

NBCQ NEW BRITISH
CINEMA
QUARTERLY



NBCQ Programme Year 3 – Project Number 2011 - 33556

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OVERVIEW

THE OBJECTIVES

- + Outreach with regional partners and the wider film industry to increase engagement
- + Grow public consumption of NBCQ films, as demonstrated through cinema attendance
- + Grow online community, evidenced by growth of social media & newsletter

THE ACTIVITY

- + Three Q&As live streamed on the NBCQ Facebook page and archived for on-demand viewing
- + Online community building through design competitions managed by Don't Panic & Riot Digital
- + Appointment of cinema ambassadors and calendar of events to bookend the year's programme
- + Dedicated project manager to manage tour, film festival & industry events

THE RESULTS

- + Increased engagement on the ground with the appointment of the ambassadors
- + More consistent box office achieved from partner cinemas
- + Growth in the online community

THE LEARNINGS

- + Younger event audience attracted to NBCQ screenings rather than an older traditional arthouse crowd
- + Desire to see British independent films is a key driver for audiences
- + Directors and producers appreciate the opportunity to hear directly from audiences
- + Building direct relationships between distributors and cinemas (as opposed to programmers) provides valuable learnings and knowledge exchange
- + Programmers reluctant to re-book films even after sold-out screenings, challenging the 'success-builds-success' model
- + Digital audiences appetite for live-streaming is either sated or requires very high profile talent
- + Interaction at film festivals showed a lack of engagement with British independent films by aspiring British filmmakers.

Activity In Detail: **The Cinema Ambassador Scheme**

This programme of activity intended to bring together the NBCQ marketing managers from cinemas nationwide to share the NBCQ message and philosophy, becoming advocates and working collaboratively and purposefully to increase brand awareness.

NBCQ Cinema Ambassador Event - 6th / 7th March 2012, Hackney Picturehouse

On March 6th and 7th 2012 the NBCQ team produced a two-day "Ambassador Event". We invited cinemas to select a representative to attend from their site. 24 people attended from all 19 of our partner cinemas.

This specially tailored two-day event was designed to provide advice and insight about marketing, social media, audiences and the aims of NBCQ. We produced **talks, masterclasses, discussion panels, film screenings and group activity**, as well as social activity including **dinner** and **drinks networking**.

These sessions were led by the following key industry figures:

- **Dave Calhoun** (Timeout) led a masterclass on how to host a Q&A, demonstrating through an actual Q&A with Frances Lea following a screening of her film STRAWBERRY FIELDS.
- **Ben Roberts** (formerly Protagonist Pictures) talking about sales and distribution of UK indie films in discussion with NBCQ's Edward Fletcher.
- **Chris Watts** (Target Media) presented on new audiences statistics, offering compelling insight into audience demographics and habits.
- **Kate Taylor** (Independent Cinema Office) led a panel and interactive group discussion on the British film landscape with panellists: **Michael Hayden** (BFI London Film Festival), **Anna Kime** (Film London), and **Sarah-Jane Meredith** (Creative England)
- **Kate Myers** (producer of SKELETONS) talked about producing a break-out british indie and her experiences on the NBCQ tour
- **Emma Petit and Elizabeth Benjamin** (Margaret London PR) presented on creative and alternative PR and marketing strategy for independent cinema with a specific focus on 'event screenings'.
- **Representatives** of both Soda Pictures and NBCQ offered context and guidance following each session. We discussed the progress of NBCQ with cinema staff, listened to feedback, came up with marketing ideas in break-out groups and discussed social media strategy.

The full two days of the event were filmed and videos were made available to view on vimeo for reference and for cinema staff who were not able to attend. The videos can be viewed here: <http://vimeo.com/album/2042758> (password: ambassador).



Key Findings Summary:-

- 1) Engagement had a positive effect on the director's experiences at the cinemas
- 2) Opportunities to network with industry peers and partake in training programmes is quite low
- 3) 'On the ground' awareness and brand development still seems very reliant on the individual film
- 4) Ambassadors feel the brand awareness does not go far enough and suggested more in-cinema material be provided

It was clear from the feedback that fundamental to a successful relationship between distributor and partner cinema was direct communication (as opposed to using the bookers, often London based, as a conduit). The cinema ambassadors feel more responsibility to the talent if they have met them and they feel proud to be able to show off their cinema. Seeing the film early on means they can become an advocate early on. There is a lack of engagement from the industry as a whole so the ambassadors were delighted to attend this event:

"Bringing a roomful of people together has been fantastic, just to talk to people from other cinemas – ideas came up in discussions that we probably would have never thought of." Sam Clements, Marketing Manager (City Screen)

"I think it's a fantastic initiative.. exhibitors need this kind of scheme to help put British audiences back in touch with their own cinema." – Aline Conti, Events Manager (Cambridge Arts Picturehouse)

"It's great to meet people from all sides of the equation and work in a more collaborative way. It's great to have the opportunity to work with filmmakers, films like SKELETONS which I love, to be part of making as many people share in cinema like that is fantastic" – Andrew Knight, (Broadway Cinema, Nottingham)

"It's been great! it's brought together a group of people properly.. not just (through) a facebook group, not just an email thread.. we're all in the same boat. NBCQ is about building a healthier film culture" – Sam Cuthbert, Cinema Manager (Hackney Picturehouse)

"I was very pleased to hear the social media statistics, I think those will be very useful for me" – Dave Taylor, Marketing Manager (York Picturehouse)

Post-Event Actions

Following on from the 2012 event, the NBCQ team maintained regular contact with the ambassadors through a dedicated mailout sharing:

- Release information on the upcoming NBCQ title
- Press kit and biogs for filmmakers
- Poster designs, key film stills & trailer links
- Ambassadors also had a key marketing contact at Soda Pictures to advise them on press angles and opportunities surrounding the films.

Ambassadors were contact after each NBCQ screening at their venue and encouraged to feedback and make to suggestions:

"Tonight went really well, everyone was so enthusiastic about the films. Q&A folk were lovely and chatty. An all round good experience from our side (as always). Hope the rest of your screenings go so well!" **Sam Cuthbert, Hackney Picturehouse (NBCQ 4 2012).**

Subsequently, **NBCQ booklets** were produced for in-cinema display, and programme notes were handed out as audiences entered screenings:



The NBCQ brochure included a map highlighting the national reach of the initiative and a list of partner sites; introductory information about NBCQ; anecdotes from the filmmakers about their experiences, and stories from the tour. We also commissioned Kate Taylor (ICO) to write a piece on the “state of the nation” in regards to domestic audience habits and the influence of online blogs on British independent films.

The NBCQ project manager also followed up with a combination of site visits and group event at Flatpack Festival to coincide with the end of the 2012 programme – an opportunity to assess the year and progress of the initiative, as well as to welcome some new cinema ambassadors into the fold:

NBCQ Ambassador Follow Up

Flatpack proved to be a great opportunity to bring back together our NBCQ cinema ambassadors – a year after our introductory NBCQ ambassador 2-day event in London in 2012. NBCQ guests at Flatpack were ambassadors from: Glasgow, Edinburgh, London (Ritzy, Curzon), Brighton, York, Oxford, Cambridge, Sheffield and Bristol.

The NBCQ ambassadors joined in all of the NBCQ Flatpack activity, and were taken for ambassador-only dinner and discussion to get their feedback from 2012's NBCQ events at their cinemas as well as their suggestions for 2013.

Ambassador Feedback from Flatpack

“I just want to say I had a really lovely time over the weekend and thoroughly enjoyed meeting you and the other ambassadors. I will certainly shout about Soda Pictures and the new films you have coming out, especially Flying Blind! Thanks so much for looking after us so wonderfully” Katie Steed (Curzon Cinemas)

“Thank you very much for the invitation and organising everything. I did enjoy the visit” Evi Tsiligaridou (Filmhouse Edinburgh)

“Thanks so much for a really good day yesterday. I was pleased that the film seemed to go down so well and enjoyed the Q and A with Kate.

It was great to meet all your ambassadors too. Can you send me all their email addresses so I can write and get twitter/facebook contacts from them and get them hooked up with everything Alexei is doing online? Alison Sterling (Producer of Flying Blind)

“Just wanted to say a massive Thank You for a lovely day's events in Birmingham on Saturday! I had a great time. We've just started to do the initial marketing for Flying Blind outside of our monthly newsletter, so I'll make sure it all goes well.” Jack Toye (Cambridge Arts Picturehouse)

The following cinemas have approached NBCQ to become partner sites, and while there is not the budget to deliver talent and Q&As to them currently, the films have started to be programmed regardless:

Queens Theatre Belfast

Gulbenkian Canterbury

Star and Shadow Cinema Newcastle

Gloucester Guildhall Cinema

Birmingham Film Society

Exeter Phoenix

Rex Berkhamstead

Brighton Komedia

A range of film societies have screened the films and continue to show interest and engagement in the brand.

CONCLUSIONS

- The NBCQ experience has really deepened the working relationship between Soda and cinemas and we have sent out a number of titles to cinema staff organising staff screenings to encourage local word of mouth which has influenced our way of working with cinemas
- Cinema Staff and Marketing Managers are genuinely passionate about the industry and very open to interaction and continued professional development
- The communication from a ground level to the consumer still needs work to have an impact on brand awareness. When polled 80% of ambassadors stated their audience had brand awareness but consumer exit polling shows a much lower awareness rate. Social media from the ambassadors has been harder to monitor and evaluate, often this is about personal engagement with the medium and therefore varies from venue to venue.

Activity In Detail: Outreach At Film Festivals

Edinburgh International Film Festival

In June, NBCQ enjoyed a strong presence at the Edinburgh International Film Festival in 2012 with industry representation over three events. NBCQ project manager Gemma Mitchell participated on a panel about **"Digital Distribution: Revolution or Confusion"**- citing NBCQ as a case study for new forms of distribution. She joined other influential industry figures Pete Buckingham (Kube Consultancy) and Michael Franklin (Creative Scotland).

NBCQ was also given the opportunity to run a **"tea time talk"** with *An Island* (NBCQ 2010) director Elizabeth Mitchell. This took place in a dedicated industry area and was attended by exhibitors and filmmakers. NBCQ booklets were distributed and the talk was held to the backdrop of NBCQ pop-up banners. A number of exhibitors approached the NBCQ team afterwards to learn more about becoming a partner in the initiative. This session then evolved into a **networking drinks event** hosted by NBCQ staff.

London Short Film Festival

NBCQ hosted a special networking drinks event at the festival, **"A Toast to British Filmmaking"**. This event was designed and positioned to specifically reach the key target filmmaker audience and to raise industry awareness of the brand. It took place at the ICA straight after a number of industry events. NBCQ representative collected mailing list names and business cards in exchange for NBCQ branded drinks tokens. We also ran a half-page NBCQ advert in the LSFF brochure with a print run of 4,500. Figures indicate that the overall festival footfall was 7,000.

East End Film Festival, London

NBCQ took part in a well structured industry events programme put together by the East End Film Festival. NBCQ title *STRAWBERRY FIELDS* was launched at the RichMix cinema followed by a Q&A with director Frances Lea - this was followed up with a networking drinks event at the end of a busy day of events. This was a key opportunity to engage with the target audience and generate awareness of the NBCQ brand to industry. East End Film Festival brochure (in which the event was included) had a print run of 70,000 and a specific footfall of 300 filmmakers.

Digital Distribution: Revolution or Confusion?

Gemma Mitchell (Project Manager, NBCQ/Soda Pictures), Michael Franklin (Research Associate at the Institute for Capitalising on Creativity at the University of St. Andrews and at Creative Scotland), and distribution expert Peter Buckingham (Director, Kube Consultancy), will open a lively discussion on new digital marketing strategies, the future of current distribution models and their effects on the independent film industry.

Tea Time Talk with New British Cinema Quarterly and Director of *Island*, Elizabeth Mitchell

It's the end of the day. Grab yourself a cuppa (or a wee dram) and join our daily discussions in the Traverse Bar. Filmmakers, Guests and industry folk from across the globe will discuss passions, opportunities and key issues in this informal setting.

New British Cinema Quarterly is a pioneering showcase that highlights the rich and distinctive craft of filmmaking in the UK. Running since 2010, NBCQ releases one Independent British Film a quarter and head out on tour across the UK with the film and the talent behind the screen.

Join NBCQ for their Tea Time Talk, where they'll be in conversation with Elizabeth Mitchell, director of *Island*, discussing the journey of the film from script to screen. Moderated by Gemma Mitchell (NBCQ Project Manager).



FILM LONDON MICROWAVE PRESENT: RELEASING STRAWBERRY FIELDS

4.30pm-6.00pm

Join the Strawberry Fields film-making team in conversation with Film London Microwave as they discuss the process of releasing Strawberry Fields through the Soda Pictures's successful New British Cinema Quarterly. Covering everything from the marketing and release strategies to poster and trailer design, to liaising with exhibitors. This session will give real insight into collaborating with distributors for the first time and what to consider when releasing a low-budget film. www.microwave.filmondon.org.uk

NBCQ PRESENT NETWORKING DRINKS

6.00pm-7.00pm

New British Cinema Quarterly in association with the East End Film Festival invite you to a networking event where you'll have the opportunity to meet new contacts as well as catch up with old ones. This informal networking session could be the perfect opportunity to get your project up and running. We look forward to seeing you there. www.nbcq.co.uk

Encounters Film Festival, Bristol

Soda Pictures' Head of Distribution Kate Gerova represented NBCQ on a panel event as part of the Encounters at the Watershed in Bristol. Her participation was filmed and made available online. The NBCQ brand appeared in the festival catalogue with a print run of 1,000 and the festival was attended by 730 professional delegates (over 500 were filmmakers). STRAWBERRY FIELDS was also profiled in a showcase of "shorts to features".

BFI Media Conference, July 2012, London

In conversation with Jane Giles from the BFI, Edward Fletcher outlined NBCQ to media teachers.

"The Name's Not Bond" Presentation at Birmingham City University 31st January

At the request of Creative Networks, Edward Fletcher presented "can British audiences be enticed to watch British indies?" to an audience of non-film industry creatives, along with a screening of two shorts from the JOY OF SIX programme. The presentation was attended by students and members of Creative Networks, who worked across design, music, art and fashion www.creativenetworksonline.com

"Think Shoot Distribute" Panel Event, October 2012, London

Edward Fletcher joined Ben Luxford from Artificial Eye for a discussion around releasing British independent films to an audience of emerging producers

ICO Cultural Cinema Exhibition course, October 2012, London

Edward Fletcher was invited speaker on future models, discussing NBCQ with a range of independent exhibitors

Film Festivals Forum, October 2012, London

Edward Fletcher presented NBCQ at a forum for film festival staff as part of a wider discussion day on the new BFI audience development plans.

Film Works Panel, November 2012, Sheffield with live link up to audiences in Nottingham and Bristol

Edward Fletcher promoted NBCQ to a range of producers as part of a panel mentoring new film makers

Film Junction, November 2012, London

Edward Fletcher mentored two producers and spoke on NBCQ at a producer development course co-ordinated by Film Agency Wales.

Premiere Event: Looking Back, Looking Forward at Birmingham Flatpack Festival, 23rd – 24th March 2013

To conclude on 2012's programme and to coincide with the festival's screening of Flying Blind (part of NBCQ 2013 programme), NBCQ hosted a 'Looking Back, Looking Forward' weekend at Flatpack Festival. The ambassadors were brought together for a concluding workshop, a panel discussion, and a party for festival delegates to bring out the creative elements of NBCQ.

These events were promoted in the official Flatpack Festival newspaper, print run of 2000. It also featured on their website and was promoted through their social media. Ticket competitions were sent through Creative Networks mailing list of 500 people.

"The Name's Not Bond" Panel Event, The Electric Cinema, Birmingham

Following up on January's panel, this second discussion was energetic and interactive panel compared by the ICO's Kate Taylor, The panel focused on what British films are inspiring young audiences and aspiring filmmakers, how we influence audiences to commit more to independent British fare and whether or not we felt that new talent in other creative industries; music, fashion, art... are endorsed more and better supported in the media than new filmmaking talent.

Panellists were: Fiona Fletcher (NBCQ/Soda Pictures), Yen Yau (First Light Productions), Alison Sterling (Producer, Flying Blind) and Joan Parsons (Programme, Sheffield Showroom Cinema –NBCQ ambassador).

New British By Night Glenn Howell Architects, Birmingham

As part of the festival NBCQ hosted a curated Saturday night party attended by over 200 Flatpack festival attendees. The theme of the evening celebrating new British talent, reflected in the music, bespoke drinks and a screenings of new British short films.

NBCQ brochures were distributed around the room the bar and were room were branded as well as displaying quad posters of 2012 and 2013 NBCQ films. Also on display were large foamboards with "stories from the tour," written by NBCQ directors Grant Gee and Romola Garai to give people an insight into what the directors' gain from attending the Q&As.

A map of NBCQ partner venues was on display with the names of the cities hidden, with attendees invited to enter a competition to guess the locations and with DVD prizes on offer. This was both a data capture exercise and a way to communicate the breadth of the tour.

Cocktails were tailored to reflect the names of directors who have been involved with NBCQ. "The Romola Garai", "The Dave McKean" and "The Michael Winterbottom" creating a novel and memorable way to promote the talent associated with the brand to party-attendees.

University of East London, April 2013, London

Edward Fletcher to present NBCQ to UEL MA Film students.

'Get it Seen' ICO course for Producers, April 2013, London

Edward Fletcher to present NBCQ to independent producers.

Activity In Detail: The Live-Streamed Q&As

To coincide with the home entertainment release of each NBCQ film and the launch of the quarter's next film in cinemas, live-streamed Q&As were held to engage existing audiences with content, capture new audiences who may not attend a Q&A normally, and promote the unique offering of NBCQ: to consistently connect audiences directly to upcoming British filmmakers.

The first three events took place at the London Film School following a screening of the film with the film talent in attendance. The fourth event will take place on Wednesday 24th April 2013.

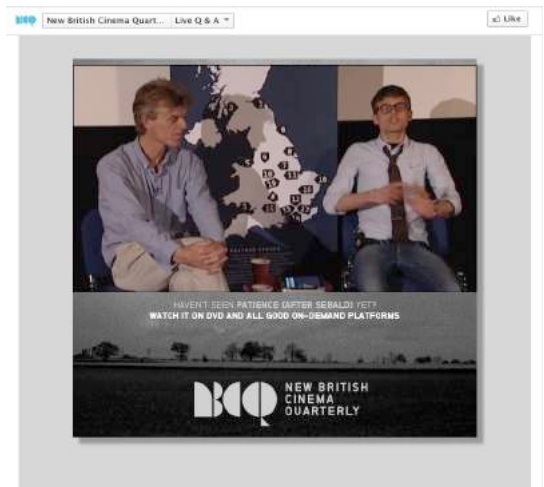
The communication about the Q&As was as follows:

- Pre-event 'where and when' information held on the NBCQ Facebook page
- Partner cinemas were asked if they wanted to host the Q&A on their website / Facebook pages (through a simple iFrame structure)
- Twitter and Facebook posts counted down with a lot of 'on the day' chatter, inviting members to submit their questions
- The Q&As were streamed live on the Facebook page and anywhere else the iFrame had been inserted
- Videos of the Q&As were made available to watch for free on the NBCQ Facebook page

PATIENCE (AFTER SEBALD)

Director Grant Gee took part in the live-streamed Q&A to discuss Patience (After Sebald). The Q&A was hosted only on the NBCQ Facebook page as no partner cinemas were able to include it.

The Q&A had 15 'live' views and has since had 99 on-demand views.



GOSPEL OF US

To improve on the figures of Patience (After Sebald), we did a price promotion with iTunes making The Gospel Of Us available to download for just 99p. The messaging through the NBCQ channels was able to push people to watch the film for a special price and submit their questions to director Dave McKean, who would be taking part in the live-streamed Q&A.

We had additional support through Dave McKean's 30,000 twitter followers and key websites such as Creative England, National Theatre of Wales (both in involved in production) and LOVEFiLM hosted the live Q&A on their websites through the iFrame. There were 35 'live' views and 91 on-demand views



STRAWBERRY FIELDS

STRAWBERRY FIELDS received online promotion from Film London and the director Frances Lea, however the director was unable to do the Q&A. Lead actresses Christine Bottomley and Anna Madeley attended the Q&A instead. There were fewer partners who could host the iFrame and LOVEFILM didn't receive the traffic to warrant repeating the hosting, so the numbers fell to the same level as PATIENCE but with fewer VOD views (though it has had 5 months less time on the site. There were 16 'live' views and 48 on-demand views in total.



JOY OF SIX

Adopting the interactive nature and digital outreach objectives of previous Live Q&A's, the decision was made to utilise the influential 'google hangout' platform to present the JOY OF SIX to an online audience. This coincides with both the DVD and VOD being available and will take place on Wednesday 24th April. Google hangout allows for multiple participants to engage in group discussion and thus lends itself better to having a number of filmmakers and question askers involved. We felt that this would be a more valuable and active positioning for a younger, short film audience and that the hangout would be driven by interest in the named cast and filmmakers (generating attention about the hangout through fan sites, blogs and social networks). To drive awareness within this online, aspiring filmmaker audience we will partner on hosting the Google hangout with celebrated filmmakers network Shooting People.

CONCLUSIONS;-

- Obtaining editorial support and access to viewing the film with one partner was difficult: with The Gospel Of Us we had the editorial support from LOVEFILM but not the streaming service, and the opposite at iTunes. At the end of 2012 Soda Pictures experimented with a non-NBCQ film and hosted it on Facebook. This way we could present the film to the audience directly, monitor uplifts in sales and present the Q&A on the same platform, easing the audience journey
- Partnerships through organisations have a distinct uplift in awareness and conversion but they also have to be the right partnerships. The National Theatre of Wales were very precise about the details for THE GOSPEL OF US and were able to send out numerous messaging that helped to create an 'event' feel
- Directors have varying degrees of engagement with the digital world and this impacts their enthusiasm to partake
- Q&As are popular at lunchtimes. VOD also peaked at this time.
- The staging of the live-streamed Q&As in a screening room was perhaps not engaging enough to a digital audience and therefore the final Q&A will be held in a Google Hangout to try to improve engagement levels

- Though cinema ambassadors were enthusiastic about the opportunity to host the live-stream Q&As, in practice the websites were unable to take information about a film that was no longer playing at the cinema
- Even when high traffic partners such as LOVEFiLM and National Theatre Wales supported the Q&As (as they did with Gospel of Us) the increase in live views doubled but the numbers were still small. This may be due to a number of factors such as a lack of celebrity or that Twitter has allowed audiences to have a degree of direct contact already so the live-streaming was not an exclusive proposition

Has the NBCQ brand grown?

In the cinema

The average box office of a 2012 NBCQ film, achieved from the partner sites, was up 30% on the average from 2011, though it did not quite reach the heights set in 2010: the average that year was higher but it was skewed by extremes (table 1). 2012 demonstrated more consistent box offices, which could be an indication that the brand has grown and that success is less linked to the appeal of individual films.

There has been a steady increase in the performance of NBCQ films at some regional venues: the 2012 box office has been higher and more consistent in venues such as York Picturehouse and Ultimate Picture Palace Oxford, compared to 2010 and 2011.

Box office achieved at NBCQ partner venues, year by year					
	Q1	Q2	Q3	Q4	Average NBCQ box office by year
2010	£1,726	£ 11,227.58	£11,384.93	£3,312.25	£6,912.69
2011	£ 3,014.50	£ 5,295.00	£ 3,761.85	£ 3,780.75	£ 3,963.03
2012	£ 9,884.10	£ 5,029.20	£ 3,230.10	£ 4,230.25	£ 5,593.41

The increase regionally has been countered by a decrease at the Renoir Cinema, which has declined over 30%, a significant drop from an average of £1,587 to £1,043. The reasons behind this may be owing to the Renoir being a very review-led audience (and the screenings are often before national reviews have run) or a fatigue within Curzon audience for Q&As. Another possibility is that the Renoir has an older audience, and as the NBCQ demographic research shows, the screenings are attracting a younger audience and for this reason, the venue has been changed Curzon Soho in 2013. Efforts were made over the year to promote NBCQ at key film schools to encourage students to support the Renoir screening. However, the quantity of on site Q&A events makes it difficult to motivate students to pay for screenings out of 'campus'.

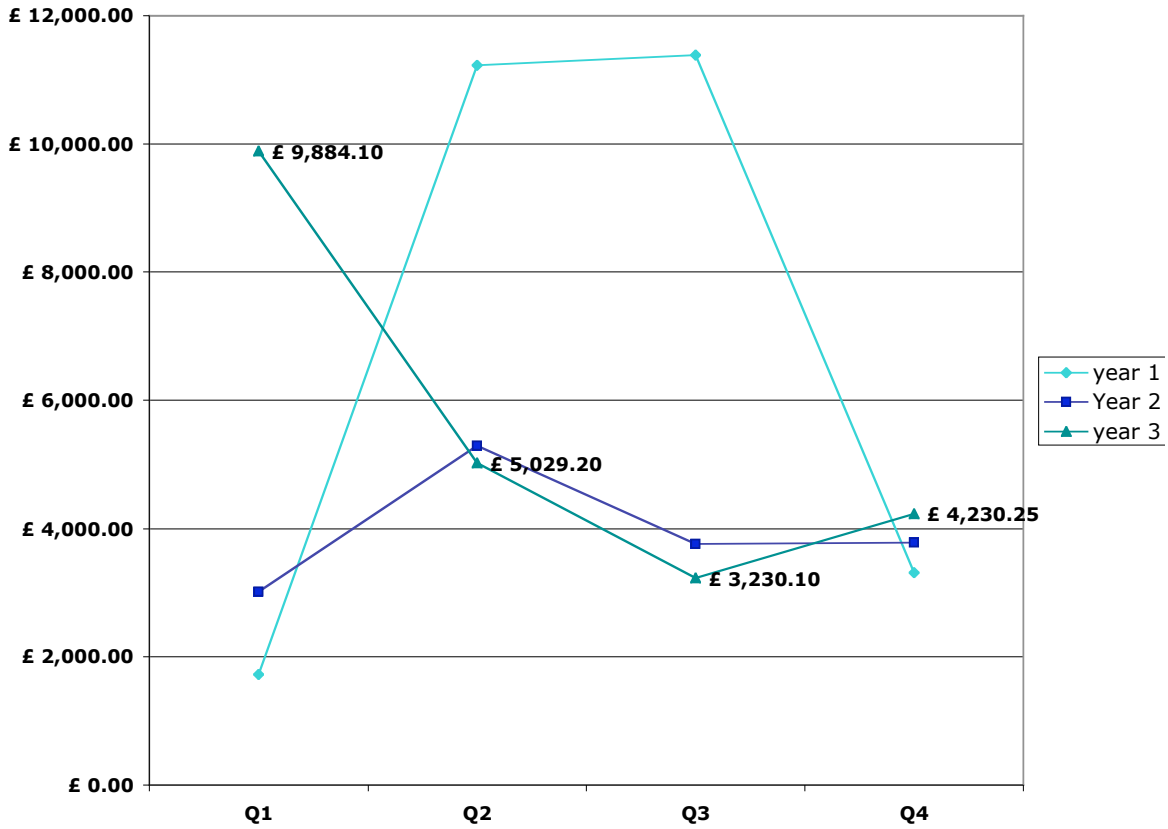
Unlike in 2010, when partner sites would bring the film back if the screenings had sold out, in 2012 this proved to be more problematic. Despite each sold-out screening being followed up by the Project Manager, programmers were reluctant to book the film again. Reasons for their reluctance may be the increased competition for screen space, lack of confidence in audience potential, or studios being more demanding about losing any shows from their week run. In general there is an increased 'slotting' of specialised films into single screening slots, for example Picturehouses' Doc Days and Discovery Tuesdays'. The concern with using a brand driven approach is that programmers miss understand the objective to create a success driven model rather than a branded slot.

Gross box office achieved by NBCQ films at all venues, year by year					
	Q1	Q2	Q3	Q4	Average NBCQ box office by year
2010	£ 2,333.30	£39,292.58	£49,995.70	£ 3,938.65	£ 23,890.06
2011	£ 4,567.60	£10,306.35	£ 9,089.09	£ 4,601.65	£ 7,141.17
2012	£25,403.05	£22,072.87	£ 6,401.98	£ 7,487.45	£ 15,341.34

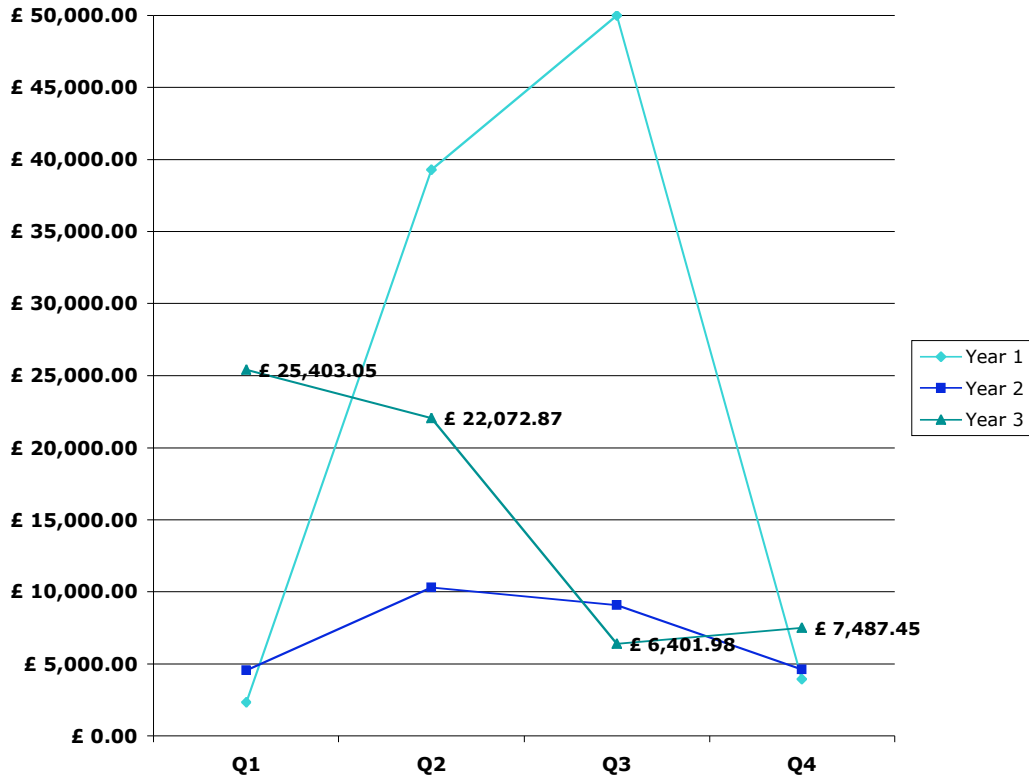
It is apparent that the NBCQ screenings were the preferred way that programmers wanted to show these films, and perhaps this indicates that this is the only platform through which such films would be able to connect to audience: the venues may not have booked them otherwise.

Box Office of NBCQ Films

Comparison between the box office achieved at NBCQ partner sites 2010, 2011 and 2012 films



Comparison between the total box office achieved by 2010, 2011 and 2012 films



Has the NBCQ brand grown?

Online

Facebook fans | increased sixfold from 423 (Jan 2012) to 2,848 (April 2013)

The social media activity was scheduled at key points in the year to coincide with a new film in the quarter: June had the live streamed Q&A with Grant Gee and the design competition to launch Strawberry Fields (out on tour from July 5th) and October and November had the live streamed Q&A with Fran Lea and the second design competition to launch The Joy Of Six (out on tour from November 5th).

This activity was supported by Facebook advertising to attract new fans when chatter was at its highest, so the growth in Facebook fans has happened in bursts over the year.

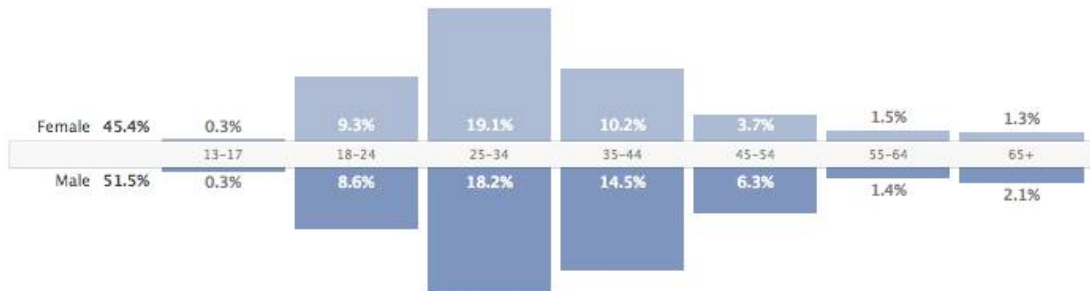
The growth in the fans of the pages has increased numerically but interesting the demographic profile of has remained consistent with that of Jan 2012, and indeed it reflects the demographic profile of the exit polls: 25-34 are the largest group, followed by 35-44 and 18-24 closely. The Facebook adverts were targeted in terms of interests (filmmaking, independent cinemas, British auteurs) but not in terms of demographics.

The 18-24yr old segment has seen the largest growth, increasing from 12% to 17.9%, which was to be anticipated as Don't Panic has such strong ties with the student community.

NBCQ Facebook likes - Demographic snapshot, January 2012



NBCQ Facebook likes - Demographic snapshot January 2013

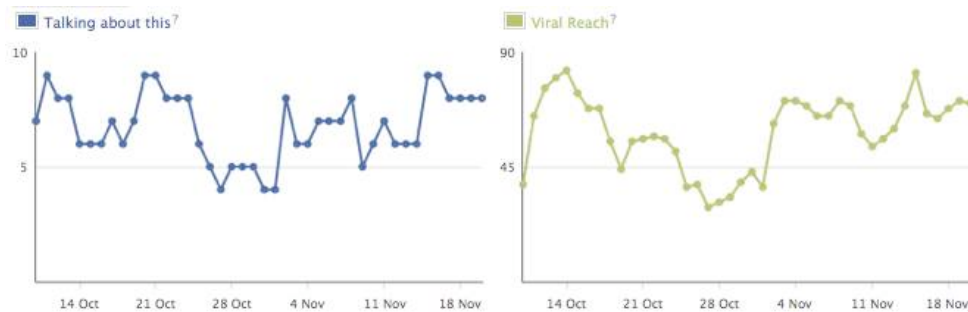


The engagement and interaction on the page is naturally much higher when comparing like-for-like periods. For example, mid October - mid November 2011 was a 'busy' period for NBCQ, with the fourth film Junkhearts, premiering & winning an award at London Film Festival and then subsequently released on tour, the numbers of those talking was ten.

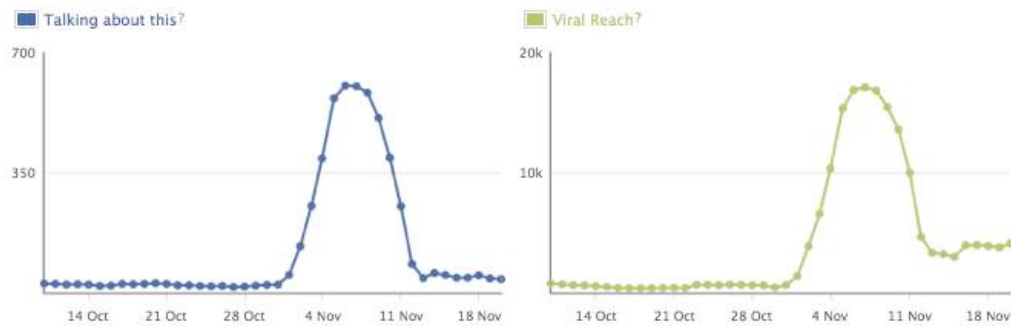
As shown in the chatter and viral charts below, the Strawberry Fields digital Q&A and Don't Panic 'British classic' competition caused a surge in engagement: on the busiest day, content reached 17,101 people virally.

The increase in fan numbers contributes to this of course, but even when shown as a percentage of fans who are engaging this increase is quite dramatic. In this period of 2011, the percentage of fans who were talking about this was 2.5%. In the comparable for 2012, the ratio between fans and those talking was 48%.

NBCQ Facebook chatter & viral reach 10 Oct – 20 Nov 2011



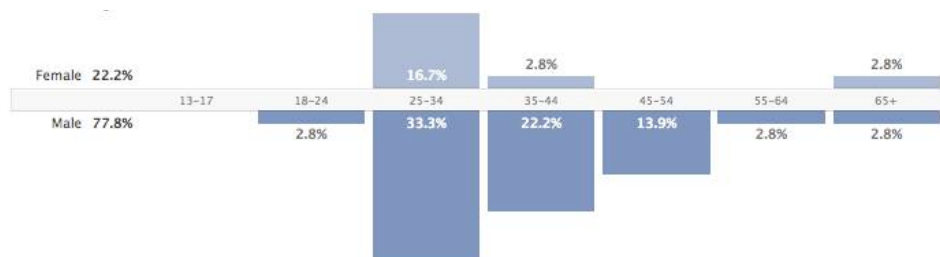
NBCQ Facebook chatter & viral reach 10 Oct – 20 Nov 2012



When looking at the demographic profile of those who are talking during the busiest period outlined above, those engaging are heavily skewed male providing 77% of the chatter.

The most engaged segments were male 25-34yr olds, male 35-44yr olds and female 25-34yr olds.

NBCQ Facebook chatter: Demographic split of those 'talking about NBCQ' 10 Oct – 20 No 2012



NBCQ Facebook likes: split by country

NBCQ has only been targeted at those within the UK, however the Facebook page has attracted some international fans organically.

Though the numbers are not significant, it is interesting to note the geographical spread of interest and to perhaps strategise a way to connect these audiences with British films that will not be sold to their local territories.

Countries?

2,365	United Kingdom
48	United States of America
14	Spain
13	France
12	India
11	Italy
10	Greece
10	Germany
10	Australia
9	Ireland
9	Brazil
9	Canada
9	Portugal
8	Poland
6	Turkey
6	Netherlands
6	Indonesia
5	Malaysia
5	Romania
4	Taiwan



Twitter | tripled from 1,277 (Jan 2012) to 5,557 followers (April 2013) without increasing those NBCQ follow

While Facebook has grown in somepart to paid for ads (asis typical), Twitter has grown entirely organically, which is unsurprising given that it is the popular social media tool for the 25-44 age range. (Maybe varun could pull out some nice tweets here?)

@CatMarshall_

Really enjoyed #thejoyofsix tonight! A great selection of British Short Films. Can't even pick a favourite. @showroomcinema @NBCQ.

@LarryCrywater

Yep! Second that! "@hello_anders: @NBCQ thanks for the Grant Gee Q&A. Very interesting event!" @BroadwayCinema

Newsletter | from 80 (Jan 2012) 857 subscribers (April 2013)

The newsletter received a significant boost from a competition ran with The Guardian to coincide with NBCQ film Skeletons being launched on the Guardian Screening Room. But it has continued to grow at a consistent rate through the year and the average open rate (28%) is higher than typical in the entertainment industry (according to newsletter software Mailchimp, the average is 22%).

The content includes news stories about NBCQ and british indie film industry, plus 3 examples of other new british creatives, whether music, entrepreneurs, designers etc. The most frequently clicked through button is the Films tab at the top, with the exception of the sept newsletter where it was a link to the live streamed q+a with dave mckean.

Average open rate of 28%, most often click thrus were to the film page in the website, with the exception of the September issue where it was the link through to the live streamed Q&A.

September Issue

New British Cinema Quarterly

WE ARE A COMMUNITY PASSIONATE ABOUT BRITISH FILM AND THE CRAFT BEHIND IT.

HOME NBCQ FILMS 2012 NEWS NBCQ ANNUAL ABOUT NBCQ CONTACT US

WHAT I KNOW

 Simon Franks
Screenwriter
Junkhearts

- Find an agent and a producer who believe in you.
- You need to show your scripts and soak up the criticism.
- And you need to write about subjects you're passionate about. Often it's your passion that will propel a script forwards and give others the confidence to sign up to it.

[SEND IN WHAT YOU KNOW](#)

THE IMPOSSIBLE PROJECT?

A cast of thousands, a three day shoot, the most famous story of all time and only one take of each scene. Join the LIVE web Q+A this Monday to ask Director Dave McKean how he did it.

[READ MORE](#)

FOUR FILMS FOR THE PRICE OF ONE

SKELETONS COME ALIVE ON THE GUARDIAN

Bafta nominee Skeletons is out of the closet and on the Guardian's website available for streaming online. The surreal comedy, described as 'Inception on the dole' premiered in NBCQ's first year (way back in 2010) to critical acclaim, with Peter Bradshaw calling it "intensely and pungently English, eccentric, strangely heartfelt, and very funny".

[READ MORE](#)

NEW BRITISH FASHION

 RA Graduate Christopher Raeburn presented his 'steunchly British' AW collection during this month's London Fashion Week. The ecologically minded designer uses recycled materials to create menswear and womenswear pieces.

[READ MORE](#)

NEW BRITISH MUSIC

 Deep Souf's funkiest diva Hannah Williams teams up with a group of exceptional musicians create a powerful and mind-blowing music extravaganza. The album - released on 15th Oct - is available to hear on SoundCloud now.

[READ MORE](#)

NEW BRITISH DESIGN

 The Design Museum is hosting Digital Crystal, an immersive experience inviting leading designers to experiment with crystal in radical new ways. British designer Paul Cockesedge's beautiful contribution will be shown through autumn.

[READ MORE](#)

Audience Analysis

As the consumer-facing NBCQ activity – the Don't Panic Design competition and the first streamed Q&A with Grant Gee – was launched in May and June respectively, we elected to exit poll the subsequent NBCQ films so that we could build a profile of the audience and test brand awareness.

Strawberry Fields was exit polled at Hackney Picturehouse in July, and The Joy Of Six was exit polled at Hackney Picturehouse, Curzon Renoir, Manchester Cornerhouse, Ritzy Brixton, York Picturehouse, Tyneside Picturehouse and Ultimate Picture Palace in Oxford throughout November.

By analysing these results alongside the demographic insights from Facebook, an audience profile of those interested in new British films can be presented.

Who is interested in British films?

The demographic profile of those engaged with NBCQ show a young skew, with the **25 – 34yr olds the largest segment**: of the cinema audience 30% of those exit polled were 25 – 34 (fig 1), and of the Facebook fans, 37.3% fall into this category (fig 2).

The next largest proportion is **35 – 44yr olds** (22% of the cinema audience; 24.7% of Facebook fans) closely followed closely by **under 25s**, who constitute 20% of the cinema audience and 18.5% of the Facebook fans.

While the Facebook fans are fairly evenly split across male and female, the cinema audience has a **female skew**, with an average across both films of 58% female to 42% male. This may be expected as Strawberry Fields had two female leads, but even when isolated, The Joy Of Six audience also had a female skew, with 55% female to 45% male.

That **25 - 34yr old females** were the largest demographic group – on Facebook and in the cinema – goes against the industry's perception of what independent cinemagoers look like. Target Media's recent profiling classified cinemagoers who are 'Indie Only' with an average age of 54.2 and 55% male, 44% female, and 'Indie Mainly' 44.5 yrs old, 51% male, 48% female (fig 3).

Fig 1. Cinema Attendance – Age range from Strawberry Fields (July 2012) and Joy Of Six (November 2012) Exit Polls

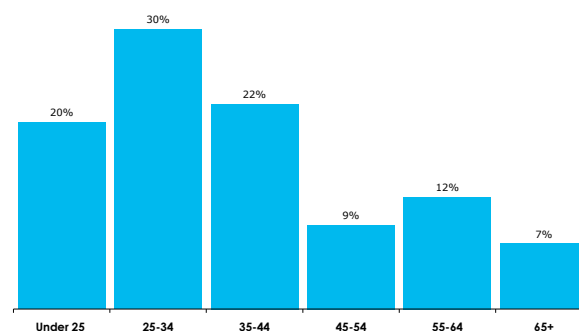


Fig 2. NBCQ Facebook likes - Demographic snapshot January 2013



Fig 3. Target Media's demographic profile of 'indie only' and 'indie mainly' cinema audiences



Why do they go to see NBCQ films at the cinema?

The passion to see British films was a key reason that audiences attended NBCQ screenings.

'Fan of British films' was the most cited reason behind attending Strawberry Fields, with 37.5% of the audience selecting it, and the second most cited for The Joy Of Six, 30% of whom attended because they were a fan of British films.

The Q&A was the 3rd most cited reason for Strawberry Fields audience, comparing with the 6th for The Joy Of Six. For both films, this the presence of a Q&A was twice as likely to be cited as a motivating factor than either the reviews or the poster.

That the poster, trailer and reviews are low ranking motivators indicates that it is not a traditional arthouse audience that are attending the films, which would explain the difference in demographic profile.

That the directors were influential factors for both audiences demonstrates that NBCQ reaches a cine-literate audience, and that the proposition of enticing people into the cinema in order to learn more about filmmaking is successful.

Fig 4. Answers to the question 'What are you reasons behind seeing this film tonight?'
 Strawberry Fields exit polls (July 2012) The Joy Of Six exit polls (November 2012)

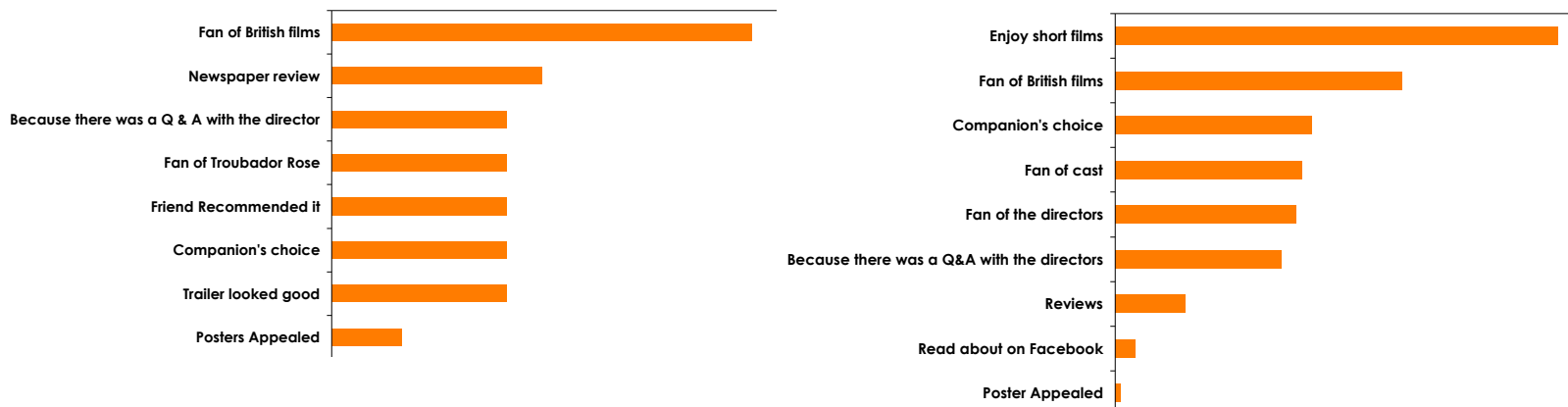
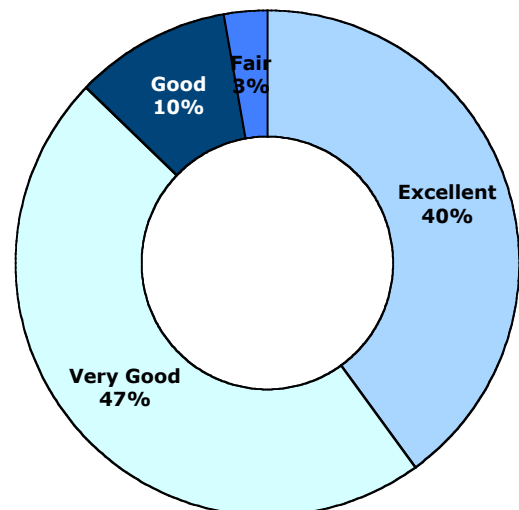
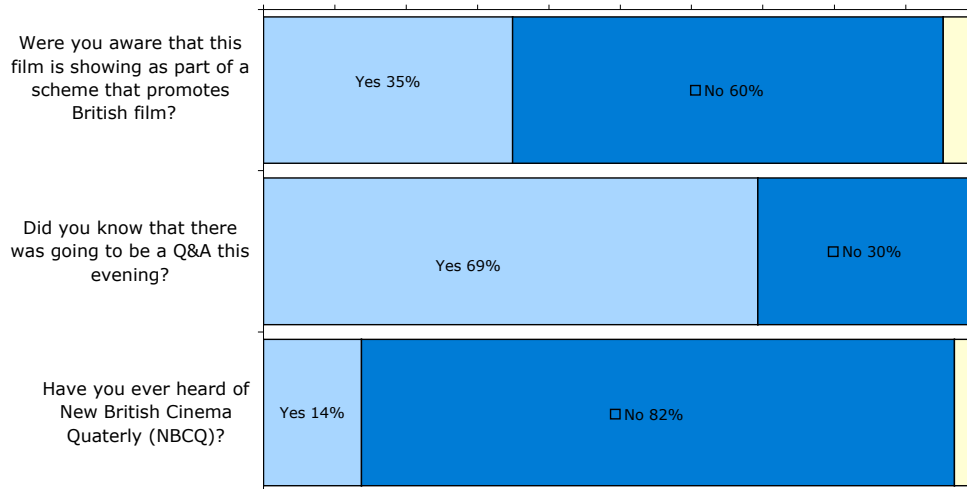


Fig 5. Answers to the questions 'How would you rate The Joy Of Six?'

Audience appreciation of The Joy Of Six rated very highly, with over 87% of the audience rating it either excellent or very good, with 95% saying they would recommend the film to a friend.



The Joy Of Six exit polls demonstrated that while almost 70% knew that there would be a Q&A, and 35% knew it was part of a scheme that promotes British films, only 14% were aware that it was part of NBCQ.

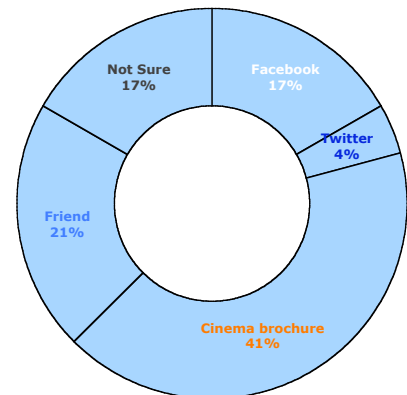


That half of those who knew it was part of a British scheme didn't know that it was called NBCQ demonstrates that the brand name is difficult to recall, and we know from anecdotal evidence at the SIFF drinks, that some people who knew the name thought that it was a magazine.

For those that had heard of NBCQ, what was the source of awareness?

Almost half of those who were aware cited the in-cinema brochures that were produced and disseminated to venues for year-round promotion, following on from consultation with the ambassadors.

Midway through 2012, a moving sting about NBCQ was produced to go in front of all DCPs, DVDs and the live streamed Q&As, so contextualise the content, but it would also be advisable to have a video trailer about NBCQ - similar to a festival reel - that could be very explicit about the programme and highlight the talent involved.



Appendix

In-depth analysis of the design competitions (courtesy of Don't Panic) available as a separate pdf and to download from