
Cinematic Creativity and Aesthetics:

Impact Criteria and Component
Predictors

Impact criteria

- **Critical acclaim**
 - Theatrical release: Metacritic
 - DVD/video release: Movie-guide ratings
 - **Box office**
 - First weekend gross
 - Total domestic gross
 - **Movie awards**
 - Award organizations
 - Award types
-

Impact criteria

■ Movie awards

□ Award organizations:

■ General

□ Professional: Oscars (AMPAS), BAFTAs

□ Critical: NYFCC, NSFC, LAFCA, CFCA, BFCA, OFCS

□ Miscellaneous: Golden Globes (HFPA), NBR, Razzie

■ Specific (guild): PGA, WGA, DGA, SAG, ASC, ACE, ADG, CDG, MPSE, Grammy

Impact criteria

■ Movie awards

- Award organizations:

- Award types:

- Best picture plus (according to FA) “creative” clusters:

- Dramatic (screenplay, direction, acting, film editing)

- Visual (cinematography, art production, costume, makeup)

- Technical (visual effects, sound effects, sound mixing)

- Music (score, song)

- Worst picture plus worst screenplay, direction, acting, and song (Razzie’s)

Component predictors

- Production and distribution
 - Budget: Big-budget, mainstream, indie
 - Screens: Wide-release versus art-house circuit
 - Season: spring (“Easter”), summer, end of year (“Christmas”)
-

Component predictors

- Production and distribution
 - Narrative properties
 - Writer-director (“auteur”)
 - Genre: drama, comedy, romance, musical
 - Original/Adaptation: if latter
 - Source: play, novel, short story, poem
 - Status: best seller, classic, Broadway hit
 - Adaptor: author
 - Real-life origins: true story, biopic
 - MPAA rating: NC-17, R, PG-13, PG, G
 - Cinematic predecessors: remake, sequel
 - Runtime
-

Methodology

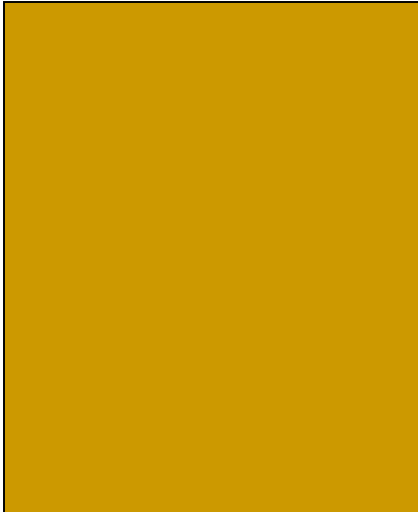
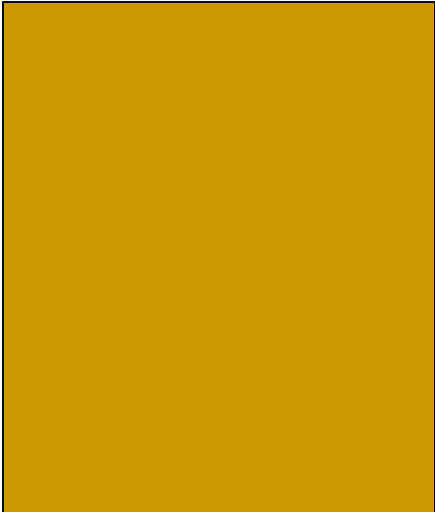
- English-language, feature-length, live-action narrative films released between 1927 and 2003 (or some subset of those dates)
 - All nominated for award in at least one major cinematic category by at least one major organization
 - *Ns* between 401 and 2,223 (but sometimes as low as 63 for certain variables)
-

Film Awards and Creative Achievement

- Alternative nominations/awards in the same categories strongly agree (high multiple-item composite α 's)
 - Oscars usually provide the best indicators of that consensus for any given award category
 - General awards correspond with specific awards
 - Awards correlate positively with later movie guide ratings, the correlations being especially large in the categories of picture, direction, screenplay, and acting (i.e., dramatic properties)
-

Creative Clusters and Cinematic Success

Multiple Regression Equations Predicting Film Impact Measured by Best Picture Honors and Movie Guide Ratings

Variable	Best Picture honors			Movie guide ratings		
	<i>b</i>	<i>SE</i>	β	<i>b</i>	<i>SE</i>	β
Dramatic cluster (D)			.76***			.57***
Visual cluster (V)			.07***			.10**
Technical cluster (T)			-.01			.08**
Musical cluster (M)			.01			-.07**

D × V

D × T

D × M

V × T

V × M

T × M

V × T × M

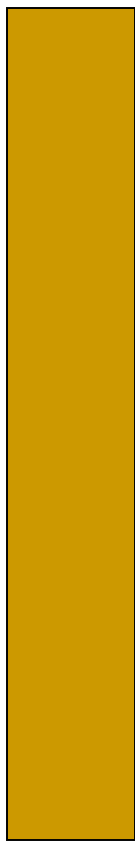
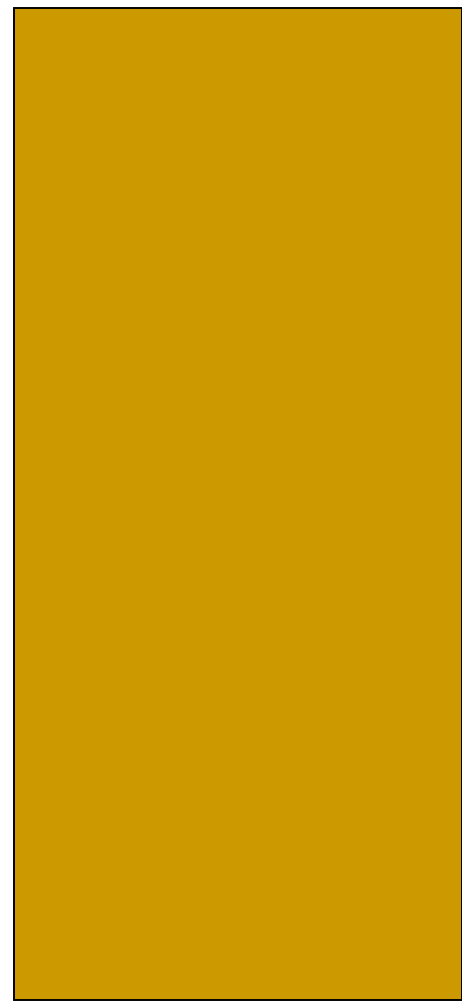
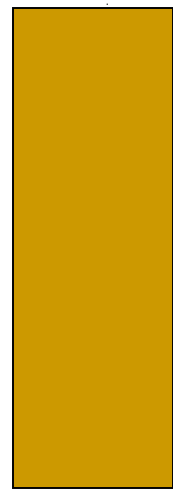
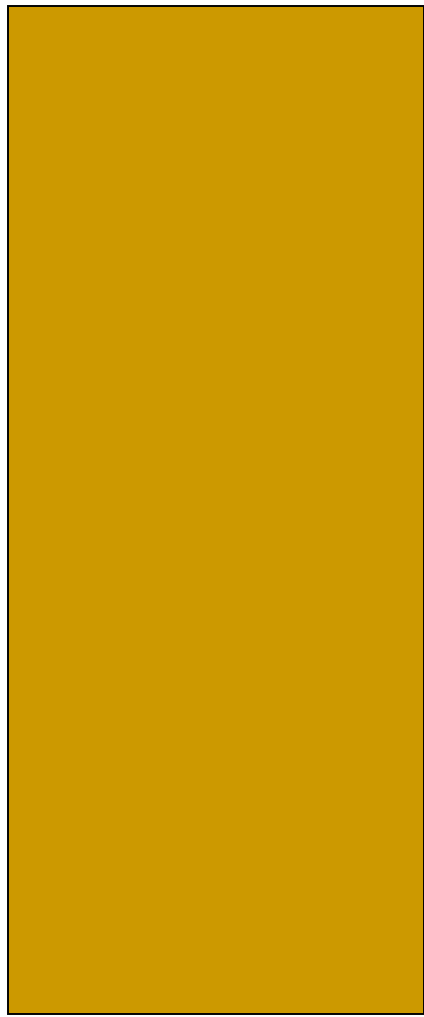
D × V × T

D × T × M

D × V × M

D × V × T × M

Intercept



.06*

.06**

.15*

-.26*

-.13***

-.08*

$R^2 = .75$ for Best Picture honors

$R^2 = .37$ for movie guide ratings

$N = 1,327$

Film as Art versus Film as Business

Pearson Product-Moment Correlations between Film Budget and Measures of Cinematic Success and Creative Clusters.

	<i>r</i>	<i>n</i>
Critics ratings		
Metacritic	-.36**	63
Movie guides	-.22**	139
Best picture awards	-.03	168
Box office earnings		
First weekend	.69***	166
Gross	.71***	167
Creative clusters		
Dramatic	-.09	168
Visual	.27***	168
Technical	.54***	168
Musical	.33***	168

* $p < .05$. ** $p < .01$. *** $p < .001$.

Standardized Partial Regression Coefficients for Success Criteria as Function of Film Budget and Creative Clusters.

	Best picture awards	Critics ratings		Box office earnings	
		Meta-critic	Movie guides	First weekend Gross	Gross
Film budget	-.03	-.46**	-.21**	.64***	.60***
Creative clusters					
Dramatic	.71***	.45***	.67***	-.13	.13*
Visual	.16**				
Technical					
Musical					
R^2	.76***	.40***	.51***	.49***	.59***
n	168	63	137	166	167

* $p < .05$. ** $p < .01$. *** $p < .001$.

Great Films versus Bad Films

- Oscars versus Razzies in
 - Categories of
 - Best/worst picture
 - Best/worst screenplay
 - Best/worst director
 - Best/worst lead (male and female)
 - Best/worst supporting (male and female)
 - Best/worst song
-

Great Films versus Bad Films

- Negative awards are largely just the inverse of positive awards (e.g., correlations with critical acclaim)
 - Negative awards are just as cohesive as positive awards (e.g., dramatic cluster)
 - Negative and positive awards have the same cinematic correlates but with opposite signs (e.g., correlations with screenplay characteristics)
-

-
- Great films, besides receiving critical acclaim and earning Oscar nominations and awards in the dramatic categories, are more likely to be adaptations of prize-winning works (especially of plays, novels, or nonfiction), to have had the original author or the director involved in writing the screenplay, to be based on a true story (perhaps even a biopic), to be dramas, to have long runtimes, to be R rated, to be released during at the end of the year, and to do well in total gross earnings.
 - In contrast, great films are less likely to be sequels or remakes, to be comedies or musicals, to have huge budgets, to be released in the summer, to be rated PG-13, to open on numerous screens, or to do a big box office the first weekend.
 - Reverse the direction of these positive and negative correlates, and the result is the attributes of the bad film
-

THE END
