

Individual Reserach

Peijia Deng



Week 1

Self-evaluation
and
Week summary

Figure out What is DCM

Group Meeting Schedule

Self-evaluation and week summary

- We were confused at the beginning when we received the DCM project, and some of us started to focus our energy and attention on the idea of making the film, and some of us were better at Creative Idea, but we didn't know the company's position yet, so I was better at suggesting and adjusting the steps of the project. I prefer to be the organizer in the group role, and I think I'm better at organizing the progress of the project and motivating people, and I think my group members are good at creating ideas and elevating ideas . I tried to assign tasks to the group members for the first week and give directions to move the group project forward. For example, in the first week Tianming and Chen Li were mainly responsible for data collection, and Leyang GU and Junhao Zhao were responsible for writing down the ideas presented in class, and the group members were very active and cooperative. I also initially set up the group's meeting schedule.

Figure out what is DCM

CINEMA ADVERTISING

INTRODUCTION

Digital Cinema Media (DCM) is the market leader in UK cinema advertising, providing almost 3,500 screens at over 500 sites for advertisers. DCM sells 80.1% of the cinema advertising market through exhibitors including Cineworld, ODEON, Vue, Curzon Cinemas, Picturehouse Cinemas and many independent cinemas.

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——from DCM website

Group Meeting Schedule

MON	TUES	WED	THURS	FRI	SAT	SUN
January 24	January 25	January 26	January 27	January 28	January 29	January 30
		W1 Class				
MON	TUES	WED	THURS	FRI	SAT	SUN
January 31	February 01	February 02	February 03	February 04	February 05	February 06
		W2 Class	Group meeting 2pm-4pm			Idea Share Oline
MON	TUES	WED	THURS	FRI	SAT	SUN
February 07	February 08	February 09	February 10	February 11	February 12	February 13
Finish Team Tasks		W3 Class	Group meeting 2pm-4pm			
MON	TUES	WED	THURS	FRI	SAT	SUN
February 14	February 15	February 16	February 17	February 18	February 19	February 20
Finish Team Tasks		W4 Class	Group meeting 2pm-4pm			
MON	TUES	WED	THURS	FRI	SAT	SUN
February 21	February 22	February 23	February 24	February 25	February 26	February 27
		W5 Class	Group meeting 2pm-4pm			
MON	TUES	WED	THURS	FRI	SAT	SUN
February 28	March 01	March 02	March 03	March 04	March 05	March 06
		W6 Class	Group meeting 2pm-4pm			
MON	TUES	WED	THURS	FRI	SAT	SUN
March 07	March 08	March 09	March 10	March 11	March 12	March 13
		W7 Class	Group meeting 2pm-4pm			

Week 2

Self-evaluation
and
Week summary

Project Mind Map

DCM website Learning

Self-evaluation and week summary

- In the second week of seminar, after the teacher's feedback on our story ideas, it was found that we lacked the positioning of the audience for advertising, so the goal of the whole group in the second week was audience research. During the group work, I found that some members were still confused about the project, so this week I also tried to collect and study more information on the DCM website, and wrote a mind map to help myself and my members better sort out the content of the project.

Mind Map

1 The very first idea

What

- 1 What DCM doing? Background—pre-show ad
- 2 The pre-show ad audience (research the culture, habit)
- 3 What DCM audience

Why

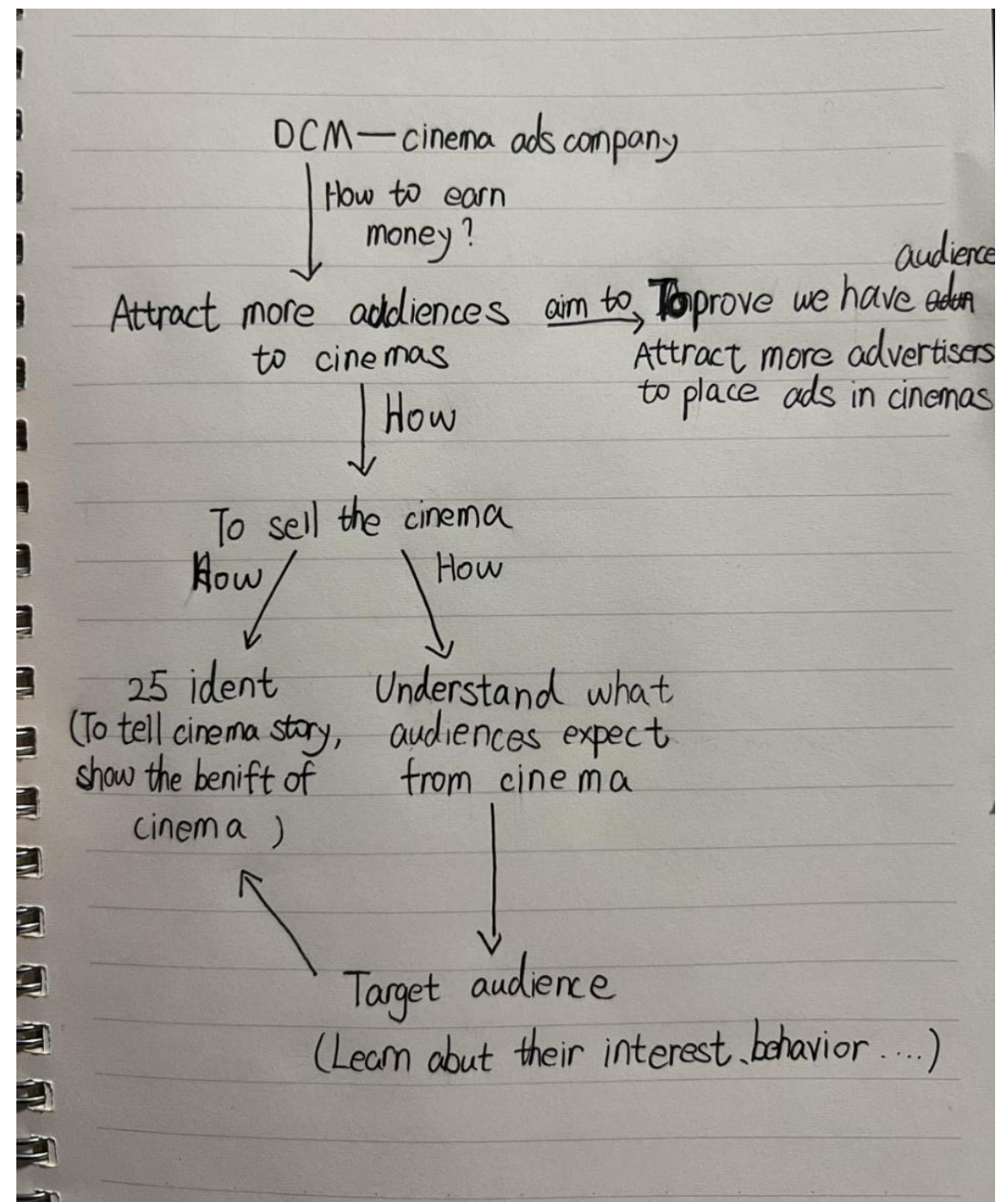
- 1 The benefits of pre-show ad (compare other platform data)
- Success example of pre-show ad

How

How to make the DCM's ad

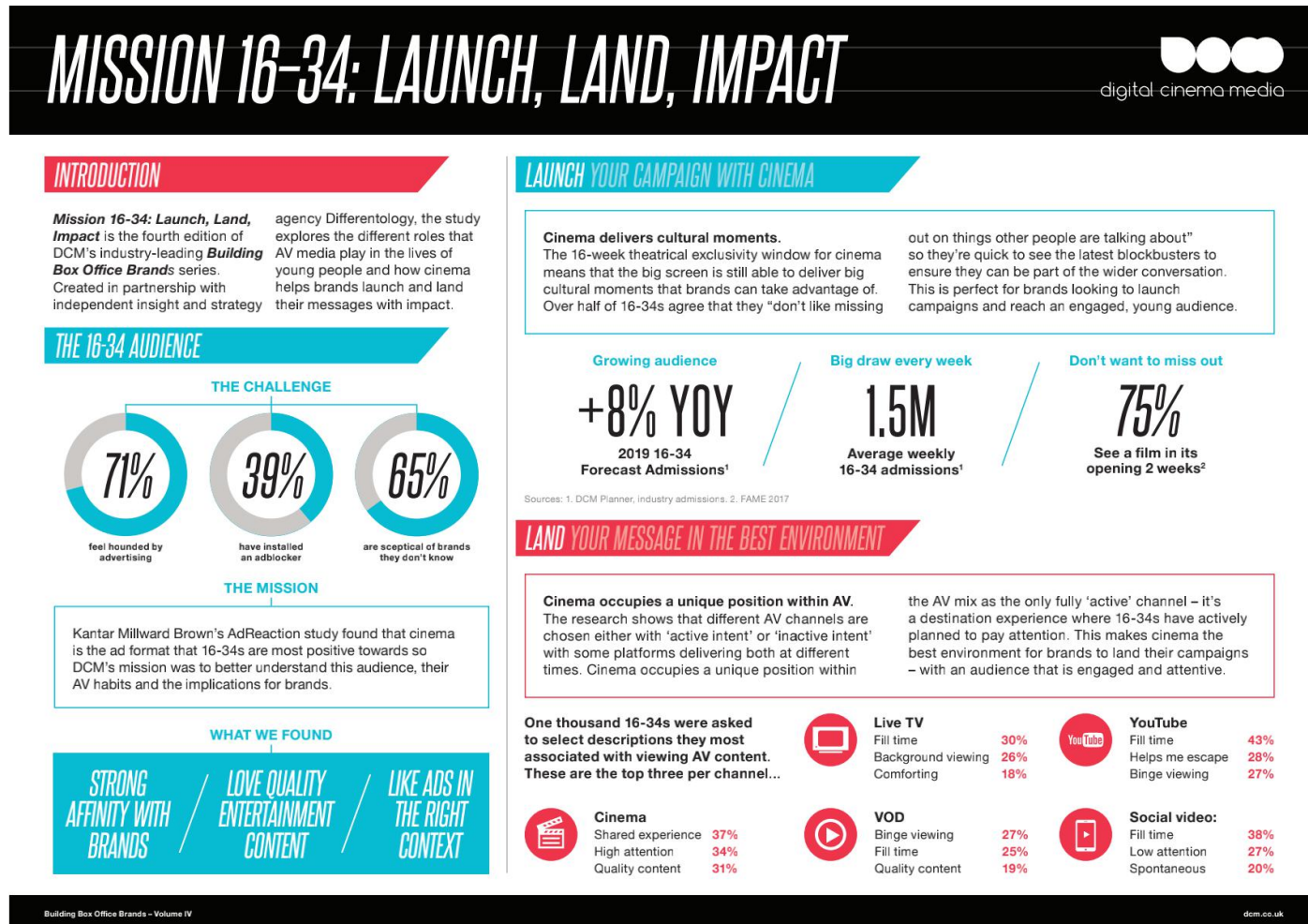
- 1 Goal: Tell audience
- 2 Audience: someone want to put their ad on cinema screen
- 3 Tell our story:
- 4

2 After tutro's feedback, I'm more clearer what we need to achieve in this project, I make this mind map and then shared it with our group members.



DCM Website Learning—Why Cinema

- “The fourth edition of DCM's Building Box Office Brands series, Mission 16-34: Launch, Land, Impact, was created in partnership with Differentology and explores the different roles that AV media play in the lives of young people and how cinema helps brands launch and land their messages with impact.”
- “Reaching this audience is easy but getting them to take notice and take action is not. With the industry lamenting a lack of commercial opportunities to engage with this ‘Netflix’ generation, Mission 16-34: Launch, Land, Impact aims to provide new insight into the role cinema advertising should play.”
- It shows that 16-34: Strong affinity with brands; Love quality entertainment content; Like ads in the right context. For ad placement, the strongest feedback is from the 16-34 group, so the most effective approach is to attract more of the 16-34 group



DCM Website Learning—Feeling of Cinemagoers

What did you enjoy about the experience of being back at the cinema?

“The **atmosphere of a cinema is unbeatable**. The comfy chairs and massive screens and big speakers. No annoying family members asking questions and trying to speak during the film. Also I’ve missed Tango ice blasts and slushies!”

“Being **immersed in the film and not having the distractions of life**. That feeling when you go back into the sunlight and it’s like you’ve been in a different world”

“**Dark room, great sound, adverts, trailers and properly focussing** on a film. Great atmosphere and experience”

“Feeling the movie through your body. The **surround sound is something I missed** so much, it **adds another dimension**”

“The **whole cinema experience**, getting ready to go, deciding what to watch, eating takeout before film starts, ordering treats and snacks and drinks in the cinema with the film, big screen and sound, and after meal after cinema experience”

“It was amazing, **I had forgotten what being in a cinema was like, I loved it so much and I can’t wait to go back later this month!!**”

Research Summary

- Many audience in DCM are cinemagoers, many of them aged between 16-34.
- They all think atmosphere of cinema is unbeatable and glad to back to cinema.
- So what we aim to show in our video is the great atmosphere of cinema and great experience in cinema.

Week 3

Self-evaluation
and
Week summary

The Impact
of
Covid-19

Proposal

Self-evaluation and week summary

This week I was responsible for completing the group's initial project proposal, I wrote the Chinese version and Lu Tianming is responsible for the translation. Our group's collaboration model is more like Gu Leyang and Zhao Junhao throwing out a story idea for the shoot first, and then verifying its feasibility based on my research (including audience, purposefulness, etc.). And based on my research last week and the additional information including the group members and me this week, we finally decided on the content and direction of the shoot. We decided on the theme of "love" for the audience 16-34 (we will write more about it later in the plan). After the content of the project was clear, we also had a better division of labor.

In the process of writing the plan, I referred to some successful advertising cases in DCM. In the process of my research on DCM website, I found that they have very complete and clear research on audience's feedback on cinema advertising, return rate of advertising, comparison of previous years' box office, trend of this year's movies, etc. I saw a lot of marketing cases that I could learn from. I saw a lot of marketing cases that I could learn from, and during the research process, I gradually clarified the production steps for our own projects.

The Impact of Covid-19

- The epidemic began in 2020, and in March, the first announcement was made about the need to shut down cinemas due to the coronavirus.
- With the immeasurable impact of the new crown on the film industry in 2020, the UK Cinema Association has been calling for and introducing a number of practices to ensure the sustainability of cinemas in the future. With the immeasurable impact of the new crown on the film industry in 2020, the UK Cinema Association has been calling for and introducing a number of practices to ensure the sustainability of cinemas in the future.

UK Cinema Association statement on Coronavirus/COVID-19

March 17th, 2020 | [Uncategorised](#)

The UK Cinema Association has today issued the following statement on the current situation with regard to the outbreak of Coronavirus/COVID-19:

‘Mindful of the latest scientific advice from the Government, the coming days will see the closure of most UK cinema sites.

The priority now is to ensure that the thousands who work in the sector, many of them young people, are helped during what will be an exceptionally challenging period for them, and that cinema venues across the country are supported to overcome what for many will represent an unprecedented challenge to their existence.’

The Association's priority at the moment is ensuring that the support above is put in place. It will be making no further statement at this time.

--from UK Cinema association News

The Impact of Covid-19

“On August 20th ,2020 Cinema First invites everyone to fall in love with the big screen all over again.

Cinema First, the industry body charged with the promotion of UK cinemagoing, has today launched #Lovecinema, a nationwide campaign designed to capture the attention of audiences across the country and remind them of the unique experience that only the big screen can offer.

At the heart of the campaign is a cinematic montage created by Empire Design which celebrates the wonder of cinema, stories that have captured our imaginations, shaped memories, moved us to tears, made us laugh, and opened our eyes to alternative worlds.”

--from UK Cinema association News



UK Cinema Association calls on Government to help 'Keep the Magic Alive'.

On December 3rd, 2020 the UK Cinema Association has launched Keep the Magic Alive, a high profile social media campaign aimed at persuading government to provide targeting funding for its members, many of whom are struggling to survive the challenges presented by COVID-19.

a short film reminding viewers of the contribution that cinemas make both to individual and community well-being, and issuing a call for as many people as possible to contact their local MP to ask government to step in.

Link here: https://www.youtube.com/watch?v=FV5r4CeX_jY

The campaign follows on from the industry-wide safer cinema initiative, with cinemas following a comprehensive set of government guidelines, produced by the UK Cinema Association in consultation with a range of government agencies and industry partners, to ensure that cinemagoers feel as comfortable and safe as possible.

In a regular audience survey undertaken on behalf of the industry by MetrixLab, cinemagoing has been repeatedly highlighted as the third most missed out-of-home activity during the lockdown, with audiences favouring the unique big-screen spectacle and wonderfully immersive experience that only cinema can offer.

A wide slate of films is on offer for film fans of all ages, including new releases, all-time classics, franchise favourites, independent gems, animations and event cinema, plus a broad range of genres such as comedy, documentary, musical, horror, romance and sci-fi from the UK and beyond.

Iain Jacob, Cinema First Chair explained:

“The #Lovecinema campaign has been launched to encourage audiences to return to the cinema to fall in love all over again with the unparalleled experience that only the big screen can deliver. The global pandemic has had a colossal impact on the film industry, presenting cinemas across the UK with unprecedented challenges.

As an industry that employs over 20,000 dedicated people, of which 40% of are under the age of 30, they need our support. Cinemas are ready to welcome audiences back, and we are calling on the great British film-loving public to escape back to the cinema and enjoy a safer big screen experience.”

The Impact of Covid-19

2020 figures confirm impact of COVID-19 on UK cinema sector. Figures for 2020 UK box office released by Comscore – and separate figures for admissions from the Cinema Advertising Association – have confirmed the devastating effect that restrictions around the COVID-19 outbreak had on the UK cinema sector, with both down over three-quarters on 2019.

Total revenues for year came to £296,716,078, 76 per cent down on the 2019 figure of £1,252,361,845 and breaking a sequence dating back to 2011 of UK box office exceeding £1 billion.

Admissions figures for the year – at 43,981,705 (75 per cent down on 2019) – provide further evidence of the enormous challenges faced by UK cinema operators during the year, which saw UK-wide shutdowns of cinemas from the middle of March until early July, and then again at the end of the year.

Commenting on the figures, UK Cinema Association Chief Executive said: ‘No one would present these numbers as anything other than hugely disappointing, but they very much reflect the challenges that 2020 presented to UK cinema operators, as it did to so many other leisure, retail and hospitality sectors.

The irony is that the early weeks and months of the year saw the sector outperform both 2018 and 2019, which were themselves the two most successful years for UK cinema-going since 1970. And when cinemas were able to open over the late Summer months and into the Autumn, the feedback from returning audiences both on the safety but also the enjoyment of the experience was hugely positive.

--From UK Cinema association News

The start of good news

- On April 8th, 2021 report said, UK audiences eager to return to the big screen, survey confirms.

“Survey results released today by the cross-industry body Cinema First confirm that the UK public is more eager than ever to return to cinemas when they start to reopen next month, with 59 per cent citing the cinema as their most missed out-of-home entertainment activity.

The research also confirmed that lockdown over the last year has reignited audiences’ passion for seeing films on the big screen, with those who have digitally rented or purchased films highlighted as the most likely to return to the cinema as soon as they reopen.

These encouraging findings confirm that cinema is something that can’t be recreated at home, with two-thirds of respondents favouring the spectacular big screen experience, immersive sound, special effects, and access to a wide range of new films that only cinema can offer. That big screen must-see appeal has remained stable throughout the pandemic, when many film fans’ movie-watching has been limited to home entertainment.

--From Cinema First

LOVE CINEMA



2 OUT OF 3 PEOPLE
agree that cinema is an
experience that can't be
recreated at home.

40%

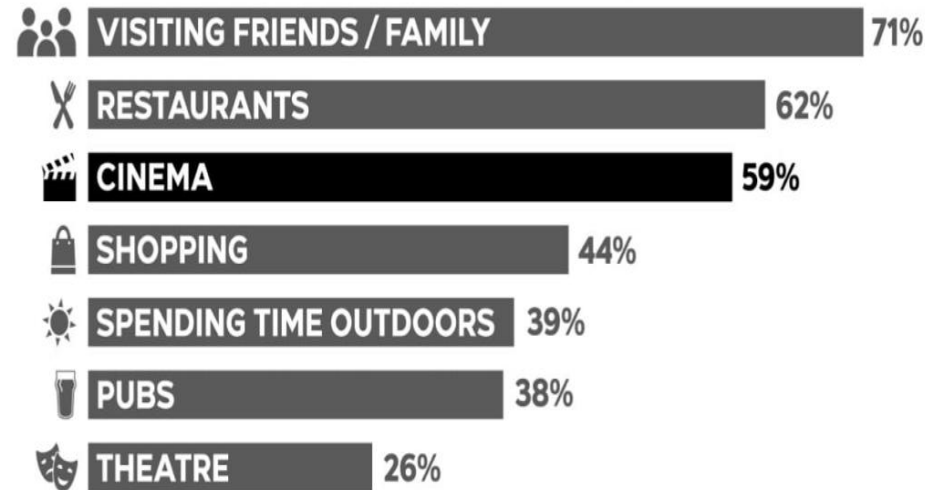


Source: MetrixLab, March 2021.

of audiences plan to
return within the first
few weeks.

A further 36% within the
first couple of months.

59% cite cinemagoing as their most missed
out-of-home entertainment activity.



99%



of returning cinemagoers were satisfied with the
health and safety measures at their local cinema.

“

Latest survey figures confirm eagerness amongst UK audiences to return to the big screen is at an all-time high, this as around 80 per cent of UK cinemas are planning to re-open when allowed from Monday 17 May. The ongoing tracking study, commissioned by the cross-industry body Cinema First from the research agency MetrixLab, confirms that 38 per cent of audiences plan to return within the first month of sites reopening, and another 34 per cent within the first few months of reopening. The survey, which has repeatedly flagged cinemagoing as the most missed out-of-home entertainment activity, also confirms that teens, young adults, and families will be amongst the first to return, re-engaging with the immersive and thrilling experience that only comes from watching the latest films on the big screen. Over 59 per cent of audience members surveyed agreed that the cinema experience cannot be recreated at home, citing spectacular visuals and immersive sound and the unique atmosphere that only the cinema can provide.

”

— From Cinema First

The Recovery of British Cinema

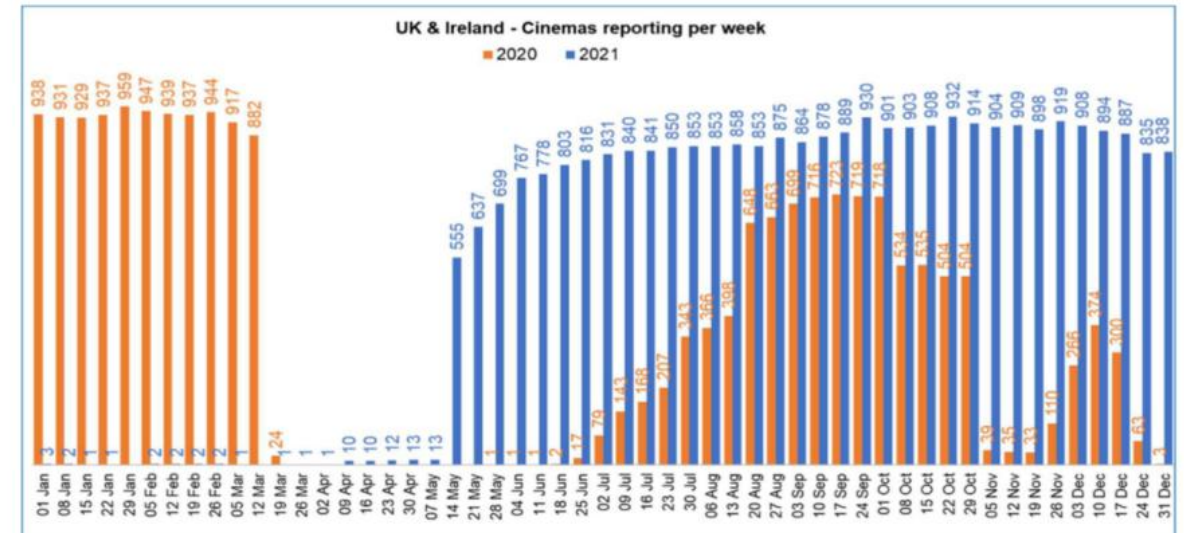
- “The UK Cinema Association has welcomed today’s announcement that COVID-19 restrictions on cinemas in England are set to be relaxed from Monday 19 July, 2021.”
- “On January 9th, 2022 Latest figures from industry data company Comscore confirm the ongoing recovery of the cinema sector, with UK and Ireland box office revenues 88 per cent up on the previous year.”
- “Commenting on these numbers, UK Cinema Association Chief Executive Phil Clapp said: ‘While the challenges presented to the sector by COVID during 2021 were still all too apparent, the extraordinarily positive public response to the return of cinemagoing in the second half of the year, and in particular their recognition of the huge efforts made by cinema operators to ensure the continuing safety and comfort of audiences and team members alike, augur extremely well for a strong and continued recovery in 2022 and beyond.’”

--From UK Cinema association News

UK & Ireland 2021 Box Office Review – Comscore Movies

Total box office revenue across UK & Ireland in 2021 was £596,923,252, an increase of 85% versus 2020’s total of £323,275,476. Prior to the pandemic, annual box office exceeded £1.3 billion in each of the five years up to 2019. Cinemas were closed for the first 19 weeks of 2021, allowed to reopen from Monday 17th May, and have not been subject to enforced closures in any UK nation since.

While the last two years were both affected by periods of lockdown in response to rising COVID-19 case rates, the shape of the reopening was very different in 2021. As the chart below shows, when cinemas were permitted to reopen in mid-May 2021 there was a swift and sustained response, due in large part to a strong slate of film releases. Within four weeks, over 700 cinemas had reopened, a milestone it took over ten weeks to reach in 2020 due to regional restrictions and a shortage of new releases. 2020 also suffered from the reintroduction of closures at different times in the various nations, making it difficult to coordinate UK-wide film releases. This was thankfully not repeated in 2021, in the main due to the widespread rollout of the COVID vaccination programme.



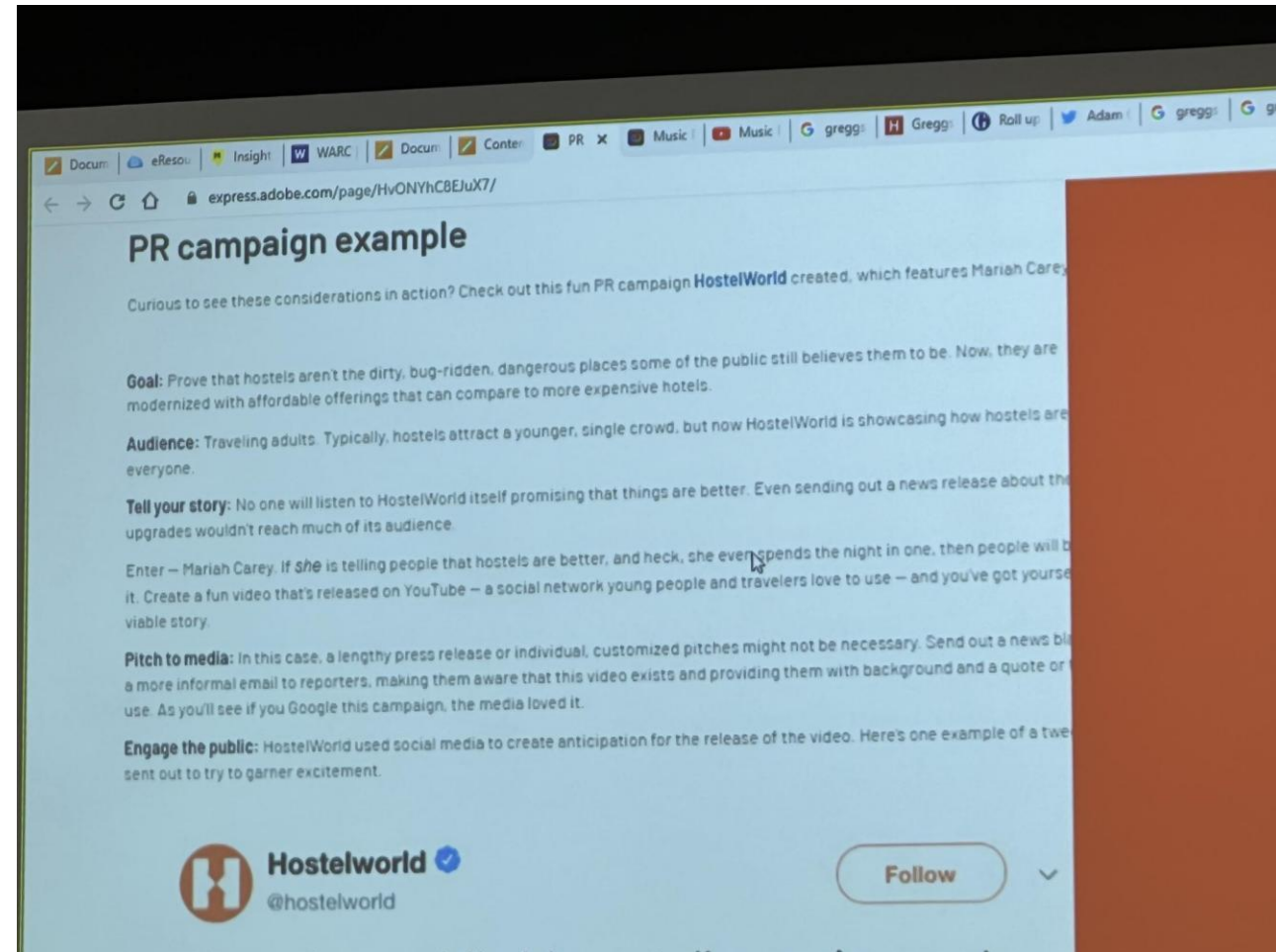
Research Summary

- Cinema has throughed a hard time during 2020 and 2021 beacuse of Covid-19. But Cinema Association has been working very hard on the recovery of the cinema in many ways. They tried to recall people memories of watching film in the cinema. One of their compagns which is Keep the Magic Alive, there's a radio also remind pepole thier fist time expriences in Cinema and aim to remind them don't forget the inprotance of cinema. This high profile social media campaign aimed at persuading government to provide targeting funding for its members, many of whom are struggling to survive the challenges presented by COVID-19. And through this radio made a lot of emotional connections to people and brought back the importance of the cinema, and therefore achieved positive feedback in the campaign.
- “Over 59 per cent of audience members surveyed agreed that the cinema experience cannot be recreated at home, citing spectacular visuals and immersive sound and the unique atmosphere that only the cinema can provide. And also confirms that teens, young adults, and families will be amongst the first to return, re-engaging with the immersive and thrilling experience that only comes from watching the latest films on the big screen.”
- And through this survey, it also made me confirm the purpose of this project, the purpose of our making this video is, in this environment where the epidemic is improving, aiming to build more emotional links with the audience to make them return to the cinema, most of the audience is currently willing to return to the cinema, we just want to see more numbers, so I also determined that the approach of building an emotional story between people is feasible.

About the Proposal

I learned through the PR campaign example in class and Education Campaign Winner of CIPR Excellence Awards 2019—— Oxford University Press: Why closing the word gap matters

Eventually I divided our project proposal into 3 parts “Brief and objectives” “Audience” “Planning & idea”.



Brief and objectives:

As a charitable organisation and one that engages with teachers on a daily basis, our thought leadership strategy at Oxford University Press (OUP) is motivated by the desire to further the impact of our publishing and address the barriers preventing children from accessing education. We were looking for an opportunity to solidify our position as the experts in children's language.

The 'Why closing the word gap matters' campaign aimed to;

- Use our understanding of the issue to alert policymakers, schools, teachers, and parents to the word gap problem, including amplifying the voice of teachers
- Collaborate with policymakers, influencers, parents, and teachers to suggest new approaches for improving children's vocabulary.
- Connect teachers with our high quality curriculum resources, specifically designed to address vocabulary challenges.

The idea, research and planning:

The word gap (a situation in which many children start school understanding significantly fewer words than their counterparts) is a current and compelling issue. Our working group agreed to focus on it because it is firmly our area of expertise, providing the opportunity for us to have a direct impact.

It was clear from the beginning that the Department for Education (DfE) was a priority campaign audience, in order to make changes to education policy. Teachers and school leaders were also vital in providing solutions, and we wanted to advocate for them in the public sphere as many already understood what needed to change. Parents were integral to supporting teachers and adding political pressure, but also to understanding their own role in their children's language development.

Early on, we conducted original market research using our established teachers forum. We also consulted our extensive network of education experts on the issue, and invited them to contribute to the report. The research results and influencer contributions formed the basis of 'The Oxford Language Report' – the publication which sat at the core of our campaign.

We planned an integrated campaign, using PESO principles, in order to reach our core audiences and deliver the policy and behaviour changes we sought.

Strategy, tactics, creativity and innovation:

The report launch created a dynamic call to action which reverberated across the education space. We identified the phrase 'word gap' as one already being used to describe the issue, including the use of #wordgap on social media. Using this phrase repeatedly in the report, our media interviews, marketing materials and SEO activities emphasised our role as thought leaders on the issue.

- I mainly provided data and idea of 'Brief and objectives' and 'Audience'
- The whole project plan was discussed by the whole team, we finally decided to shoot a one-minute ident video, produce a website put in the end of the video and a short documentary in our website.

Brief and objectives

Digital Cinema Marketing (DCM) is an advertising company. It made DCM become a market leader in the UK cinema advertising that focusing on the advertising before the cinema started. The audience of the cinema are whom the investors and DCM need. Also, these audience be called cinemagoers. According to the DCM website data, 71% audience in the cinema are cinemagoers. The number of the audience who was like to watch film in the cinema is decreased due to the covid. So, we aim to bring more audience who was not a cinemagoer to cinema, also aim to who was never been to the museum.

Audience

According to the DCM data, the age group with the largest number of filmgoers in cinemas is in the 16–34s range last decades. Although there's a revolution in the media area last ten years, consistently high film consumption in this age group.

Therefore, who we target is youngers, couples, partners and singles.

Planning & idea

Love, is the most resonance topic on the age group of 16–34. No matter couplers dating or family party, cinema could be a good place to dating or activity. We planned produce a 25s short film relevant to the love and put it on the streaming media platform, such as YouTube. At the end of the film, a link to the website which we made for the interview, research for cinemagoers.

The content of the 25s video: One day, a boy was watching the love film by his laptop in his room. He looks like absent-minded and frustrated, the girl he loves haven't respond his messages. Someone knocked his door when he was very discouraged. The boy opened the door, and was surprised to find that girl was standing in front of the door with two cinema tickets in her hands. At the end, they went to the cinema and the boy lost his mobile phone in the room.

The content of the website: There's an interview for the audience who is in the 16–34 range

Week 4

Self-evaluation
and
week summary

Case Study

Additional proposals

Self-evaluation and week summary

- This week, Tian Ming and I were in charge of the group's presentation, and through the teacher's feedback, we found that the content of our short film still lacked story tension. In the group meeting this week, we also discussed how to add to the storyline of the short film and how to better divide the work. We also revised and added to the group's first proposal. I also saw a case study on DCM's website of the results of its campaign with KFC, which I would find to be a more complete process, and I learnt and collated and applied the thinking therein to better modify the group's proposal. I mainly contributed more data to add to our proposal.

Case study——Background

THE REAL THING IS LESS THAN A MILE AWAY
KFC 16 SEVEN SISTERS ROAD

Campaign Details

Sector	Entertainment & Leisure
Target Audience	18-44s
Package	Gold & Silver Spots
Media Agency	Blue 449
Creative	DCM Studios & Recipe



In the case of the DCM campaign for KFC, for example, I would find that DCM would use its strengths to integrate with KFC's story. They will first investigate the current advertising needs of KFC to come up with a solution

“DCM was approached to see how cinema, beyond just using the existing impactful creative, could further engage KFC’s target audience in a distinctive way that would help further drive perceptions of quality and drive consideration. Extending the narrative of the existing creative, DCM Studios identified an opportunity for KFC to develop a campaign that contextualized itself to upcoming major cinema releases, and help drive customers into restaurants by using DCM’s end-frame technology.”

So once they had identified KFC's target audience, they started looking for inspiration for the sub-campaign and developed a launch plan

Case study——Plan

- About the ad content:

Based on the content of the movie that was to be released at the time, DCM gave new inspiration for the KFC ad.

For example “the content series was inspired by, and run alongside the most highly anticipated Hollywood films launching in 2019, including Godzilla: King Of The Monsters, Spiderman Far From Home, Once Upon a Time in Hollywood, Joker, and Last Christmas”

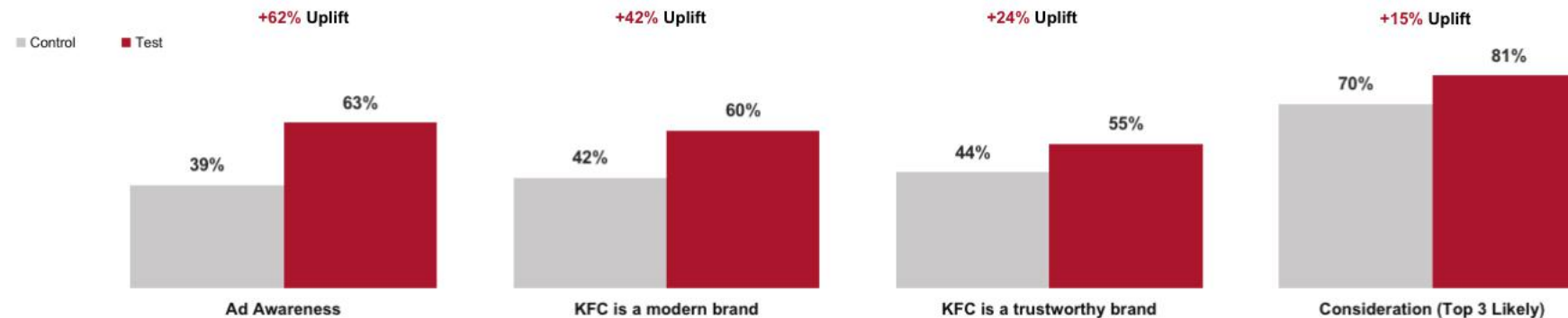
- Actual placement plan

Cinemapper, DCM’s cinema proximity & end-frame planning tool was used to help bring a localised message to this national campaign. By identifying which KFC site was closest to the cinema, DCM could then add a bespoke end frame to the ad, directing cinemagoers to where they could find “the real thing” at their nearest KFC restaurant.

Case Study—Results

Summary of statistics based on the DCM website:

Working in collaboration with DCM Studios, KFC created a innovative way of extending its existing campaign to the cinema, landing the key messages around trust and imitators in a fun, contextually-relevant way. The campaign was not only a creative success but also drove significant gains in awareness, impression of the KFC brand and ultimately consideration too.

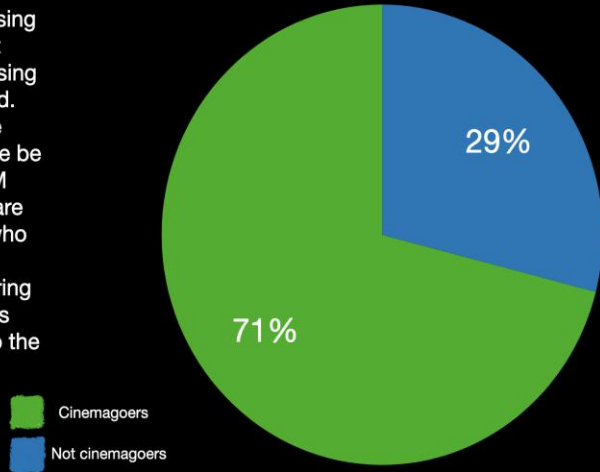


Additional proposals

Brief and objectives

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The audience of the cinema are whom the investors and DCM need. Also, these audience be called cinemagoers. According to the DCM website data, 71% audience in the cinema are cinemagoers. The number of the audience who was like to watch film in the cinema is decreased due to the covid. So, we aim to bring more audience who was not a cinemagoers to cinema, also aim to who was never been to the museum.



Cinemagoers
Not cinemagoers



16-34 ADULTS

16-34 adults are cinema's most passionate audience. They love the hype surrounding the biggest films, want to see blockbusters as early as possible to get in on the conversation and want to share the experience with friends and family. They love cinema and the unmissable, high-quality entertainment experience it provides.

- 88% are cinemagoers
- 46% of admissions
- 6 visits per year
- 2.8 average group size

Download audience profile:

PPTX

POWERPOINT DECK

VOXPOP

Audience

According to the DCM data, the age group with the largest number of filmgoers in cinemas is in the 16-34s range last decades. Although there's a revolution in the media area last ten years, consistently high film consumption in this age group. Therefore, who we target are younger, couples, partners and singles.

OUR AUDIENCE:
71% OF GB ADULTS ARE CINEMAGOERS



ESTIMATED AVERAGE CINEMA
INDUSTRY ADMISSIONS

140M

Per year, 2022

OUR ADMISSIONS SHARE



Total DCM

DCM London Share: 82%



Source: TGI GB December 2021 15+. Demo breaks based on those who have been in last six months.

Source: 2022. DCM predictions

*Source: CAA/ComScore Q4 2021 Admissions share

- This pile of data has been added by me. Gu Leyang made a storyboard and Lu Tiangming has organized them into a ppt.

This week's meeting notes

- Here are our initial thoughts on the interview portion. These questions are set by me.

Idea

1, 25s video: The boy was watching film on the laptop and feel boring. So, the boy was sent message to the girl he loves.

2, In the cinema, the boy feels more excited than watching films at home.

3, End: close shot

Push to the phone that boy leave at home, the phone gets a notification is DCM logo

4, The cinema broken down cuz covid

5, Using iconic things in the cinema to do the transition, such as popcorn, 3D glasses

.....

Questionnaire

1 age

2 sex (male / female)

3 what's your favourite type of movie

4 how often you go to the cinema before the covid

(5 how long have you NOT been to the cinema when they reopen)

Interview

1 what's the difference between the watching movies at home and at the cinema

2 how you thinking about the steaming platform impact the cinema (like Netflix / Disney plus)

- This is our addition to the one-minute identi video for details and ideas that would be helpful to add to the story line. This is marked by Tianming.

Week 5

Self-evaluation
and
week summary

Learning Process
at
TV Studio

Self-evaluation and week summary

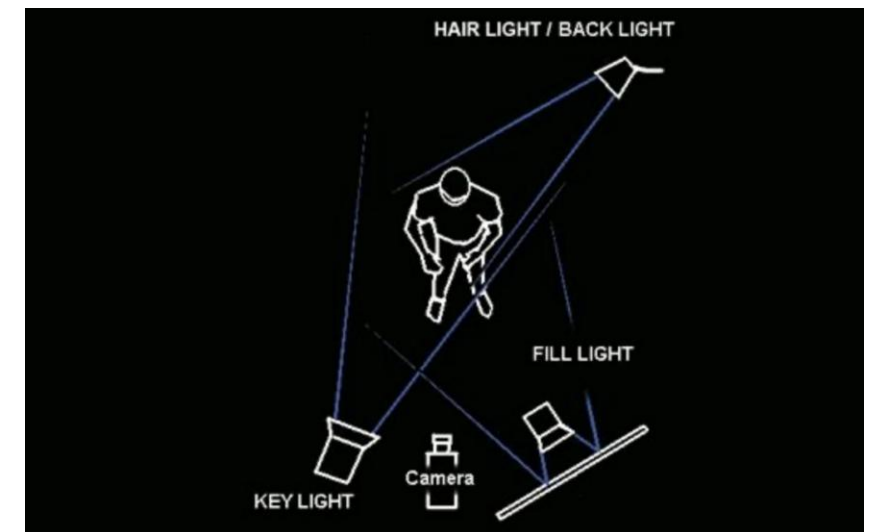
- This week was MIMA Creative Week and we chose to go to Lighting, this is our first time in the school's TV Studio, where we not only got to know a lot of lamps and learned the 3-point lighting method, but to our surprise, the chairs in the Studio and an Arri L7-C LGB gave me the idea to set up the Studio as a cinema. The idea of setting up the Studio as a movie theater was given to me, and the group was then very much in agreement. The question of whether or not to go to a real movie theater has been a problem for us for the past few weeks, because the intensity of the lighting in the movie theater does not meet the effect of mapping faces and reflections, and the rent of the movie theater is expensive, so we have been considering whether or not to add the movie in the "movie theater" to the script, and this study in the Studio We have been considering whether we can add the movie-viewing scenario to the script, and this study in Studio has answered our doubts.

Learning Process at TV Studio

ARRI L7-C can change the light of 7 colors, and warm and cool light sources. Background auxiliary light source. Usually used in the construction of the atmosphere of the scene, such as in the shooting of Halloween promotional films available to the green light source in the figure.



- Learned the three-point fill light method: Key light, Fill light, Back light. And the shadow of the camera behind it is intended to increase the interest of the background, that is, belongs to the back light. I can use this skill in interview set and when I'm filming.



Week 6

Self-positioning
and
week summary

Self-evaluation and week summary

- This week we booked studio to try out the feasibility of shooting a cinema scene, after the scene was set up both the lighting effects and the effects inside the camera were good, but unfortunately we didn't record it and just took some photos instead.

Week 7

Self-evaluation
and
week summary

Cinema Part Footage Test

Self-evaluation and week summary

- Since we didn't press the start button last week, we planned to go back to the studio this week with the camera to re-set up and try to shoot some shots, and to determine with the members what shots needed to be taken for this scene and the movement of the actors. So I participated in this shoot as one of the auditioning actors, and I tried to remember some of the ideas given by our director and cinematographer as an actor's point of view, and then I was responsible for communicating with the actors.

Cinema Part Footage Test

- This was my first experience of auditioning for a role in a film, and in the process I experienced the importance of the rhythm of the performance, and that the timing of human movement plays a crucial role in the expression of emotion. I used the simplest way to write down the actions the actor needs to do and the timing of the action to appear.

Actor action summary



0:01-0:03 Girl picks up popcorn



0:05-0:07 Boy picks up popcorn



0:10-0:13 Pick up together



0:15-0:18 Pick up together again and hands touch



0:19-0:22 Look each other and smile



0:23-0:25 Smiling shyly and continue to watch the film

Week 8

Self-evaluation
and
week summary

Filming schedule

Casting

Self-evaluation and week summary

- This week I set up the shooting schedule for the group and started trying to recruit actors by sending out casting to various platforms. My role on the shoot is as a producer, and this is my first time working with a British actor, and it's my first time trying to find actors locally in the UK, and I found that it was a slightly different process than I've used to find actors in China, such as the platforms for casting, which is uncharted territory for us. We needed to find and tap into more actor recruitment groups. In the process of searching for actors, I not only collected various casting groups and platforms, but also received applications from different platforms, which was a good attempt to accumulate my personal resources, and because of this process, I became more familiar with the process of recruiting actors and how to work with them.

Filming Schedule

MON	TUES	WED	THURS	FRI	SAT	SUN	
March 21	March 22	March 23	March 24	March 25	March 26	March 27	
Video casting(Lu)	Storyboard DDL(Gu&Zhao) Moodbook casting(Li) Footage(All)	Lessson Feedback	Interview Schedule DDL(Deng)	Moodbook DDL(Gu&Zhao)			Week9
MON	TUES	WED	THURS	FRI	SAT	SUN	
March 28	March 29	March 30	March 31	April 01	April 02	April 03	
Moodbook photography (All)	Moodbook Finished(Gu)	Presantation Interview(Lu&Deng)	Interview(Lu&Deng) Reherarsal(Gu Zhao Li Zhang)	Interview(Lu&Deng) Reherarsal(Gu Zhang Li Zhao)			week10
MON	TUES	WED	THURS	FRI	SAT	SUN	
April 04	April 05	April 06	April 07	April 08	April 09	April 10	
Notice DDL(Deng)			Filming	Filming			week11
MON	TUES	WED	THURS	FRI	SAT	SUN	
April 11	April 12	April 13	April 14	April 15	April 16	April 17	
Editing PPT	Rough Cut DDL PPT						week12
MON	TUES	WED	THURS	FRI	SAT	SUN	
April 18	April 19	April 20	April 21	April 22	April 23	April 24	
MON	TUES	WED	THURS	FRI	SAT	SUN	
April 25	April 26	April 27	April 28	April 29	April 30	May 01	
						Website DDL(Zhang)	
MON	TUES	WED	THURS	FRI	SAT	SUN	
May 02	May 03	May 04	May 05	May 06	May 07	May 08	
				DDL			

Casting

- I compiled a few Casting styles and shared them with the group by studying some Facebook groups and seeing some examples of others recruiting actors, and eventually Tianming made our casting.

Dirty LAUNDRY
COMEDY MINI SHORT FILM
UNIVERSITY OF YORK

ABOUT A YOUNG COMPETITIVE GURRY COUPLE FACING FINANCIAL STRUGGLES THAT COME FROM MOVING TOGETHER WANT TO SURPRISE EACH OTHER FOR THEIR ANNIVERSARY BY WINNING A TRIP FOR TWO IN A MASKED-THEMED GAME NIGHT CONTEST, BUT WINNING THAT CONTEST MIGHT NOT BE AS EASY AS IT SEEMS, ESPECIALLY WHEN THEIR GREATEST OPPONENT IS EACH OTHER.

CASTING CALL

- ♥ **MITCH** ROLE OF 24-30 YEAR OLD ANY GENDER ANY ETHNIC BACKGROUND
- ♥ **BARTENDER** ROLE OF 30-40 YEAR OLD ANY GENDER ANY ETHNIC BACKGROUND
- ♥ **DAVE SCHRUTE** ROLE OF 30-35 YEAR OLD ANY ETHNIC BACKGROUND

*(CAN BE YOUNGER TO PLAY OLDER)

SHOOTING DATES:
MARCH
21ST - 23RD

PLEASE CONTACT
MRP527@YORK.AC.UK
+447479890294
@MPEJ00




CASTING CALL
'Dispatched Dream'

A student short film about Rachel, an innocent girl in her 20s dreaming to become a singer but being stuck in her miserable retail job.

Rachel (20s): A 60's music fan that is shy and does not have the courage to stand up for herself nor to quit her awful job. She is constantly disrespected by her rude manager.

Sandra (20s): A music star working at a popular studio. Sandra is confident, sociable polite. She has a big heart as she offers Rachel a chance to change her career.

- Unpaid roles
- Travel expenses covered & food provided
- Preferably North-East of England based people
- Audition tapes to be sent by 22th of March
- Face to face audition will take place between 28-30th of March
- Shooting and rehearsals will take place during the beginning of April (~over 4 days)

If interested, please contact
dispatcheddream@gmail.com



CASTING CALL

Misfortune:

A short film noir about a missing pendant, a private detective that is blinded by money and a German heiress who stops at nothing to get her pendant back.

This is an experimental film exploring the narrative and the visual style of film noir. The script explores the main elements of film noir however the visual style will be very soft and flat. This is a 1940s American period piece and I'd like to capture that 1940s American culture and style through the performance.

Gerald Mason: Lead, Male, 25-35

An American private detective. He is clever and cheeky. He loves solving mysteries and he is good at it. He's one of those people that would pretend to be on a case but go to a bar and drink at 2 pm just because he feels like it. There's nothing he likes more than his drinks. Other than money of course and maybe women.

Susanne Smith: Supporting, Female, 20-30

Susanne Smith, or I should say Schmidt, is a German living in America. She has recently inherited a fortune but her priceless pendant has been stolen. She wants it back and she's willing to do anything to get it back including lie, deceive or even murder.

(Requires German accent)

To apply send an email with a headshot and cover letter stating where you are based, your availability for early April to elena_ahmad_nejad@outlook.com. Label your subject as (MISFORTUNE + ROLE YOU'RE APPLYING FOR)

This is a paid opportunity. Flat rate of £40. Rehearsals will take place online filming is taking place early April in Nottingham. Travel Expenses are NOT paid. Please only apply if you are local or willing to make your own way to the set. Estimated Duration: 7 hours.

CASTING CALL!
Looking for actor's

Monday 21st & Tuesday 22nd March (next week)

- Male and Female couple
- Gay couple (male or female)
- Family with 2-3 children
- Any ethnicity
- Preferred all day (9am - 5pm) both days (open to time slots, especially the family one)
- Food provided & Travel expenses paid

- I have posted the Casting Call in these two Facebook group which I found. We get many applications, from Starnow and Facebook. But we found the problem is they all located far away such as London, Bristol and Birmingham. No actor cast applications near Middlesbrough.

 **STUDENT FILM MAKERS AND ACTORS NETWORK U.K** ***
Peijia Deng · 3月22日 · 🌐

CASTING CALL

Hi everyone, we are Film & TV Production students in Teesside University. This is a students film group located in the Middlesbrough, the director and producer were got the award of CYIFF 2021. This is an unpaid job which looking for collaboration... 展开

CASTING CALL

A short film about a boy and a girl fell in love by several accidents. Finally, they went to the cinema and be together.

Female character
Daisy: 18-27; 160 - 180 cm; a girl who was like watching film and film thought her be brave. So she say the love to the boy

Male character
Jack: 18-27; 165-185 cm; a boy who like watching love film at home. So, he's looking forwards to love in reality. At the main time, he met his Miss right in an accident. He felt fell in love with her, but fear to told her.

FILMING TIME 7th - 8th April 2022
FILMING LOCATION: Middlesbrough

 **Casting Calls for Actors UK** ***
Peijia Deng · 3月24日 · 🌐

Hi everyone, we are Film & TV Production students in Teesside University. This is a students film group located in the Middlesbrough, the director and producer were got the award of CYIFF 2021. This is an unpaid job which looking for collaboration work. However the food will be provided and travel expenses paid. More deals of the application p... 展开

CASTING CALL

A short film about a boy and a girl fell in love by several accidents. Finally, they went to the cinema and be together.

Female character
Daisy: 18-27; 160 - 180 cm; a girl who was like watching film and film thought her be brave. So she say the love to the boy

Male character
Jack: 18-27; 165-185 cm; a boy who like watching love film at home. So, he's looking forwards to love in reality. At the main time, he met his Miss right in an accident. He felt fell in love with her, but fear to told her.


FILMING TIME 7th - 8th April 2022
FILMING LOCATION: Middlesbrough

- In order to control the budget of the group, I started to try to contact the nearby The Northern School of Art, through Facebook and sending emails, contact their Students' Union and waiting for more applications

<  The Northern School of Art Stude...

Hi hope your well.
We are Film & TV Production students in Teesside University and we are looking for two collaboration characters who based or near Middlesbrough now. I saw that there are students major in Acting for Stage & Screen in your school. We want to know if anyone interested in working with us. This is a students film group and will film in the Middlesbrough, the director and producer were got the award of CYIFF 2021. The food will be provided and travel expenses paid. Here's the casting call and more deals of the application are included.
Looking forward to your reply, thank you so much!

 **CASTING CALL**

<  The Northern School of Art Stude...

Female character
Daisy: 18-27; 160 - 180 cm; a girl who was like watching film and film thought her be brave. So she say the love to the boy

Male character
Jack: 18-27; 165-185 cm; a boy who like watching love film at home. So, he's looking forwards to love in reality. At the main time, he met his Miss right in an accident. He felt fell in love with her, but fear to told her.

FILMING TIME 7th - 8th April 2022
FILMING LOCATION: Middlesbrough

To apply send an email with a headshot or a short video to wt98647501ive@tees.ac.uk
This is an unpaid job which looking for collaboration work. But we can cover your transport and necessary dairy life, food, stay etc.

3月24日 17:56

Hi, this is Gemma the Student Union President - I will pass on the message to our acting students. I hope you get a good response and have a great film at the end of the process 😊

Okay, thank you so much 😊
We're looking forward to the response .Kind regards ~

Week 9



Self-evaluation
and
week summary



Moodbook



Interviews

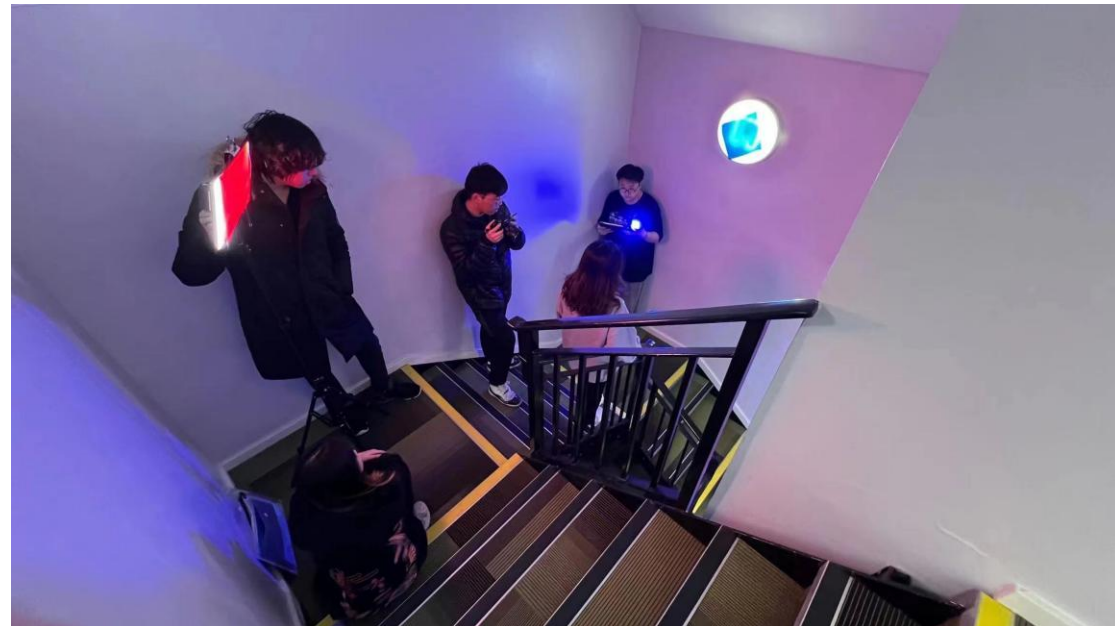
Self-evaluation and week summary

- After the feedback from tutor in this week's class, we made major changes to the first half of the script, from the main character only watching the movie in the bedroom at the beginning to a scenario where the two of them met several times, and the follow-up was mainly done by Gu Leyang to fill in the content. After the teacher's suggestion to add some lighting to each scene in the first half of the film to echo the colors in the cinema, we decided to try a photo shoot, which will also serve as our final split-screen presentation, during which I was mainly responsible for organizing the time for the group to gather, as well as trying to operate the lighting and experimenting with several ways of lighting. I then also wrote the first version of the interview.

Mood Book



- For example, in this section, they want the scene to have a purple light source, so I will put red and blue color paper on top of each other to create a purple light source.



Interviews

The purpose of this interview is to collect more sample cases to prove the charm of cinema, to remind people of cinema, and to show why people can't live without cinema.

Media Project Interviews

We will interview about 8 movie fans in the age range of 16-36 in MiLB and record them sharing an unforgettable experience in the cinema. While the interviewees share their real stories, the aim is to build more emotional links with the audience in front of the screen and to call more people to enter or return to the cinema.

Question1: Share your first experience in a movie theater

You can.

For example: When was the first time you saw a movie? What feelings did it bring you (from the sound and atmosphere in the cinema)

Please start with this: My first time with... /My (first) experience in cinema....

or

Question1: Tell a story about your (first) time with... You can

You may.

For example: tell a story about watching a movie at the cinema with your boyfriend/girlfriend

For example: tell about watching a movie at the cinema with your parents

For example: Tell about your experience of watching a movie in the cinema with your friends

Question2: Do you want to continue going to the cinema?

Yes/No

Interview locations: Teesside School, Teesside cinema world, city center|

Week 10

Self-evaluation
and
week summary

Casting

Presentation
and
Modifications

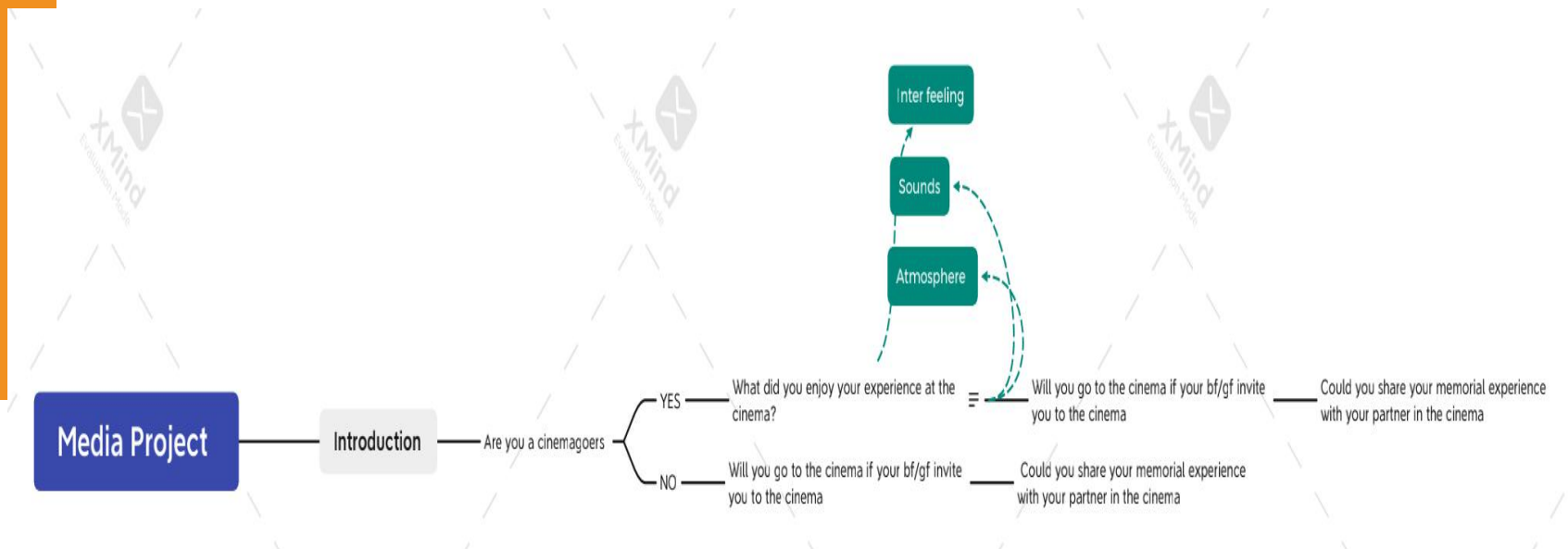
Presentation and Modifications

Presentation

In class we presented our moodbook from the previous week and our plans for the next shoot. Based on the feedback we received from the teacher we will be modifying the format of the interview a little bit, so here is the interview mind map that Tianming and I created after I had set up some questions to research a couple.



Photos of the presentation in class



Interview thinking map

Self-evaluation and week summary

- After two weeks of waiting, we didn't receive any applications from nearby actors, so we decided to print out Casting and distribute it around Teesside University, which I thought was a good attempt and a new way to think about it, and the actor we finally settled on was a friend of a girl we met during my flyer distribution. This week in class, the teacher gave us feedback on the content of the interviews, saying that they could be more closely related to the content of the film, such as interviewing a fan couple and doing research on their background first, so that the audience might be more interested in their love story. And in the 11th week on April 7th and 8th, we will also have the final shot.

Casting



Group photo during the recruitment process

- We recruited actors in the study library, the student union, the main square and in each building. We made casting into flyers with mailboxes to hand out to them and explained that they could come and participate if they were interested. Everyone was generally very friendly and took the flyers. I contacted them through a video on their social media platform and found out that they were also film and television students and that she and her boyfriend would be working together on the shoot, which was exciting news. It was an exciting announcement that she and her boyfriend were going to be on the set together, and that was the end of the casting process.



Actor Jed Martindale
Actress: Ellie Rose

Filming Weeks

Shoot list

23:19 5月2日周一

< Love Story 1 - Accommoation

Name	Done	Shot	No.	Prep	No.	Setup	Cam	Flag	VFX	SFX	Size	Nickname	Description	Gear	Lens	User
Accommoation		1.1				A					MCU	Boy watching film	the boy is watching film, look at the time; than close laptop and go out	Steady	35mm	
Location		1.2				A					CU	Boy is typing	The boy is typing on the keyboard, someone is knocking the door, typing stoped	Steady	35mm	
CENTRAL HALL		1.3				A					M	Boy Open The Door	the boy is open the door, and find the girl is outside	Cam	35mm	
INT EXT I/E		1.4				A					M	Boy Looking At The Girl	The boy is looking at the girl and feel shy, with erratic eyes		35mm	
Action		1.5				A					CU	Girl Holds Two Tickets	the girl have two cinema tickets		35mm	
Details																
Number	1															
Time Of Day	DAY															
Page Number																
Shoot Day																
Page Count																
Color	Red															
Cast Numbers																

Scene Shoot Day

- I made a shot list before the shoot to remind us what shots are left to be taken when we are shooting.

Prop making



- The night before the shoot, Tianming and I finished making the movie tickets for the scene.

Love Story Shoting day

- On the day of the shoot of Love Story, I was mainly responsible for meeting up with the actors and taking care of their catering arrangements, as well as the group's food arrangements. I also helped with some lighting issues and was responsible for some photo highlights. As well as ensuring the progress and integrity of the shoot.





Interview

- Unfortunately, we didn't end up finding a couple who had the time to work with us in a documentary format. So once more, I have changed the questions and format of the interview, treating it as a process of sharing the movie-going experience of the fans. As they share their experiences of watching films in cinemas with their friends and family again or for the first time, the aim is to resonate with more viewers in front of the screen, to evoke more memories of watching films in cinemas, and to bring them back to cinemas with their friends, family and loved ones

Interview

1 introduce yourself (name/subject or job)

2 Could you share your unforgettable experience of watching a movie in the cinema?

This part “You can share the experience you watch movies with your friends/partners/family....”

3 What did you enjoy the experience watch movies in the cinema

This part “You can talk about the atmosphere / sound/ feelings....in the cinema”

Seeting questions

Invitation to Interview

- I was in charge of recruiting interviewees with Tianming. We have set Monday 10 April as the interview day. We made a schedule in advance and went to the English cafe event at school to invite members and after they had chosen their availability, we managed to get 11 members to interview.

2	TIME	NAME	CONTACT
3	13:30	Jaye	Discord
4	13:40	Umar	WeChat
5	13:50	Bogdan	Whatsapp
6	14:00	Irfan	WeChat
7	14:10		
8	14:20	Parth	WhatsApp
9	14:30	Martyna	WhatsApp
10	14:40		
11	14:50	Venkata Siddhardha	WhatsApp
12	15:00	Abhishek	WhatsApp
13	15:10	Simin	WhatsApp
14		Fatemeh	Snapchat
15			
16			

Interview Shooting Day

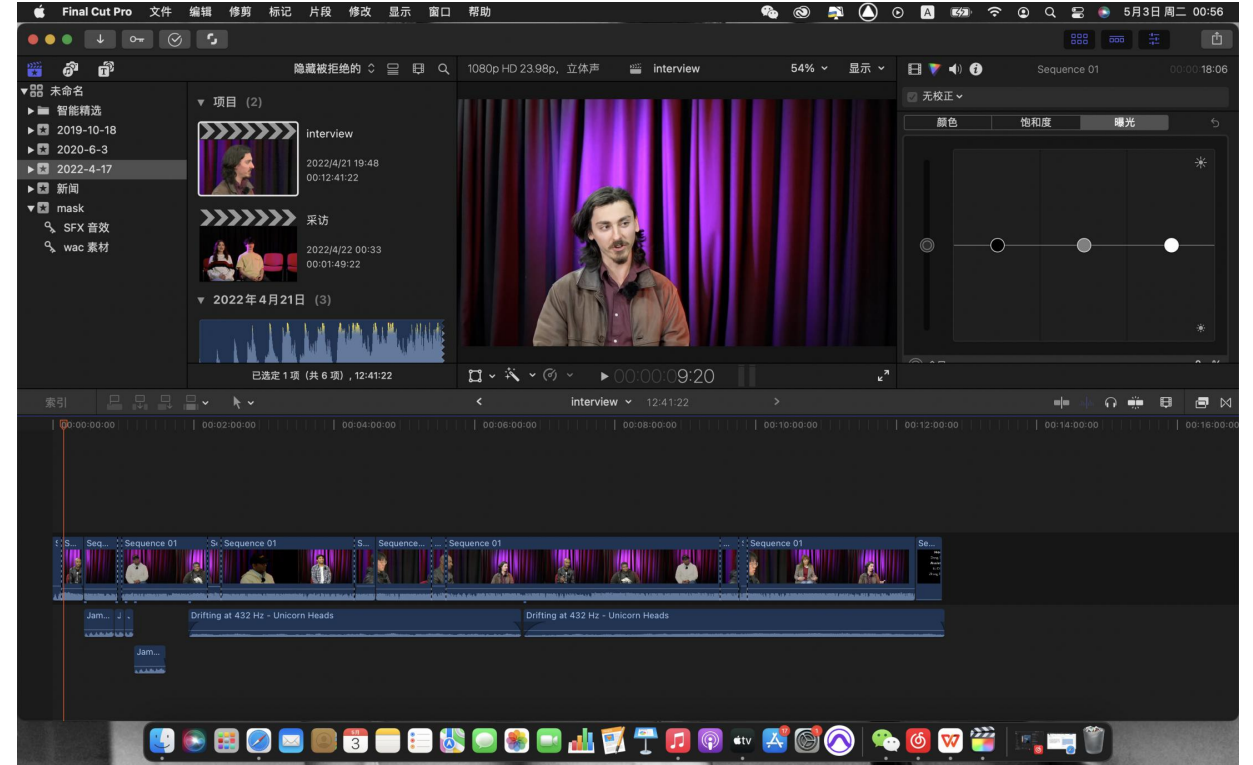
- I set up a group on whatapps after inviting the interviewees, and on the day of the shoot I gave out reminders in the morning of the interview times. Gu Leyang and Lu Tianming were the cameramen for the interviews, while Zhang Tianao and Li Chen assisted with the interviews. It was a very enjoyable and smooth interview and I heard many interesting stories and everyone was very adorable. During the interview process I will gradually build up the framework for the editing I will be facing.



I am the host

Post-production

- Tianming and I were mainly responsible for the interview module including post-production. We first sorted through the video footage together in the library, and we took notes on what each interviewer had to share. We finally decided to edit the interviews in two modules, with the interviewees' movie-going stories: first time watching a 4d movie, movie-going experience with parents, movie-going experience with friends, their own movie-going experience, etc.. Tianming was mainly responsible for the editing and I was responsible for the soundtrack.



Music production process

Summary and Reflection

- During this project, it became clear that each member of the group had their own strengths, perhaps because we were all good at different things and each member had a different focus for each session. I was mainly responsible for overseeing the group throughout and actively organised each meeting. I have always positioned myself as the organiser, so I also took on the role of producer during the shoot, arranging dates and managing expenses. I was responsible for the research and documentation of the project, focusing on audience targeting and learning how to write a proposal, which led to the final three parts, the 1min30s Ident video, the interviews and the website. As most of our team members were more focused on the creation and quality of the film, I contributed my own research to give the team ideas on how to create the film and to help them clarify the themes and content of the story.

- Because of my role as organiser, I have tried to divide up the work among our members, assigning them work based on what they are good at and what they are interested in, including assigning myself a part to work with them, but I have also discovered that we all have our own strengths. Lu Tianming takes the initiative to do some of the work and is more than happy to take on the role of photographer on shoots. Leyang Gu prefers to direct and control the quality of the film. Zhang Tianao was also a very cooperative member of the team, and the production of his website was completed smoothly, including the layout changes we discussed later on.

- When I was writing the proposal, I had a lot of things I wanted to express, which led to some confusion and I wanted to express many elements in one film. But also through the group and I talking together and helping me sort it out, I finally decided that it would be better to just start with one theme, which is Love, which not only fits the topic of the 16-34 audience niche, but also perhaps would have a better revenue impact if shown during Valentine's Day or some festive season. And the subsequent interviews were added to build on what I wanted to say more, in the hope that it would resonate with more people. But it's also a shame that if the interview had been with two couples and a documentary on their trip to the cinema had been done it would have been more relevant to the theme we set.

- But in this interview, we have tried our best to use the interviewer's "storytelling" editing logic, and it is easy to see that the interviewees will more or less mention stories about watching films with their loved ones, friends or family, which is also related to the "Love" aspect. Perhaps it is the "love" of family members or friends that builds up the emotional understanding of other viewers and evokes their memories of watching the film in the cinema.
- The project was guided by our mentors and we worked hard to improve the quality of the project from the format we wanted to create to the suggestions for the content of the video, to the modifications of each module. The only thing that I think is incomplete about this project is that we didn't actually try to promote the video on YouTube, so we don't have a clear idea of how it will be received. However, it was a good experience working with the team and I have learnt a lot from my first experience with Marketing and I hope to do better next time. As an organiser in my own role, I feel that sometimes it is difficult for me to make everyone happy with myself and perhaps to satisfy everyone's needs at the same time. Also because our group is relatively rich and active in ideas, there are sometimes differences in project ideas, and I try to find a balance between these situations with each other. So I still have room for improvement in my organisational skills



**THANK
YOU**