer cinema screenings or to wait for it to be streaming on demand, or to attend film festivals or watch their programming from home. But in this case public favouritism is leaning towards these new digital forms due to their convenience and value, while these forms of exhibition still largely remain in their traditional, experience-based form and thus still have a place and purpose for filmmakers and as a particular audience preference. However, in measuring technology's impact on this sphere with the ascendancy of streaming and digitisation, it was clear that the full influence of Contemporary technology is being recognised in the present, and that the impact of COVID-19 has unexpectedly accelerated the use of contemporary technology in this area. In another sense, filmmakers now have an open choice on how and where their filmmaking work can be exhibited, whether that would be through the diverse UK film festival system, studio representation or self-distribution. In each case contemporary technology has positively encouraged filmmakers to explore the variety of options available to them in those areas.

Finally, the impact of contemporary technology on film journalism in a British context is dependent on how they react to the work of writing personalities and to the work of the organisations that they want to follow. In measuring these attitudes, survey responses showed a significant amount of popularity in the newer digital mediums on which film journalism can be consumed, with other sets of data indicating that the popularity of these forms is based on the focus of being entertaining and engaging with the form, presentation, and content. In the space of British film journalism therefore, the traditional and longstanding newspapers and magazines in the UK have found it difficult to adapt to an online space. If that knock on effect continues to grow, it is viable to anticipate an increased rise in the

popularity of audiovisual film journalism as screen and media culture continues this popularisation through the consumption of podcasting and *YouTube* especially. Whether it is well received or not, if the journalism space continues to be digitised then ways will have to be found to make it financially viable and secure as a profession.

Overall, the relationship between screen media, screen culture and modern technology is deepening and changing, although the progress of change in these relative arenas are at different stages and still facing resistance. While this relationship is indeed helping to upscale the capabilities of the British film industry, the ways of film distribution, and British film journalism, technology is also becoming more pervasive in these arenas, now at an accelerated rate due to drastic changes caused by the pandemic. As a result, these digital methods and technical hardware have had an impact on film related spheres in Britain, as one perspective shows how it is helping these mentioned areas to evolve into hopeful, potential fulfilling sectors by boosting industry and participation. While another perspective foretells how this continued digitisation is instead creating a bigger excess of, filmmakers, filmmaking work, and film journalists. In balance, this evolving relationship is questioning the systemic traditions that exist within each area. In some senses, it does intend to change industry craft, to the extent where its new prospects imitates that those traditions within screen and media culture, are becoming outdated. Alternatively, it proposes that these new ways of thinking and prospects can bring considered and beneficial change to screen and media culture by increasing the opportunity for industry and participation, to a point where the image of British screen and media culture has been seen as being more open and welcome than ever before.

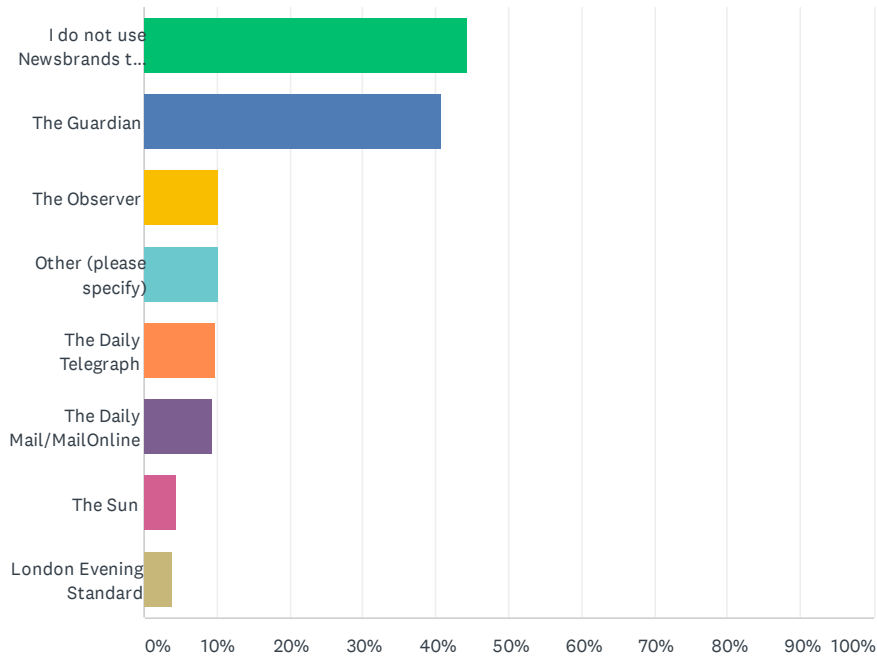
Appendix A

This appendix contains the results of “*British Film Journalism Coverage Survey*”.

The ten-question survey was constructed and distributed to various social media groups through the online tool *SurveyMonkey*, and questioned various participants about what platforms they use to access British film journalism, i.e., newspaper press, magazine press or digital press. The survey additionally asked about whether participants preferred a platform for this coverage, and about if they preferred to follow British film journalism coverage, before asking about if they subscribe to a specific newspaper, magazine or otherwise.

Q1 Which Newsbrands do you use to to access any form of British Film Journalism? (print and digital)

Answered: 223 Skipped: 1



ANSWER CHOICES	RESPONSES	
I do not use Newsbrands to access British Film Journalism	44.39%	99
The Guardian	40.81%	91
The Observer	10.31%	23
Other (please specify)	10.31%	23
The Daily Telegraph	9.87%	22
The Daily Mail/MailOnline	9.42%	21
The Sun	4.48%	10
London Evening Standard	4.04%	9
Total Respondents: 223		

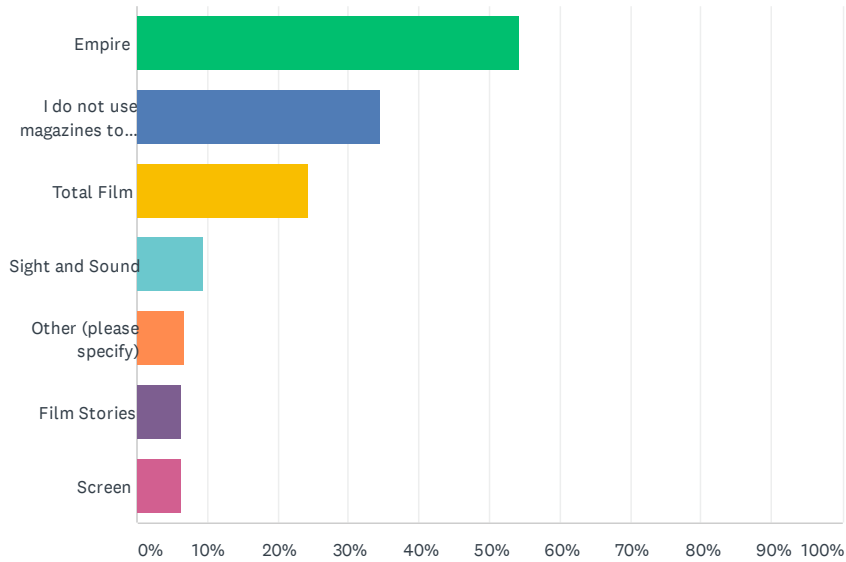
British Film Journalism Coverage Survey

SurveyMonkey

#	OTHER (PLEASE SPECIFY)	DATE
1	BBC news	6/28/2020 10:29 PM
2	The 'i' newspaper, Sunday Times	6/28/2020 3:27 PM
3	The Independent	6/24/2020 3:26 PM
4	Independent (print), BBC (digital)	6/24/2020 9:56 AM
5	Empire Magazine, Total Film	6/22/2020 6:55 PM
6	Prima	6/19/2020 9:23 PM
7	Empire Magazine, Total Film Magazine, SFX Magazine	6/19/2020 5:32 PM
8	The Times	6/19/2020 10:32 AM
9	The Times	6/18/2020 11:03 AM
10	Times	6/17/2020 1:46 PM
11	Empire Magazine	6/17/2020 1:43 PM
12	The Times, Independent	6/17/2020 1:56 AM
13	BBC News	6/17/2020 12:53 AM
14	Mirror	6/16/2020 4:52 PM
15	The Times, BBC News Channel Film Review	6/16/2020 8:47 AM
16	Metro	6/15/2020 4:06 PM
17	The Independent	6/14/2020 12:24 PM
18	Sunday Times Culture Section	6/12/2020 10:18 AM
19	The Times	6/12/2020 9:41 AM
20	Kent on line. Hasting and Bexhill observer	6/12/2020 8:15 AM
21	The i, the Mirror and Metro	6/11/2020 8:36 PM
22	Broadcast magazine	6/11/2020 2:48 PM
23	Mirror	6/11/2020 10:22 AM

Q2 Which of these Magazines do you use to access any form of British Film Journalism? (print and digital)

Answered: 223 Skipped: 1



ANSWER CHOICES	RESPONSES	
Empire	54.26%	121
I do not use magazines to access British Film Journalism	34.53%	77
Total Film	24.22%	54
Sight and Sound	9.42%	21
Other (please specify)	6.73%	15
Film Stories	6.28%	14
Screen	6.28%	14
Total Respondents: 223		

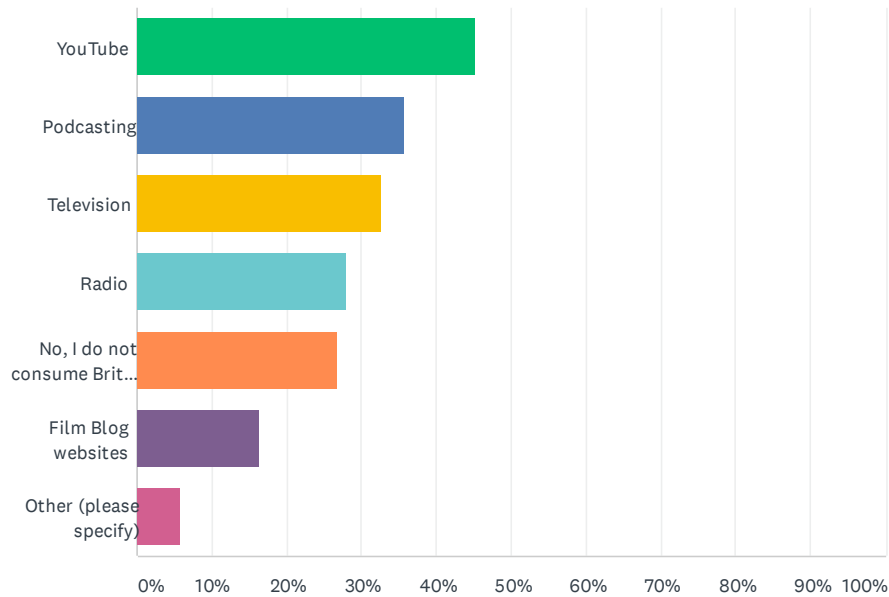
British Film Journalism Coverage Survey

SurveyMonkey

#	OTHER (PLEASE SPECIFY)	DATE
1	When I lived in the UK, I had an Empire subscription and also bought Total Film. In NZ, the price of Empire is so high I only buy it occasionally.	6/29/2020 9:24 AM
2	Little White Lies	6/24/2020 3:26 PM
3	Little White Lies	6/23/2020 8:10 PM
4	Cosmopolitan	6/22/2020 6:52 PM
5	Little white lies	6/17/2020 4:41 PM
6	Darkside magazine	6/17/2020 1:56 AM
7	I use to be an avid Total Film and Empire reader now I settle with just following them on FB reading some articles they put up there	6/16/2020 4:58 PM
8	Sci Fi Now, Sci Fi	6/15/2020 9:17 PM
9	Little White Lies	6/15/2020 1:28 PM
10	Little White Lies	6/15/2020 1:23 PM
11	The Dark Side, Empire and Total Film occasionally	6/14/2020 3:26 PM
12	IMDB	6/14/2020 6:54 AM
13	Variety, Hollywood Reporter	6/12/2020 3:24 PM
14	Uncut	6/11/2020 8:36 PM
15	SFX	6/11/2020 10:22 AM

Q3 Do you access British Film Journalism on any of these selected platforms?

Answered: 221 Skipped: 3



ANSWER CHOICES	RESPONSES	
YouTube	45.25%	100
Podcasting	35.75%	79
Television	32.58%	72
Radio	28.05%	62
No, I do not consume British Film Journalism on any of these platforms	26.70%	59
Film Blog websites	16.29%	36
Other (please specify)	5.88%	13
Total Respondents: 221		

British Film Journalism Coverage Survey

SurveyMonkey

#	OTHER (PLEASE SPECIFY)	DATE
1	Empire webpage and occasionally Screenrant, IMDB, BBC and others	6/29/2020 9:24 AM
2	denofgeek.com	6/21/2020 2:22 AM
3	Umm not sure what the question meant.	6/20/2020 11:30 PM
4	IMDb	6/20/2020 11:28 AM
5	BBC News The Film Review with Mark Kermode.,RBDigital app	6/19/2020 5:32 PM
6	people send me links on WhatsApp.. some of them I'd say are examples of British Film Journalism (I'm not totally sure what you mean by British Film Journalism but guess it's journalism that has film associated - as in Guardian/Observer. I haven't been aware of the 'brand'.	6/19/2020 5:01 PM
7	Facebook	6/19/2020 2:56 AM
8	Social media	6/17/2020 6:28 PM
9	io9	6/15/2020 9:38 PM
10	Facebook	6/15/2020 10:45 AM
11	Rotten Tomatoes	6/12/2020 7:35 PM
12	Facebook	6/11/2020 11:56 PM
13	Facebook feed	6/11/2020 2:48 PM

Q4 If 'yes' to any of the answers on question 3, please specify what shows or websites you visit to access British Film Journalism?

Answered: 131 Skipped: 93

British Film Journalism Coverage Survey

SurveyMonkey

#	RESPONSES	DATE
1	Empire webpage and occasionally Screenrant, IMDB, BBC and others (including quite a few on youtube).	6/29/2020 9:24 AM
2	Mark kermode	6/28/2020 8:15 PM
3	Kermode and Mayo's film review	6/28/2020 8:13 PM
4	Projection Booth podcast Oliver Harper Retrospective Reviews on Youtube	6/28/2020 6:04 PM
5	Kermode and Mayo	6/28/2020 3:46 PM
6	Kermode and Mayo on 5 live radio plus the tv show they have been doing. Radio 4, specialised shows or sections on shows like Front Row.	6/28/2020 3:27 PM
7	Mark Kermode's film review. Also other film reviews on Radio 4 Frontrow.	6/28/2020 2:26 PM
8	castbox app	6/28/2020 12:00 AM
9	Kermode and Mayo Film Review	6/27/2020 6:15 PM
10	IMDB , Empire online. Kermodeanmayo on you tube.	6/27/2020 3:01 AM
11	Mayo and kermode	6/26/2020 3:19 PM
12	Den of geek	6/26/2020 9:49 AM
13	lo9	6/26/2020 9:22 AM
14	Film 4	6/26/2020 5:28 AM
15	Mark Kermode Premiumbeat by shutterstock Cooke Optics TV	6/25/2020 4:31 PM
16	Mainly adverts for new movies rather than a specific show not there is no Barry Norman or Jonathon Ross	6/25/2020 2:26 PM
17	Kermode and mayo YouTube channel	6/25/2020 12:32 PM
18	The Empire Film Podcast	6/25/2020 12:00 PM
19	Empire Podcast	6/24/2020 11:05 PM
20	Podcast - Not Having It All, Kermode on Film, Truth & Movies: A Little White Lies podcast, BBC4 The Film Programme	6/24/2020 3:26 PM
21	Mark Kermode. The film programme on Radio 4	6/24/2020 2:28 PM
22	Bfi, film shows on bbc	6/24/2020 10:41 AM
23	I read friends' blogs on films and television. I like to hear opinions from my peers and from people with similar tastes and interests.	6/24/2020 10:37 AM
24	Kermode on Film - podcast Jack Howard, Sammy Paul and other YouTube videos that come up when I search about a film.	6/24/2020 9:56 AM
25	Empire Kermode and Mayo Film Review both podcast and live broadcast depending on the week	6/23/2020 9:01 PM
26	Nerdwriter Jon Campea Show You Must Remember This	6/23/2020 8:10 PM
27	BBC Podcasts, radio and TV, such as Mark Kermode's shows. Various youtube channels of blogs, no specific one.	6/23/2020 12:30 PM
28	I will sometimes catch reviews on bbc news 24, and I often find reviews of films on youtube through adverts to me, but I don't follow any in particular.	6/23/2020 11:49 AM
29	Looper	6/23/2020 11:22 AM
30	Mark Kamode BBC news	6/23/2020 9:39 AM
31	Individual youtube videos TV news reports	6/22/2020 6:52 PM
32	Cinemassacre	6/21/2020 11:06 PM

British Film Journalism Coverage Survey

SurveyMonkey

33	denofgeek.com	6/21/2020 2:22 AM
34	Wittertainment and Live BFI Mk3d and also lockdown Mk3d	6/20/2020 11:30 PM
35	IMDb and Mark Kermode on TV	6/20/2020 11:28 AM
36	Empire podcast, previously Screen Junkies, indie wire, kermode and Mayo, the film review with mark kermode	6/20/2020 10:07 AM
37	Wittertainment	6/19/2020 9:23 PM
38	Mark Kermode with Simon Mayo Empire online Imdb	6/19/2020 7:54 PM
39	RBDigital Free latest Empire and total film magazine app with library account.	6/19/2020 5:32 PM
40	Kermode and mayo podcast Empire magazine podcast The film programme on radio 4	6/19/2020 1:59 PM
41	The Empire Podcast	6/19/2020 12:51 PM
42	Kermode and Mayo (Wittertainment)	6/19/2020 10:32 AM
43	Access on the Channel 5 network. Pop-ups on facebook, because of actors, actresses & genres that I like	6/19/2020 2:56 AM
44	Kermode and Mayo podcast The bbc Film programme till it ended Old reviews on YouTube	6/19/2020 12:45 AM
45	Kermode and Mayo	6/18/2020 9:13 PM
46	Scala Marc Cormode	6/18/2020 6:24 PM
47	The weekly planet podcast. Though they talk about film from all over the world and they're Australian. Graham Norton show is probably one of the best TV shows for films news whilst getting info about future films actors have signed on to. There are segments on the radio where directors/composers/producers and actors go on to talk about the behind the scenes of the film industry and how things are made.	6/18/2020 2:45 PM
48	90-second film festival, Ghiblioteque	6/18/2020 2:08 PM
49	Kermode and Mayo Film Show podcast	6/18/2020 11:16 AM
50	Twitter	6/17/2020 6:28 PM
51	Kermode and Mayo film podcast Empire podcast	6/17/2020 5:21 PM
52	Big picture podcast	6/17/2020 4:41 PM
53	Kermode and Mayo	6/17/2020 1:16 PM
54	Podcast called The Weekly Planet Twitter and other social media channels for news Reddit for Film journalism and news	6/17/2020 1:12 PM
55	Kermode and Mayo	6/17/2020 11:51 AM
56	I am a huge Mark Kermode fan and so i listen to him and Simon Mayo on their radio 5 program and a lot of the snippets put up on their Youtube page. Along with random sights i visit during my Youtube rounds Severin films official.The evolution of horror podcast.	6/17/2020 1:56 AM
57	Wittertainment podcast & BBC Radio 5 Live. Twitter	6/16/2020 8:27 PM
58	BBC 4's Mark Kermode 'Secrets of Cinema' & Directors series	6/16/2020 6:53 PM
59	YouTube.com	6/16/2020 6:15 PM
60	Mark Kermode.	6/16/2020 4:52 PM
61	Just random channels and sites.	6/16/2020 4:00 PM
62	I can't name any off the top of my head but I get a lot of them suggested through the YouTube algorithm.	6/16/2020 11:15 AM
63	Mark Kermode. What Culture. Mr Sunday Movies	6/16/2020 10:57 AM
64	The empire podcast Kermode and mayo film review Kermode and Mayo home entertainment show	6/16/2020 10:12 AM

British Film Journalism Coverage Survey

SurveyMonkey

65	None in particular. Programmes that would be on or videos I'm led to by watching other ones	6/16/2020 9:36 AM
66	Empire podcast and website. (I also use and American site)	6/16/2020 9:22 AM
67	BBC News Channel Film Review with Mark Kermode	6/16/2020 8:47 AM
68	Empire Movies podcast Kermode & Mayo	6/16/2020 8:08 AM
69	Kermode and Mayo wittertainment podcast and their TV show, BBC News film review and watch trailers on YouTube.	6/16/2020 7:58 AM
70	Empire Mark kermode	6/15/2020 10:44 PM
71	Empire Online, Den Of Geek, Screen Rant	6/15/2020 10:33 PM
72	Stulovesfilm.com Variety Empireonline	6/15/2020 9:54 PM
73	I watch review clips and listen to the odd film related podcast. Usually BBC or YouTubers with no company stance	6/15/2020 9:42 PM
74	WhatCulture, IMDB, io9.com	6/15/2020 9:38 PM
75	What Culture on YouTube, Mark Kermode on BBC News	6/15/2020 9:17 PM
76	Empire online.	6/15/2020 6:48 PM
77	Mr H Reviews; What Culture; The Midnight Screening; Looper; Carlisle Cult Cinema Club; kernodeandmayo	6/15/2020 6:08 PM
78	Empire magazine website	6/15/2020 4:06 PM
79	Whatculture, empireonline, rottentomatoes, imdb, screenrant	6/15/2020 3:31 PM
80	I would do it more passively than seek it out. Often it's in my news feed online or on tv and radio coincidentally and my ears prick up	6/15/2020 2:22 PM
81	Kermode and Mayo podcast A24 podcast Front Row	6/15/2020 1:58 PM
82	Any that looks good on youtube	6/15/2020 1:41 PM
83	The Empire Podcast, Little White Lies, Hey U Guys,	6/15/2020 1:23 PM
84	Empire podcast, pilot tv podcast,	6/15/2020 1:04 PM
85	BBC website, Kermode and Mayo podcast, radio and tv show, Rihanna dhillon on 6music, guardian website	6/15/2020 12:25 PM
86	BBC news Film review, R4 Film review. Random Youtube and blogs	6/15/2020 12:01 PM
87	Empire. Looper	6/15/2020 11:56 AM
88	Empire, empire podcast, BBC Wittertainment (all forms), Soundtracking podcast, YouTube. Also occasional podcasts from cinema chains eg Curzon film podcast etc	6/15/2020 11:56 AM
89	Empire Podcast YouTube	6/15/2020 11:41 AM
90	Empire podcast, Mark Kermode, Kermode and Mayo	6/15/2020 11:36 AM
91	Clash of the Titles Podcast, Fatman Beyond Podcast, Film Review on BBC News. Various Twitter/YouTube accounts.	6/15/2020 11:32 AM
92	Kermode and Mayo's Film Show Radio 4 cinema Show The Guardian Website BFI	6/15/2020 10:26 AM
93	Just search for information on what I am looking for.	6/14/2020 3:26 PM
94	Evolution of Horror, BBC, Den of Geek, Film Stories	6/14/2020 12:24 PM
95	BBC Radio 5 live podcasts and radio Wittertainment and Ali Plumb links off Rottentomatoes to youtube	6/13/2020 3:42 PM
96	Screen Junkies, Dan Murrell, Chris Stuckmann, Jeremy Jahns	6/13/2020 1:25 PM
97	Mark Kermode and Simon Mayo	6/13/2020 7:30 AM

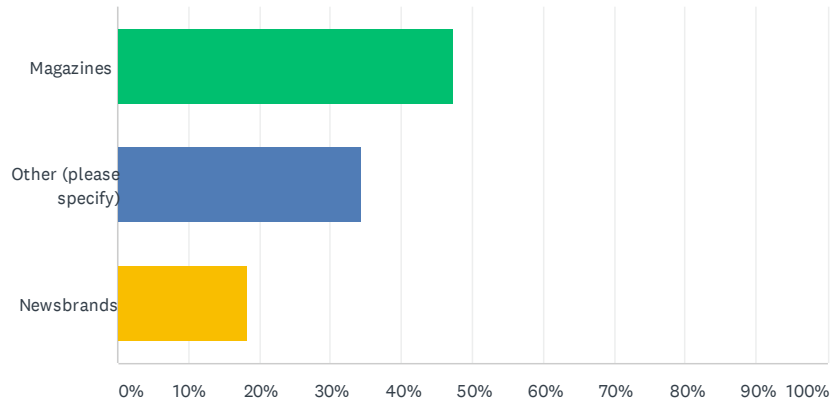
British Film Journalism Coverage Survey

SurveyMonkey

98	BFI Kermod & Mayo Film Review Kermod on Film Film Stories Podcast	6/12/2020 10:12 PM
99	Youtube reviews of a film or how the film was made/ interviews by actors in the film.	6/12/2020 9:01 PM
100	Rotten tomatoes	6/12/2020 7:35 PM
101	Kermod and Mayo's film review	6/12/2020 5:30 PM
102	BFI podcasts, review websites, Mark Kermod's TV program and Youtube videos	6/12/2020 3:24 PM
103	Mainly YouTube	6/12/2020 2:21 PM
104	BBC radio 4	6/12/2020 11:08 AM
105	Sight & Sound YouTube channel BFI YouTube channel various others!	6/12/2020 10:59 AM
106	Radio 4	6/12/2020 10:47 AM
107	Peter Bradshaw, Mark Kermod, Robbie Collin	6/12/2020 10:18 AM
108	Louis Theroux. Stacey Dooley. Panorama etc	6/12/2020 8:15 AM
109	random	6/12/2020 3:50 AM
110	Kermod and Mayo, and the Weekly Planet podcast.	6/11/2020 11:56 PM
111	General advertising on mainstream tv, Radio 5 broadcasting including Mark Kermod and Simon Mayo and youtube often through fb coverage :)	6/11/2020 10:53 PM
112	BBC or ITV news and BBC radio 2	6/11/2020 9:34 PM
113	Kermod & Mayo	6/11/2020 9:33 PM
114	Heart Radio, BBC	6/11/2020 9:15 PM
115	British film institute	6/11/2020 9:12 PM
116	BFI, BBC, TikTok, various independent creators and journalists	6/11/2020 9:04 PM
117	Kermod and mayo	6/11/2020 8:56 PM
118	Tv - mark kermod, graham norton , The One show Radio 2	6/11/2020 8:43 PM
119	Kermod & Mayo Film Review (Radio 5 Live) and The Film Review (BBC News Channel), also Kermod On Film Podcast.	6/11/2020 8:36 PM
120	Nothing specific. Just random searches depending on what I'm looking for	6/11/2020 8:29 PM
121	The BBC news	6/11/2020 8:26 PM
122	BBC Radio 1	6/11/2020 1:27 PM
123	Mainly film trailers	6/11/2020 1:03 PM
124	Rotten Tomatoes	6/11/2020 12:35 PM
125	Mark Kermod & Radio 2	6/11/2020 12:19 PM
126	Kermod and Mayo's film programme and The Film Programme on Radio 4.	6/11/2020 12:17 PM
127	Kermod and Mayo's Film Review The Film Programme Kermod on Film Empire Podcast	6/11/2020 11:58 AM
128	Essential films & Chris Stuckmann (YouTube)	6/11/2020 10:47 AM
129	empire	6/11/2020 10:45 AM
130	Kermod & Mayo's film review	6/11/2020 10:37 AM
131	Kermod & Mayo on various platforms	6/11/2020 10:22 AM

Q5 Do you prefer the coverage of British Film Journalism by...

Answered: 224 Skipped: 0



ANSWER CHOICES	RESPONSES	
Magazines	47.32%	106
Other (please specify)	34.38%	77
Newsbrands	18.30%	41
TOTAL		224

British Film Journalism Coverage Survey

SurveyMonkey

#	OTHER (PLEASE SPECIFY)	DATE
1	Radio	6/28/2020 3:46 PM
2	All	6/28/2020 3:27 PM
3	Friends on Twitter	6/26/2020 5:28 AM
4	Online	6/25/2020 4:31 PM
5	No	6/25/2020 12:33 PM
6	YouTube videos	6/25/2020 12:32 PM
7	Independent reviews from varying sources/persuasions	6/25/2020 10:24 AM
8	Both?	6/24/2020 3:26 PM
9	Podcasts and radio/tv	6/24/2020 2:28 PM
10	Youtube	6/24/2020 12:58 PM
11	Youtube	6/24/2020 9:56 AM
12	I prefer neither specifically	6/23/2020 8:10 PM
13	Youtube	6/23/2020 11:22 AM
14	Websites	6/21/2020 2:22 AM
15	People who know what they are talking about	6/20/2020 11:30 PM
16	Facebook	6/20/2020 11:27 PM
17	Radio	6/19/2020 9:23 PM
18	Podcasts and radio	6/19/2020 1:59 PM
19	No preference	6/19/2020 10:32 AM
20	Podcasts	6/19/2020 12:45 AM
21	Podcasts	6/18/2020 9:13 PM
22	Both	6/18/2020 2:45 PM
23	I dont prefer any	6/18/2020 11:19 AM
24	Podcast / radio show	6/18/2020 11:16 AM
25	Podcast, Kermode and Mayo	6/17/2020 1:16 PM
26	online	6/17/2020 1:12 PM
27	Online discussion and forums	6/17/2020 11:51 AM
28	Podcasts	6/17/2020 12:53 AM
29	Don't really access the other two so online in whatever form	6/16/2020 8:27 PM
30	Facebook following	6/16/2020 4:58 PM
31	internet	6/16/2020 1:04 PM
32	Online independant journalists	6/16/2020 11:15 AM
33	YouTube channels	6/16/2020 10:57 AM
34	Independent critics via YouTube and Podcasts	6/16/2020 10:56 AM
35	Either online or through podcasts	6/16/2020 7:58 AM
36	Internet	6/15/2020 10:33 PM
37	Prefer online and digital	6/15/2020 9:42 PM

British Film Journalism Coverage Survey

SurveyMonkey

38	Online	6/15/2020 5:00 PM
39	Media coverage such as GMB	6/15/2020 3:55 PM
40	Social media	6/15/2020 3:31 PM
41	On line forums	6/15/2020 2:32 PM
42	YouTube	6/15/2020 2:22 PM
43	Podcasts/radio	6/15/2020 1:58 PM
44	Internet	6/15/2020 12:50 PM
45	Websites	6/15/2020 11:43 AM
46	Podcasts	6/15/2020 11:36 AM
47	Podcasts	6/15/2020 11:32 AM
48	Probably YouTube	6/15/2020 10:52 AM
49	Just general stuff on Facebook	6/15/2020 10:45 AM
50	The Dark Side and various on-line.	6/14/2020 3:26 PM
51	LinkedIn	6/14/2020 6:54 AM
52	I access mostly digital media	6/13/2020 3:42 PM
53	Youtube	6/12/2020 9:01 PM
54	Wittertainment	6/12/2020 5:30 PM
55	YouTube	6/12/2020 2:21 PM
56	Radio	6/12/2020 11:08 AM
57	Journals - online and print	6/12/2020 10:59 AM
58	Indépendant art sources	6/12/2020 10:47 AM
59	Podcasts and blogs. Bradshaw, Kermode etc.	6/12/2020 10:18 AM
60	Tv	6/12/2020 8:15 AM
61	youtube	6/12/2020 3:50 AM
62	TV	6/12/2020 1:18 AM
63	Podcasts	6/11/2020 11:56 PM
64	Newspapers	6/11/2020 10:39 PM
65	Apple news selection	6/11/2020 9:34 PM
66	tv	6/11/2020 9:15 PM
67	Online	6/11/2020 9:04 PM
68	I don't not follow	6/11/2020 8:49 PM
69	Tv	6/11/2020 8:43 PM
70	Radio	6/11/2020 8:26 PM
71	Videos	6/11/2020 7:20 PM
72	Podcasts and tv presenters	6/11/2020 2:48 PM
73	Video	6/11/2020 1:27 PM
74	TV	6/11/2020 1:03 PM
75	Mark Kermode	6/11/2020 12:19 PM

British Film Journalism Coverage Survey

SurveyMonkey

76	Video (YouTube & TV) or radio/podcasts	6/11/2020 10:47 AM
77	Audio	6/11/2020 10:22 AM

Q6 Please specify why

Answered: 181 Skipped: 43

British Film Journalism Coverage Survey

SurveyMonkey

#	RESPONSES	DATE
1	I've always preferred physical data to virtual.	6/29/2020 9:24 AM
2	More in depth and generally have more balanced reviews	6/28/2020 10:29 PM
3	It's more objective and less political	6/28/2020 8:15 PM
4	More in depth coverage, better layout and photos Coverage of older movies, and directors, not just the latest hits.	6/28/2020 6:04 PM
5	Easier to listen to whilst working	6/28/2020 3:46 PM
6	Like to read a variety of writers , and same with audio media.	6/28/2020 3:27 PM
7	More indepth coverage.	6/28/2020 2:26 PM
8	Habir	6/28/2020 12:00 AM
9	More specialist	6/27/2020 6:15 PM
10	More specific and in depth.	6/27/2020 1:22 PM
11	Magazines are more casual, and film journalism fits better in a magazine because it's talking about art.	6/26/2020 10:35 PM
12	Specialised coverage	6/26/2020 3:19 PM
13	They have more agenda for fact checking and accountability, therefore i trust it more	6/26/2020 2:18 PM
14	More unbiased reviews less po faced and pretentious	6/26/2020 9:49 AM
15	More to the point	6/26/2020 9:22 AM
16	Convenience and I like the coverage offered	6/26/2020 8:44 AM
17	In most cases, I'd rather watch film than read about it. Most media--and nearly zero newsbrands--coverage extends to what I like to watch, or offers few fresh insights. Sight & Sound has been the exception for me, plus it's available at my library.	6/26/2020 5:28 AM
18	Can peruse as and when	6/25/2020 11:31 PM
19	Will watch when on but not actively seek	6/25/2020 6:36 PM
20	like to read reviews from certain journalists	6/25/2020 5:16 PM
21	I like to watch videos on the subject.	6/25/2020 4:31 PM
22	Its available when I want it	6/25/2020 2:26 PM
23	YouTube videos are quick and easy to watch	6/25/2020 12:32 PM
24	more availability online, usually free	6/25/2020 12:00 PM
25	It's convenient as I use the same source to read up on other news as well.	6/25/2020 11:48 AM
26	It's quick and easy to access.	6/25/2020 10:33 AM
27	Its easier to consume	6/25/2020 10:03 AM
28	They offer a more personal look into film and television, whereas in newspapers they're more of a side story and not dedicated the full page on most instances	6/24/2020 11:18 PM
29	The Magazine format gives them a chance to go quite deep into the topic, and intrigue or win-over a reader. I enjoy articles about films I wouldn't normally consider viewing, as they often reveal the passion and thoughts of the makers so vividly that I then watch the movie.	6/24/2020 11:05 PM
30	Reviews and interviews from both mediums are easily accessible via social media, but what's important to me is the quality of the writing, the knowledge of the craft (theoretical and technical), and the interviewees (not highlighting just actors).	6/24/2020 3:26 PM
31	Often the magazines etc are too pretentious and only review films that a small segment of the audience will watch.	6/24/2020 2:28 PM

British Film Journalism Coverage Survey

SurveyMonkey

32	Specific content, lack of advertisement, trusted independent sources, entertaining, unscheduled access.	6/24/2020 12:58 PM
33	Magazine have more scope for creativity. I think it's important to show engaging visual materials with the journalism and reviews and many people won't get to actually watch the film until a later time. As films a visual medium it's always important to consider the medium your reviewing when writing about it and trying to reflect the essence of the product to a specific audience	6/24/2020 10:41 AM
34	Prefer watching someone talk about film as it's more visually and auditorilly interesting.	6/24/2020 9:56 AM
35	News papers have too much of a bias towards certain types of films which make their reviews less reliable and/or subjective	6/23/2020 9:01 PM
36	The Telegraph/Guardian tend towards more traditional criticism and analysis, whilst magazines tend to be more populist and mainstream. That being said, Little White Lies and Sight & Sound bridge the gap between the two effectively.	6/23/2020 8:10 PM
37	I find magazines to be more in-depth with the topic/art, as it is written with this audience member in mind. This could be film magazines or magazines with art and culture sections. As opposed to something broad for everyone to understand.	6/23/2020 12:30 PM
38	I don't tend to buy magazines and newspapers so I get all my things online.	6/23/2020 11:49 AM
39	More visual and quick to access	6/23/2020 11:22 AM
40	I'm a casual observer	6/23/2020 9:39 AM
41	More specific to my interests and less formal	6/22/2020 6:52 PM
42	More focused and detailed	6/22/2020 10:15 AM
43	The internet is too fake. , Story's can be made up in seconds. A prefer a periodical!	6/22/2020 1:36 AM
44	More accurate news/reviews/features	6/21/2020 11:06 PM
45	Magazines are a nice way to consume content	6/21/2020 8:57 AM
46	Appear less influenced by film PR, better comment	6/21/2020 2:22 AM
47	Because they know and can justify what they are saying.	6/20/2020 11:30 PM
48	Convenient	6/20/2020 11:27 PM
49	I like to dip in and out at my own pace.	6/20/2020 11:28 AM
50	Specialised knowledge as opposed to just a page in a larger paper	6/20/2020 10:07 AM
51	Better interviews and more detailed reviews.	6/19/2020 9:23 PM
52	Just prefer to read my Empire magazine. All my news reading is via google news or Twitter	6/19/2020 7:54 PM
53	More in depth	6/19/2020 6:03 PM
54	Better quality,rhiugh sometimes too repetitive or geeky in language used.	6/19/2020 5:32 PM
55	Because I'm reading the Guardian/Observer online every day.. so that's where I see the content.. Hey... how about the BBC? is that not British Film Journalism? (I think I might be missing the branding?)	6/19/2020 5:01 PM
56	I like to hear what the reviewers have to say.	6/19/2020 1:59 PM
57	They tend to have more a love of film and a personality I can get hold of (knowing whether I should take their recomendation)	6/19/2020 12:51 PM
58	Can be quite in-depth sometimes, such as behind the scenes goings on etc	6/19/2020 2:56 AM
59	I listen while I commute	6/19/2020 12:45 AM
60	Opinion	6/18/2020 9:13 PM
61	I like to watch not read	6/18/2020 6:24 PM
62	They cover similar things. A magazine specific to would obviously have more films details but it	6/18/2020 2:45 PM

British Film Journalism Coverage Survey

SurveyMonkey

	depends how Broad topics they talk.	
63	Magazines feel more independent and less biased by politics than newspapers. I'd read them more if they weren't behind paywalls and cost upwards of £5 a month. Sight and sound would be my choice but their reviews continually 'spoil' the film they are reviewing so I avoid them.	6/18/2020 2:08 PM
64	Magazines if they specialise in film because I trust them more and they usually have more to say about a film	6/18/2020 12:16 PM
65	Good coverage	6/18/2020 12:03 PM
66	It fits in easier with my life as I don't have much time to sit down and read.	6/18/2020 11:16 AM
67	I already buy the newspaper and so it is easier to read the reviews in there rather than buying a separate publication	6/18/2020 11:03 AM
68	Trust them more	6/18/2020 1:11 AM
69	In-depth coverage	6/17/2020 8:57 PM
70	Contains a range of expert views in an entertaining format. Covers all bases of reviews, features, interviews, opinion pieces.	6/17/2020 5:21 PM
71	Sight and sound have some incredibly in depth journalism that is very ingerestjbg	6/17/2020 4:41 PM
72	Not a fan of magazines	6/17/2020 1:46 PM
73	Newspaper journalists either don't know what they're talking about or if they are critics they attach some other unrelated thing into the agenda of the movie to mark it down	6/17/2020 1:43 PM
74	Allows more back and forth between readers and writers, as well as allowing discussions to go further on a digital platform.	6/17/2020 1:12 PM
75	For in depth analysis i quite often prefer Newsbrands like Mark Kermode in the Observer and Kevin Maher . For quantity i like the articles in Empire magazine and for specific genre like Horror which i am a huge fan of i like The darkside magazine and Fangoria	6/17/2020 1:56 AM
76	The lack of an edited opinion allows for a more genuine evaluation	6/17/2020 12:53 AM
77	Less snooty	6/16/2020 8:41 PM
78	I have ceased buying print media.	6/16/2020 8:27 PM
79	More in depth in terms of film theory and impartial	6/16/2020 6:53 PM
80	Easier for me to access in the US.	6/16/2020 6:15 PM
81	I enjoy reading magazines a lot. They can pack so much into the pages. It's great!	6/16/2020 4:00 PM
82	convenience.	6/16/2020 1:04 PM
83	Online outlets tend to be much less bias and I find more accurately portray the subject matter.	6/16/2020 11:15 AM
84	Easy to access, I no longer purchase newspapers and magazines	6/16/2020 10:57 AM
85	They tend to be younger and have opinions more in line with my own	6/16/2020 10:56 AM
86	I prefer the magazines over papers. More articles and normally deeper delves and features etc	6/16/2020 10:12 AM
87	mags are a dedicated source and not just a spread or artical	6/16/2020 9:36 AM
88	Dedicated resources to film.news and content. I enjoy behind the scenes information, i.e interviews and on-set discussions.	6/16/2020 9:22 AM
89	Having been an Empire reader since it started, I know which reviewers have a similar taste to me, and can gauge their reviews accordingly. Moreover, as they send reviewers to films who normally like that kind of film, I feel you get a more balanced review that papers which tend to send the same reviewer to everything, even if they would never normally watch that genre.	6/16/2020 9:00 AM
90	Prefer opinions of well informed critics	6/16/2020 8:47 AM
91	Concentrated format. Usually better journalism	6/16/2020 8:08 AM
92	Easier and usually cheaper to access	6/16/2020 7:58 AM

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93	More in depth. Film focused journalists.	6/15/2020 10:44 PM
94	Greater range of opinions and cater for genre movies	6/15/2020 10:33 PM
95	It's easier for me to digest the content and fit around my work schedule and life demands.	6/15/2020 9:42 PM
96	Relatively higher level of quality and quantity of material	6/15/2020 9:38 PM
97	Much more in depth and interesting profiles and features. However, some reviews can be OTT which could be because a favourable review is given in exchange for film set access?	6/15/2020 9:17 PM
98	News brands are too snooty.	6/15/2020 9:16 PM
99	In-depth & a variety of coverage.	6/15/2020 7:30 PM
100	More in-depth with production info & photos; actor/director interviews.	6/15/2020 6:08 PM
101	More convenient.	6/15/2020 5:00 PM
102	I find that I usually agree more with magazine articles/reviews than other platforms.	6/15/2020 4:34 PM
103	Guest are varied and have interesting opinions	6/15/2020 3:55 PM
104	Multi-tasking viewing. Quicker to find and easier to consume. I can just play a video review in the background whilst I do other work.	6/15/2020 3:31 PM
105	I can read it any time	6/15/2020 2:32 PM
106	The combination of visuals and someone speaking about it engages me more	6/15/2020 2:22 PM
107	It feels more nuanced, intimate and detailed. I also prefer to listen to criticism than read it	6/15/2020 1:58 PM
108	They are more knowledgeable and packed with not only reviews but articles about film making in general and interviews with actors and directors	6/15/2020 1:41 PM
109	I feel magazines are more comprehensive in their coverage and have a wider range of views. Newspapers tend to be one specific reviewer for the whole publication.	6/15/2020 1:23 PM
110	Specialist knowledge of the subject	6/15/2020 1:04 PM
111	easier all in one place	6/15/2020 12:50 PM
112	I will buy a magazine if it has films that I specifically like or want to see. I won't buy a newspaper for film reviews.	6/15/2020 12:37 PM
113	I used to subscribe to empire but eventually found that there was more in it that I wasn't interested in than I was so gave it up. Now I tend to look to broader publications where film/tv are only part of what they cover. Also podcasts I can multitask so I can listen whilst driving or exercising etc	6/15/2020 12:25 PM
114	In depth and thorough. Often addressing from a critical approach and/or an historical perspective	6/15/2020 12:01 PM
115	Dedicated magazine's, tell me what I want to know	6/15/2020 11:56 AM
116	I like the feeling of having a magazine based purely on my intended subject.	6/15/2020 11:56 AM
117	I enjoy both but I like the detail that the magazines can go into and the access they can get. The news brands are also great, and the reviews and interviews are good, but sometimes lack the time/space for some of the detail I enjoy.	6/15/2020 11:56 AM
118	I feel like magazines such as Empire etc are able to concentrate more of their resources into producing the best content when compared to newsbrands	6/15/2020 11:51 AM
119	I'm a hoarder!	6/15/2020 11:48 AM
120	I've always gone by a magazine review as they can usually go more in depth with film.	6/15/2020 11:43 AM
121	Convenience	6/15/2020 11:43 AM
122	I'm not a fan of mainstream newspapers due to their bias so I tend to avoid them	6/15/2020 11:41 AM
123	Something to read on the toilet!	6/15/2020 11:37 AM

British Film Journalism Coverage Survey

SurveyMonkey

124	Combination of ease of use, entertainment and greater opportunity for in-depth discussion	6/15/2020 11:36 AM
125	You get more of a feeling about certain films and there's usually capacity to go more in depth on certain issues, which would be very difficult in print media.	6/15/2020 11:32 AM
126	Easier to listen than to read	6/15/2020 10:52 AM
127	Facebook or social media is a good way to sort the articles you are interested in from the ones you are not.	6/15/2020 10:45 AM
128	It's not attempting to be overwhelmingly strong and negative in magazine articles.	6/15/2020 10:32 AM
129	More in depth, tends to be more specialised. There are good film writers working in newspapers but other sources tend to be more thorough.	6/15/2020 10:26 AM
130	Tends to be a little more in-depth as opposed to a simple review. Although the Guardian does do a good job of hiring educated writers, but magazines are more dedicated	6/15/2020 10:21 AM
131	When it comes to film magazines are too expensive and on-line you can put your view.	6/14/2020 3:26 PM
132	More detail	6/14/2020 12:24 PM
133	I'm on the road a lot so podcast/streamed content is the best option.	6/13/2020 3:42 PM
134	More focused and less politically supported	6/13/2020 1:25 PM
135	Often more in depth analysis and information	6/13/2020 7:30 AM
136	I prefer watching a clip or interview :)	6/12/2020 9:01 PM
137	Prefer physical print	6/12/2020 7:35 PM
138	Clever grumpy old men	6/12/2020 5:30 PM
139	They are more targeted and explain in depth. Plus I'm just used to reading magazines rather than news broadcasters	6/12/2020 3:24 PM
140	Access to broader information	6/12/2020 2:21 PM
141	Likely to be more realistic	6/12/2020 1:03 PM
142	It feels more accessible for someone who does not have much background in film.	6/12/2020 11:33 AM
143	Easy to listen to on my commute or whilst cooking dinner	6/12/2020 11:08 AM
144	I know that the articles have been peer reviewed and written by authors with an understanding of film studies - it helps in terms of a short hand to different themes, issues, key areas etc. in film	6/12/2020 10:59 AM
145	The content tends to be more nuanced and less glamorised.	6/12/2020 10:47 AM
146	I like that there is more content in one place, I don't enjoy the other content newspapers so do not tend to buy them	6/12/2020 10:40 AM
147	Podcasts, blogs and Youtube provide more in-depth information about British Film. Newsbrands tend to focus on reviews and sometimes promotion. I have certain reviewers or film journalists that I like and I tend to focus on their work.	6/12/2020 10:18 AM
148	Easier access to information. More info in time available than reading	6/12/2020 8:15 AM
149	Habit	6/12/2020 7:06 AM
150	More accesible	6/12/2020 5:28 AM
151	I don't need to read a lot of words Video clips can be shown Movie recommendation available	6/12/2020 3:50 AM
152	More dynamic	6/12/2020 1:18 AM
153	It's easily accessible and I can listen to it whilst walking.	6/11/2020 11:56 PM
154	Because you get an overview of real observations	6/11/2020 10:39 PM
155	Magazines are more casual and I feel more truthful when discussing films	6/11/2020 10:19 PM

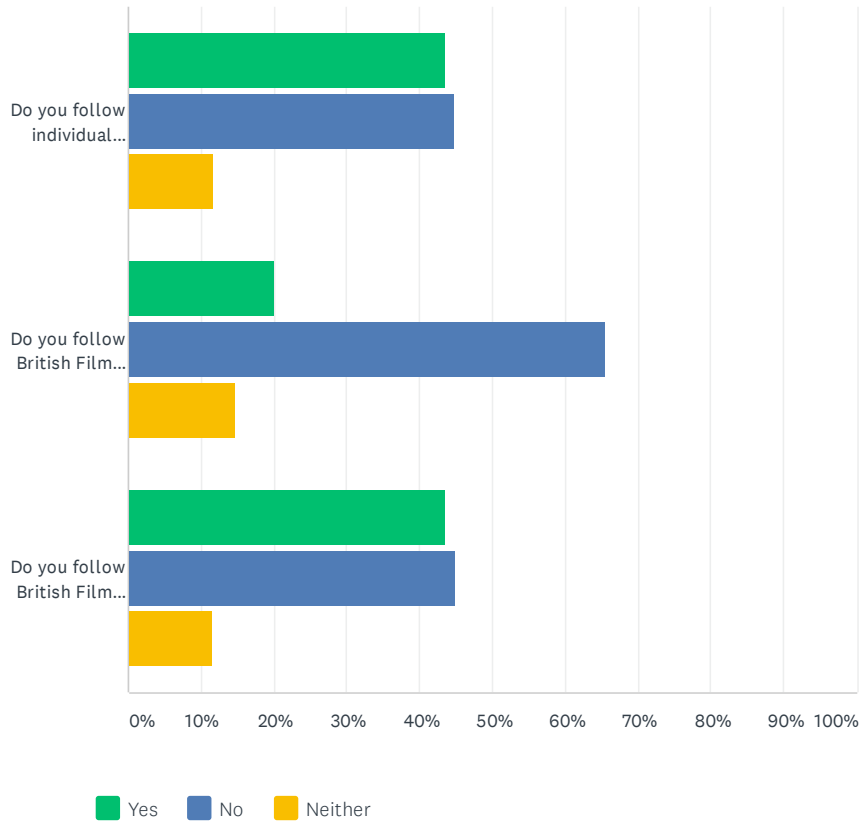
British Film Journalism Coverage Survey

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156	Rarely read newspapers online or hardcopy.	6/11/2020 9:45 PM
157	Wider range of views news in one glance	6/11/2020 9:34 PM
158	I read as may be a few articles in many. More expensive to buy specialist magazine	6/11/2020 9:33 PM
159	just easier to access	6/11/2020 9:15 PM
160	Multi choice	6/11/2020 9:12 PM
161	I don't look for it in particular but if I see an article that interests me then i will read it.	6/11/2020 9:11 PM
162	Easier to consume, to attend, to interact with, to engage with.	6/11/2020 9:04 PM
163	You get to know more about the film and see clips	6/11/2020 8:43 PM
164	Sometimes magazines go into greater depth on film reviews.	6/11/2020 8:36 PM
165	Devoted and more glamorous coverage	6/11/2020 8:29 PM
166	Prefer handling a physical object	6/11/2020 8:27 PM
167	I feel tv and magazines are not very honest, I find radio programs are more honest	6/11/2020 8:26 PM
168	Trusted	6/11/2020 8:22 PM
169	A more focused analysis.	6/11/2020 7:33 PM
170	Because it is more visual	6/11/2020 7:20 PM
171	Specialists in their fields . Appoint to view tv and appreciate their experience as film Critics	6/11/2020 2:48 PM
172	Quicker/Easier to take in the information. I enjoy discussion pieces which are better in an audio-visual media	6/11/2020 1:27 PM
173	much easier access	6/11/2020 1:03 PM
174	They tend to give more broad-stroke-style reviews which I tend to favour so I don't get details of the film	6/11/2020 12:35 PM
175	Clear, well-informed	6/11/2020 12:19 PM
176	I don't read magazines.	6/11/2020 12:17 PM
177	I feel it's more trustworthy and less likely to give false information.	6/11/2020 11:58 AM
178	Usually, the magazines are centred on providing a deeper insight into the production process of the film with differentiating opinions from other members of the film industry.	6/11/2020 11:51 AM
179	It feels more personal. It's useful to have video sometimes to reference during the review. These reviews are normally carried out by normal people instead of high-standing film critics so they feel a lot more reliable.	6/11/2020 10:47 AM
180	I find the opinions, less pretentious	6/11/2020 10:45 AM
181	Can listen while at work	6/11/2020 10:22 AM

Q7 How do you follow British Film Journalism?

Answered: 224 Skipped: 0

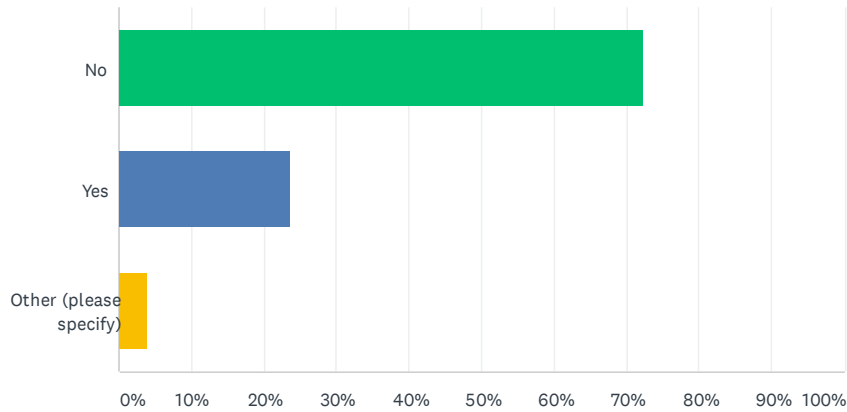


	YES	NO	NEITHER	TOTAL
Do you follow individual British Film writers and critics?	43.50% 97	44.84% 100	11.66% 26	223
Do you follow British Film Journalism because of the organisation?	20.00% 44	65.45% 144	14.55% 32	220
Do you follow British Film Journalism through recommendations?	43.58% 95	44.95% 98	11.47% 25	218

#	OTHER (PLEASE SPECIFY)	DATE
1	Just what's available through the media I use (newspapers, podcasts and radio)	6/19/2020 10:32 AM
2	Sometimes	6/15/2020 3:55 PM
3	eg: BFI interesting but not very objective - normally just trying to sell you their stuff.	6/14/2020 3:26 PM
4	Sometimes	6/11/2020 8:29 PM

Q8 Do you subscribe to a newsbrand, magazine or otherwise to access British Film Journalism?

Answered: 224 Skipped: 0



ANSWER CHOICES	RESPONSES
No	72.32% 162
Yes	23.66% 53
Other (please specify)	4.02% 9
TOTAL	224

#	OTHER (PLEASE SPECIFY)	DATE
1	When I lived in the UK, I had an Empire subscription and also bought Total Film. In NZ, the price of Empire is so high I only buy it occasionally.	6/29/2020 9:24 AM
2	Scenes Journal	6/24/2020 10:37 AM
3	I subscribe to a newsbrand but not to access British Film Journalism. I subscribe to the newsbrand because I trust its content.	6/19/2020 5:01 PM
4	Empire and total film	6/15/2020 10:44 PM
5	I don't subscribe, I just follow if I can as subscription is difficult for either print or digital version from where I live.	6/15/2020 4:34 PM
6	Sometimes I look at the BIF	6/15/2020 3:55 PM
7	Used to subscribe to Empire but don't any more	6/15/2020 12:37 PM
8	I work at a university who subscribe to all the major film journals	6/12/2020 10:59 AM
9	via blogs and podcasts	6/11/2020 9:04 PM

Q9 If 'yes' to question 8, who are you subscribed to?

Answered: 64 Skipped: 160

British Film Journalism Coverage Survey

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#	RESPONSES	DATE
1	Empire for many years whilst UK resident. Also, for a short time, Total Film. Not now though - NZ prices ridiculously high.	6/29/2020 9:24 AM
2	Empire	6/28/2020 10:29 PM
3	(Used to subscribe to empire)	6/28/2020 8:15 PM
4	Empire magazine, Empire podcast, Kermode and Mayo podcast	6/27/2020 6:15 PM
5	Vice, guardian	6/26/2020 2:18 PM
6	-	6/26/2020 9:22 AM
7	Empire magazine	6/24/2020 11:18 PM
8	Total Film (but would have also subscribed to Empire if it had been affordable at the time)	6/24/2020 11:05 PM
9	Used to be subscribed to Empire and Total Film during college, but ceased reading both when I started college (they're too gossipy, appealing to a film fan rather than a filmmaker).	6/24/2020 3:26 PM
10	Empire Film Stories Sight & Sound	6/23/2020 8:10 PM
11	I am subscribed to Mark Kermode's podcasts	6/23/2020 12:30 PM
12	Looper	6/23/2020 11:22 AM
13	Empire	6/22/2020 10:15 AM
14	Empire	6/22/2020 1:36 AM
15	Guardian/Observer, Telegraph, Film Stories	6/20/2020 11:30 PM
16	Empire magazine	6/19/2020 6:03 PM
17	guardian/ Observer	6/19/2020 5:01 PM
18	Empire magazine	6/19/2020 1:59 PM
19	Empire	6/19/2020 12:45 AM
20	Empire	6/18/2020 2:45 PM
21	Kermode and Mayo podcast	6/18/2020 11:16 AM
22	Empire magazine	6/17/2020 8:57 PM
23	Empire Total Film Film Stories	6/17/2020 5:21 PM
24	Empire, sight and sound, little white lies	6/17/2020 4:41 PM
25	n/A	6/17/2020 1:12 PM
26	Empire	6/17/2020 7:17 AM
27	Empire magazine and The darkside magazine are primary ones. I am an on and off subscriber to newspapers. Currently i am not subscribed but The Observer, Times, Telegraph on occassions	6/17/2020 1:56 AM
28	Empire	6/16/2020 8:41 PM
29	Film Stories	6/16/2020 4:52 PM
30	Use to be subscribed to Empire.	6/16/2020 4:00 PM
31	Empire magazine	6/16/2020 10:12 AM
32	Empire	6/16/2020 9:00 AM
33	Empire and total film	6/15/2020 10:44 PM
34	Empire	6/15/2020 10:33 PM
35	Empire Film Stories	6/15/2020 9:54 PM

British Film Journalism Coverage Survey

SurveyMonkey

36	Empire	6/15/2020 9:38 PM
37	What Culture, Empire, Total Film	6/15/2020 9:17 PM
38	Empire & Kermode & Mayo Film Programme	6/15/2020 7:30 PM
39	Empire	6/15/2020 6:48 PM
40	Empire	6/15/2020 6:15 PM
41	Total Film; Empire; SFX	6/15/2020 6:08 PM
42	Empire magazine	6/15/2020 4:06 PM
43	I mostly check out British Film trends and opinions	6/15/2020 3:55 PM
44	N/a	6/15/2020 2:22 PM
45	Empire	6/15/2020 1:28 PM
46	Empire (and formally Total Film)	6/15/2020 1:23 PM
47	empire	6/15/2020 1:04 PM
48	Empire	6/15/2020 11:56 AM
49	Empire magazine - print edition	6/15/2020 11:56 AM
50	Empire Magazine	6/15/2020 11:51 AM
51	Empire	6/15/2020 11:48 AM
52	Empire	6/15/2020 11:41 AM
53	Various Podcasts	6/15/2020 11:32 AM
54	Hemlock, Classic Monsters, Horror Channel	6/14/2020 3:26 PM
55	Kermode and Mayo's Film Review, Kermode on Film, Film Stories	6/14/2020 12:24 PM
56	Empire	6/13/2020 1:25 PM
57	Empire magazine	6/13/2020 7:30 AM
58	Film Stories	6/12/2020 10:12 PM
59	Guardian online Most other film journals I can access through my academic library	6/12/2020 10:18 AM
60	BFI, BBC, various independent creators and journalists	6/11/2020 9:04 PM
61	Empire	6/11/2020 8:56 PM
62	Empire	6/11/2020 8:29 PM
63	Empire	6/11/2020 11:58 AM
64	SFX	6/11/2020 10:22 AM

Q10 Do you have any extra thoughts on the state of British Film Journalism?

Answered: 83 Skipped: 141

British Film Journalism Coverage Survey

SurveyMonkey

#	RESPONSES	DATE
1	No but generally it's more thorough than NZ (actually Australian as that's where the magazine is based).	6/29/2020 9:24 AM
2	A few very good interesting voices. Mark kermode continues to stand out from the pack and I find Ali Plump to be and exceptionally adept interviewer. Overall I feel a lot of interviewers are searching for an angle especially in regards to actors personal lives which doesn't really interest me. Also certain reviewers (cough* Robbie Collin cough*) seem to seek to be controversial to gain approval often criticising films for not being completely different types of films.	6/28/2020 8:15 PM
3	Not very exciting because of the franchise mentality - endless sequels and remakes of remakes. Great movies provoke great film journalism, which is thin on the ground.	6/28/2020 6:04 PM
4	No	6/27/2020 3:01 AM
5	Very bland .	6/26/2020 3:19 PM
6	-	6/26/2020 9:22 AM
7	Black Lives Matter	6/26/2020 5:28 AM
8	not particularly	6/25/2020 5:16 PM
9	I miss a mainstream television broadcast giving news and in-depth reviews. You tube is ok but you have to go looking or know what you want to look at.	6/25/2020 2:26 PM
10	No	6/25/2020 12:33 PM
11	They should offer more debates about films in the past which may have outdated views on sex or race, given everything that is going on with BLM I think now would be the best time for British film journalism to look upon this opportunity	6/24/2020 11:18 PM
12	I feel it's in a pretty robust place. I often find that a magazine review was quite fair or accurate once I've seen the film concerned. Strangely, however, I find that my favourite Newspaper (The Guardian) provides very fair and analytic coverage of real-world events, but almost unbearably snobbish and out of touch reviews of film, which almost seem to object to any notion of entertainment or frivolity. So you can like a publication, but find them hamstrung by approach. Similarly, I like Sight and Sound for sheer depth, but find it horrifyingly 'dry'; - especially in light of the fact that I've read several very worthy pieces in such publications about 'reading the meaning' of well known films, whose meanings have since been utterly shot down by the films' own creators...	6/24/2020 11:05 PM
13	It would be nice to see younger journalists have their work published and highlighted, so we're not just hearing the same voices, especially those from the big cities. More regional voices!	6/24/2020 3:26 PM
14	Film critics are somewhat reclusive creature, I think the world of film journalism needs to be opened up more as in the critics could you platforms to show snippets of the work or talking short burst about there writing. Many young people have ample chances to watch films but don't necessarily have the language to engage with them critically. So that they themselves as filmmakers or enthusiasts ect can grow and progress further. Film journalism is important for the intellectuals but it's also important for the new comers and those not previe to the journalistic word. As film journalism is the branch between the makers and the audience. Considering the medium of film being a very direct audience feedback module I think it's important to remember that point and thus make film journalism more accessible to all audience types .	6/24/2020 10:41 AM
15	Opinions seem to be more valuable than actual observations currently, and there's a lean towards quotable criticism that I have noticed, seemingly aiming for the coveted 'poster quote'.	6/23/2020 8:10 PM
16	No	6/23/2020 11:22 AM
17	It seems biased and self serving.	6/23/2020 9:39 AM
18	Average. Too many people copy and paste reviews particularly. They jump on the bandwagon rather than giving honest opinions.	6/22/2020 6:57 PM
19	British film needs to be written and spoken about a more accessible way.	6/22/2020 6:52 PM

British Film Journalism Coverage Survey		SurveyMonkey
20	The guardian's film critics should be shot	6/22/2020 1:36 AM
21	I miss Film 20xx on tv, not sure if it's still on. IMDb is a good source but not always accurate	6/21/2020 11:06 PM
22	Listen, Do your research, Don't be dicks.	6/20/2020 11:30 PM
23	I sometimes wonder what qualifies someone to be a film critic because some of them seem to actually dislike films!	6/20/2020 11:28 AM
24	This survey has reminded me about Empire magazine which I used to buy and enjoy . I may return to it.	6/19/2020 9:23 PM
25	Sometimes I think that an article will ass kids the main actor more than report on what is required by ceiling the film. As they don't want to upset the actor for future articles and interviews. But at the end of the day there are so many varied reviews it best to read 4 and use your common sense. Sometimes English films get good reviews by English journalists just because it's an English film, I think they think they are saving the British film industry single handedly. While rest of us are out of pocket for their misguided ways.	6/19/2020 7:54 PM
26	Better quality online websites. Sites like Cinemablend are appalling in article quality.	6/19/2020 5:32 PM
27	I think I think it's great - but need a better idea of what it is... I'll look out for the branding from now on.	6/19/2020 5:01 PM
28	No	6/19/2020 2:56 AM
29	No	6/19/2020 12:45 AM
30	My only thought is that I don't think there is anything unique about the British film journalism except when it is covering indy projects being made in the UK.	6/18/2020 2:45 PM
31	I want to be part of it	6/18/2020 2:08 PM
32	low quality bit entitled. If you go and see Fast and furious 8 and not like it ot your problem. Unless you havent seem the first 7 lol	6/18/2020 1:11 AM
33	I worry that the magazine industry is in a precarious position - it would be a huge loss.	6/17/2020 5:21 PM
34	No	6/17/2020 4:41 PM
35	It's better than the American version, but not by far	6/17/2020 1:46 PM
36	Newspaper film journalists try too hard to sound like they're the purveyors of high art and aim to sound as pretentious as possible. I'd rather read a review from someone who clearly enjoys and understands movies.	6/17/2020 1:43 PM
37	n/A	6/17/2020 1:12 PM
38	Not especially. I used to read Total Film and Empire, but now mostly follow US websites and podcasters - and directly check out films and studios that interest me. I also have access to a reasonably local arthouse cinema and just kind of check the vibes from there to make consumer choices.	6/17/2020 11:51 AM
39	The quality is of a very high standard. This is not an area of the overall UK film industry that needs improving up on.	6/17/2020 1:56 AM
40	I would class myself as an occasional consumer	6/16/2020 8:27 PM
41	Far too many opinions without reference to theory or structure or understanding of theme & genre	6/16/2020 6:53 PM
42	Unfortunately a dying artform, these days anyone can become a film critic on sites like for instance letterboxd.com Of course not anyone can do interviews and the like which will still make actual journalism a draw, but physical magazines and the idea of paying for online magazines is not as appealing as it once was (paying for online mags never was)	6/16/2020 4:58 PM
43	I think there could be more people offering reviews, but that's a minor thing.	6/16/2020 4:00 PM
44	I think its important not to get hung up on just 1 reviewer. It's good to have a mix to get a variety of view points.	6/16/2020 10:12 AM
45	I think there is a place for film journalism. However in the growing internet world where putting	6/16/2020 9:22 AM

British Film Journalism Coverage Survey

SurveyMonkey

out content is so accessible there is an element of dilution or over saturation. It is nice to have a reliable and respectable way to access film news which is why I do dedicate myself to my film podcasts. I am concerned that the general public do not appreciate a critical viewing of a film and do not understand the process of critiquing. With everyone able to express their thoughts it can be frustrating at times.

46	As with anything, it's important to build up a measure of trust with a reviewer so that you know you can rely on their opinion. A regular subscription greatly helps with this, and is generally far more professional than the hordes of YouTube bloggers who either gush embarrassingly, or nitpick ridiculously because the film didn't play out as it did in their head. I'm pretty happy with British film journalism.	6/16/2020 9:00 AM
47	I'm not an expert on the subject but more shouting about indie projects and more advertising to inform me there exists would help me follow it more	6/15/2020 9:42 PM
48	Seems to be struggling - drowned out in the 'news' from the internet	6/15/2020 9:38 PM
49	It seems fairly healthy and well-balanced, interesting and informative. Long may it continue.	6/15/2020 9:17 PM
50	Not really into it enough to offer a reasoned opinion...thx.	6/15/2020 4:34 PM
51	I like that British Films are still based on real life stories and they tend to stick to story telling with honest insights I always wanted to make a foreign film and I finally have got that script.	6/15/2020 3:55 PM
52	I think there are an increasing number of attention grabbing articles that aim to cause division rather than constructive debate and that saddens me	6/15/2020 1:58 PM
53	No thoughts.	6/15/2020 1:41 PM
54	The BBC needs to do more on their TV platform	6/15/2020 1:28 PM
55	I feel British Film Journalism is especially strong - we have good writers and a range of strong publications with a (relatively) strong readership. It excels online especially.	6/15/2020 1:23 PM
56	More voices outside of London need a platform	6/15/2020 1:04 PM
57	quite good	6/15/2020 12:50 PM
58	I tend to stick to names that I know because then I can be sure they know what they're talking about. As with all journalism I think the risk with Facebook and blogs etc is that anyone can start posting/publishing	6/15/2020 12:25 PM
59	It is problematic because it is increasingly dividing into pseuds and dumbed down, with few trying to reach wider audiences intelligently or with much more than a review	6/15/2020 12:01 PM
60	No	6/15/2020 11:56 AM
61	No.	6/15/2020 11:43 AM
62	It seems to have gone a bit quiet. Could do with more Prime-Time discussion programs.	6/15/2020 11:32 AM
63	I honestly don't pay much heed. The story surrounding a movie won't get me interested in it and I don't rely on reviews.	6/15/2020 10:45 AM
64	No	6/15/2020 10:32 AM
65	We tend to heavily rely on the same few 'experts' such as Mayo and Kermode, which tends to jade a lot of readers. A wider variety of writers are needed so people can find 'their guy' that tends to review in their particular favour.	6/15/2020 10:21 AM
66	Some will blow minor British films as great but very little comment on why the industry is constantly in the doldrums or making cheap films that don't set the world on fire. Harry Potter although British author were really American films with British talent.	6/14/2020 3:26 PM
67	It needs more funding	6/14/2020 12:24 PM
68	Increasingly politicised / left wing; favouring films for their progressiveness even if there are flaws in those films that other films get criticised for	6/13/2020 1:25 PM
69	I hope it doesn't disappear.	6/12/2020 7:35 PM
70	I do not know enough about British film journalism but this survey has made me think more	6/12/2020 10:47 AM

British Film Journalism Coverage Survey

SurveyMonkey

	about British Film journalism. Thank you	
71	As you can see from the names I have listed there are all white, middle aged males. It would be great to have more diversity in this area.	6/12/2020 10:18 AM
72	I prefer balanced documentary format and then explore topics further.	6/12/2020 8:15 AM
73	No	6/12/2020 1:18 AM
74	I must admit i never read it unless it is in The Mail	6/11/2020 10:39 PM
75	I enjoy the writing and spoken word of British journalism to any other worldly edits	6/11/2020 9:33 PM
76	Art activism and underground/independent works are very interesting.	6/11/2020 9:04 PM
77	Tv shows are often hidden away unless part of the big publicity drive promoting a currebt release	6/11/2020 8:43 PM
78	n/a	6/11/2020 8:36 PM
79	No	6/11/2020 8:26 PM
80	I had never really thought about this topic and feel that if you are not specifically interested in film there is no easy obvious access or promotion for this	6/11/2020 7:20 PM
81	I think YouTube has become a brilliant platform for Film Journalism. There are several channels which do great video essays dissecting films and the public opinion of them. If news brands were to cross channel (ie. E standard had a YouTube channel devoted to film and ents) working with established journalist and YouTube creatives then I reckon the industry could have a serious boom in popularity.	6/11/2020 1:27 PM
82	There are too many so called film journalists these days who seem to have little to no qualifications whatsoever But find themselves with a platform not by what they know rather who they know for instance Jack Howard who really seems to not know that much But due to a friendship struck up with Mark Kermode gets a lot of airplay to give out his sometimes nonsensical views.	6/11/2020 11:58 AM
83	no	6/11/2020 10:45 AM

Appendix B

In this appendix, readers can see key diary entries with important observations from the Grounded theory method research study into British film festivals. All observations were collected through various diary logs that documented personal experiences within the *2020 Canterbury University Film Festival 2020* as Festival co-director, the *BFI 2020 Future Film Festival* where I was a crew volunteer, the *2019 London International Animation Festival* where I was a normal attendee and *Lift-Off Sessions: October 2020* as a submitting filmmaker.

2020 Canterbury University Film Festival Observation Log

6/2/2020

- Have watched all of the CUFF 2020 submissions, and have selected my top ten
- Overall, the submissions put in were very diverse in comparison to each other, but I was however disappointed to see only one CCCU submission out of 17
- Diverse range of submissions certainly show a lot of creativity and interesting ideas in the overall Canterbury Student filmmaking community. BUT if this festival can help these students communicate that could continue to grow

13/2/2020

- Had second CUFF meeting with Catherine Lawler and Betal Teseshay
- Meeting circulated around submissions, marketing and event slots.

- On the whole we all largely agree on which submissions should be selected, but we haven't nailed down selections yet due to the logistics of screening the films being complicated
- My ideas for festival marketing were well received. Those ideas were:
 - To keep up buzz, we can do a viral marketing push on social media where we can tease where flyers are placed around the city
 - To Create a festival showreel out of the submissions selected to share around social media
 - To have a special selection announcement in the form of a livestream, a series of posts or videos
 - Try and promote on digital media using any relevant contacts
- In regard to event slots, Catherine reckons we have 5 to fill and that they should all be scheduled on the same day. She also elaborated that all of the events should be held in the city centre to keep it accessible to all university students, which we all agreed with
- One event idea was to have an event around Korean cinema given the popularity of *Parasite*, something which we are all pursuing
- We still want to find a judge from Christ Church for our awards panel
- Festival has been approached by a business company in Canterbury, has suggested we charge very low prices for submissions and reward them for when they come in
- My main tasks to come out of the meeting were to
 - Post photos taken of flyers on CUFF social media
 - Find a judge for our panel from *Canterbury Christ Church University*
 - Contact a lecturer at CCCU who teaches East Asian Cinema to see if they would be interested in presenting about Korean film
 - Follow up on Tony Smith's idea for an event

- In response to my tasks, I have:
 - Responded to Tony Smith, asking him for a chat about his idea
 - Contacted Andy Birtwistle about our Korean film event idea, and about if he would like to be an awards panel judge. UPDATE: Birtwistle has said yes to being a judge, but has referred me to Alex Choat on our Korean Cinema idea

14/2/2020

- Today I am continuing with my CUFF tasks, by planning a social media marketing push with the photos taken of distributed flyers. I have three ideas for how to do so. Waiting for a reply from the other two coordinators to see what strategy to use
 - Post the photos as a bunch for that one day, and then to the same pattern for the next five days- Short but likely to gain immediate buzz
 - Post one location photo for every other day that week, with the last photo of the week being the photo of the location they were placed in- more sustained and consistent approach, likely to keep people interested in the long term
 - Post one bunch of location photos once a week for the next five weeks- mixtures of the two earlier approaches
- We are now using the third strategy in the above list
- Have contacted Alexander Choat about our Korean cinema event, and has replied with a yes in principle

19/2/2020

- Had a 20-minute phone call today with Tony Smith, about his idea for a CUFF talk. The talk is still going ahead and has a good idea behind it.

- In Summary Tony would talk about his short film ‘*Timeless*’ and his involvement in ‘*The Storyteller: The Greek Myths*’. Both are then followed by a talk on the production process of both projects, with an extensive focus on the second’s production stories and the series as a whole. Furthermore, he would also talk about the trend of cast and production he was involved in at that time.
- Overall, it sounds like the talk will aim to be an insightful and educational event around experiences with the complete production process. In this sense, it definitely sounds appropriate for what CUFF tries to do

2020 BFI Future Film Festival Observation Log

22/2/2020

- ‘Third day of volunteering and third day taking observations for research. While it has been intense, it has been very fun thanks to the community spirit and comradery of the other volunteers. Contextually, this has been good research for observing festival coordination and overall event management on a big scale from the perspective of someone who is always helping with the day-to-day, moment-to-moment running of the festival’

To Do List

- Take observations about my volunteer role throughout the day, and about various things I have done throughout the day

Observations Log

- 9:40- came in for today's work. I'll be a supervisor for the keynote speech and for a TikTok event this morning, where I will also be taking surveys. We have switched to paper surveys so we can get more responses
- 10:15- just finished helping with different errands before going to my first post
- 10:30- helped to supervise the keynote speech, had to leave early to help TikTok prepare goody bags for their event (we got a couple ourselves)
- 11:00-12:00- monitored tickets and supervised the TikTok event, was also responsible for handing out the prepared gift bags to event attendees. After the session, I stood outside to take surveys from the attendees. We had 8 responses compared to the two I managed to get with the iPads on Friday
- 12:30- Lunch break, volunteers were given free first come first serve DVDs and t-shirts from The Criterion collection. After lunch, I need to go into The Green Room (guest room) where I'll be all afternoon
- 14:33- not too far into my shift in The Green Room, which has mainly involved socialising with and serving guest speakers as they get ready for talks. Guests were normally very willing to talk and socialise. One speaker in particular has given me an interesting source for accessibility research, while another informed me about the Equal Access organisation which aims to help people get film work. After the talks started at 13:30, the room was dead quiet
- 14:45- room became busier again as speakers said their goodbyes and left to go off and do other things
- 15:15- supervising an interview with Jessica Hausner in The Green Room, about her feature film Little Joe (which screens later alongside a Q&A) and about her general career, aspirations and inspirations. Hausner is a Science-Fiction orientated

filmmaker, and Little Joe is her directorial debut feature film, after making other science fiction films

- 16:15- Just got off Green Room shift and helped to pack away food. I can now watch some shorts before needing to be back for 16:45 for networking
- 16:45- Just came out of the shorts screening, which showed a vast variety of strange, interesting and intriguing short films
- 17:00-18:00- today for the networking event, I was helping to give out wrist bands and allow people into the event. It was about as busy as the bartending done yesterday, but I enjoyed it a bit more because it was a bit more social
- Overall, today didn't feel as intensive for me and I think that is because my jobs were steadier, and also because I have climatized to what I need to do. I have definitely noticed that management are keen to put us all in various different places, which in turn has helped me have a more varied experience.

24/2/2020

- Recuperating from my time of volunteering across all four days of the festival.
Overall, it has been a valuable and memorable experience because of the other volunteers, the festival management and also because of the variety of roles I have had over the four days. In a research context it has been a good experience in observing the day-to-day managing of the festival, and how that affects the volunteer workforce, and has also shown how reliant festivals can be on a volunteer workforce and how much they are valued by organising staff and attendees.
 - The Group of volunteers overall were diverse in the sense that not everyone volunteering were from London (or lived in London) and in the sense that everyone had a different ethnic background. In contrast, the experience I had as a volunteer showed that none of that was really relevant

- Festival management overall treated us well and had full confidence in our abilities. Although only one member of the main festival staff was responsible for coordinating volunteers, they all treated us equally; in contrast when I needed to reach Narena (volunteer coordinator), it was hard to know her whereabouts especially without being given contact details
- While the festival event structure was rigid and offered a variety of different events, I was assigned to various different roles for each of the four days. The scheduling of my roles over the four days meant I was doing at least one new role every day after Thursday. In this sense it allowed my overall experience as a volunteer to be more varied and diverse as I was required to do different responsibilities from day-to-day and role-to-role. While it was demanding, I was able to supervise interesting sessions, carry out important responsibilities and build relationships with volunteers and attendees.
- From my perspective, it has sometimes been stressful but worthwhile because of the support of other volunteers, festival management and because of the fact that I was able to help a great amount of people each day, with some of them remembering me throughout the festival.

Lift-Off Sessions: October 2020 Observation Log

18/10/2020

‘The Sunday before *‘Things to Do in Self Isolation* starts its first festival run. While I have analysed and documented festival experiences as an attendee, crew member and assistant festival director I have not had a chance to experience a festival as a filmmaker. In an impromptu sense this festival does.

I submitted my short to *October Lift-Off 2020* when *CUFF 2020* was wrapping up and submitted to various other free ones found. All of these festivals will notify me if I have been accepted through *Filmfreeway* (as of time of writing I'm still waiting for other results). In this case though my short was accepted into their festival on 9.10.2020 and required me to upload the short to *Vimeo On Demand* where they were screening the event. In using that week to market the film's acceptance lightly, on 16.10.2020 I was notified that it will be live to screen for this week as time of writing. As part of the festival, I receive a free link to watch all shorts in the P3 category (where mine is too) consisting of another 98 shorts, and to watch all films, and vote, people have to pay £12 to buy the program and voting link.

In preparation, for promoting my film, I have personally arranged a social media campaign through the week with a new festival trailer and screenshots to help my standing. While *The Lift-Off Global Network* will also promote the collections, social media is the strongest tool I have, especially when *W.J.F Content Creative* (my personal brand) is building a following without yet having a website. So, I have planned marketing on

-Facebook

-Instagram

-LinkedIn

-YouTube

Because of the familiar experience I have with these sites.

The festival is entirely online based also and works in a unique way in comparison to *CUFF 2020*, *LIAF 2019* and *BFI-FFF 2020*. The first round of judging is judged by public votes from those who rent to watch the screenings with the top 5 of each group proceeding to

Round 2. Round 2 is where internal judges decide on what film will then screen in *Pinewood Studios* and in Hollywood. In this sense, these digital tools are being used positively by promoting audience participation and the filmmakers at the same time, making it an example, alongside *CUFF 2020*, of how a festival can use these tools to promote all parties in creative ways.

Additionally, *October Lift-Off 2020* feels like an amplified version of *CUFF 2020* because it aims to promote Indie and first-time filmmakers but on a much bigger scale. Moreover, *The Lift-Off Global Network* have the resources to carry out these programs regularly each year and in different countries, showing how internationally valued it is.’

26/10/2020

In the end, I would not have made the top 5; 5th place finished, with 3 votes so I wouldn’t have progressed even if a vote was reinstated. Either way a meaningful experience because

- It gave me a new angle to explore, by participating as a festival filmmaker, therefore showing I’ve had a more conclusive experience of different areas of film Festival culture in the UK. My personal experience with this festival has shown me how important it is to market your work, because of the festival’s low profile, and how crucial opportunities like these are for helping your personal profile online
- It gives me an entirely Internet based festival to talk about, and subsequently showed how some online based festivals are just focused on making sure your work is there to be seen; but at the same time showed how a broad niche festival like this can be easily ignored much like *CUFF* because of the local focus, like *FFF* because of the youth focus and *LIAF* because of the unconventional animation focus. Each festival has an audience, and the broadness of that audience affects the festival’s commercial profile!

- It shows how Internet based festivals are a great idea in concept, because of the huge accessibility potential, but also shows how they can be uncompetitive depending on the profile they have; this makes them a better option for wide film exhibition rather than a physical festival with a limited program in the vain of LIAF (actually had quite a diverse selection), FFF (also had a big selection and CUFF (had a very limited selection because they were planned as a whole screening event)

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