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, LAFC, 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 $\alpha$’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

<table>
<thead>
<tr>
<th>Variable</th>
<th>Best Picture honors</th>
<th>Movie guide ratings</th>
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<tbody>
<tr>
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<td>Visual cluster (V)</td>
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<td>Technical cluster (T)</td>
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<tr>
<td>Musical cluster (M)</td>
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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.

<table>
<thead>
<tr>
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<td>Box office earnings</td>
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<td>First weekend</td>
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<td>Gross</td>
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<td>Musical</td>
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* $p < .05$. ** $p < .01$. *** $p < .001$. 
Standardized Partial Regression Coefficients for Success Criteria as Function of Film Budget and Creative Clusters.

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