



INSIGHT REPORT

THE PERVERT'S GUIDE TO IDEOLOGY

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EXECUTIVE SUMMARY

- 1.1 *The Pervert's Guide to Ideology* is a thought-provoking documentary, in which controversial Slovenian philosopher and psychoanalyst Slavoj Žižek, becomes part of movies like *The Sound of Music*, *A Clockwork Orange*, *Taxi Driver*, *Jaws*, *Titanic*, and *The Dark Knight*, and uses them to explore questions about how we shape our identities, beliefs and practices.
- 1.2 The launch of the film, on Friday 4 October 2013, was accompanied by a special simultaneous screening and Question & Answer session (Q&A) with Slavoj Žižek, broadcast via satellite to 38 theatres nationwide.
- 1.3 The release expanded the reach of the film through immediate "day-and-date" Video on Demand (VOD) offerings on multiple digital platforms. The film was available on demand on the same day as the theatrical release and the Q&A was available a few days later. An integral part of the experiment was to test the impact of the Q&A, and its success when positioned at a premium price on VOD.
- 1.4 Theatrical distributor, Picturehouse Entertainment, partnered with Film4's on demand division, Film4oD, which coordinated the overall on-demand strategy and release. The total marketing budget for the film was £54,212 of which £30,106 was provided by BFI.
- 1.5 All in all, *The Pervert's Guide to Ideology* was shown on more than 70 screens, including targeted off-date bookings and festival screenings. On opening night alone *The Pervert's Guide to Ideology* was seen by about 3,407 people, bringing in £27,262. In total, approximately 8,796 people had made the trip to a cinema and bought a ticket to see *The Pervert's Guide to Ideology* as of the beginning of February 2014, resulting in a total of £70,364 at the box office. This puts it at the mid-point of the distributor's projections prior to the release.
- 1.6 Film4oD released the film on 4 October for £3.99 and the Q&A on 11 October for £2.99, with a discounted option for a package purchase for £5.99. As a partner in the experiment Film4oD supported the promotion of the film through Twitter, Facebook, Film4.com, TV channels and digital platforms. Curzon Home Cinema released the film on 4 October at £4 and the Q&A on 8 October at £2. It did not offer a package of the two at a discounted price. Two platforms that had not agreed to sell the Q&A still took the film. Virgin offered it from 4 October for £3.99. iTunes made it available as a DTO (download to own) for £13.99 in HD and £9.99 SD; and as VOD for £4.49 in HD and £3.49 in SD.
- 1.7 As part of the marketing efforts across social networks like Facebook and Twitter, an innovative special Tweetalong campaign on Film4 was organised in collaboration with Verso Publishing. People who followed the hashtag #PervertsGuide, had the chance to engage with established authors Mark Fisher and McKenzie Wark who took over the Verso Books Twitter account. They offered academic and creative insights by analysing, in a fashion similar to Žižek's own, two of Film4's 9pm movies – *Independence Day* and *Salt*.
- 1.8 The initial plan allocated a central role to iTunes, including live streaming of the Q&A on launch night and subsequent availability of both film and Q&A, each priced individually. Due to iTunes' policies and difficulties in negotiation, in the end the platform only offered the film for download and rental, and not the Q&A. The Q&A was not available to Virgin subscribers either. Virgin decided that, due to limited space at a busy time of the year, it was unable to carry two separate items for a movie of this size.
- 1.9 The VOD revenue was above the projected low range and closer to the medium range. However, the Q&A alone did not achieve numbers on digital platforms that suggested it could be a profitable proposition on its own.
- 1.10 The DVD launch of the film was on 14 October 2013 for £19.99 RRP, which gave a 10 day exclusivity of the film on the digital platforms. Sales demonstrated a low interest in owning a physical copy of the film. The 1453 copies sold were below the projected low range.
- 1.11 Based on exit poll results from two theatres (Brighton and London), an overwhelming number of the respondents (88%) were aware of the satellite Q&A broadcast before

coming to the cinema, and 78% admitted it contributed to their decision to see the film.

1.12 Only 2-5% knew that the film and Q&A would be available on demand, but 95-98% of them claim knowing would not have changed their decision to see it in the cinema.

1.13 59% said that after having seen the film, they were probably or definitely likely to pay and watch it again on demand. Interest was greater in Brighton – 67%, compared to 46% in London.

1.14 Both the film and the Q&A scored very high both in expectations and in ratings. 68% of respondents had 'quite high' expectations and 92% said the film either matched or surpassed them. 94% said they would recommend it to their friends, and only 1% said it was poor.

1.15 On digital platforms, supplemental content like a Q&A has historically been offered for free or as an inseparable package (e.g. the Extra Features sections on DVDs), which has likely created certain expectations in consumers. In addition, these have been fostered by free video sharing sites like YouTube and by internet piracy. Thus an attempt to assign value and generate additional interest and revenue through a paid Q&A is a challenge, especially when it comes to a targeted niche film.

1.16 The principal results of the experiment were:

- a. The Q&A contributed to a more successful launch night than would otherwise have been the case
- b. Revenue from VoD sales of the Q&A were minimal and likely did not cover the £1,600 costs of conversion for online exploitation
- c. However, the fact that the Q&A was available on VoD on a delayed basis after the availability of the film was likely a disincentive to sales
- d. Negotiations with major commercial VoD suppliers on new models of distribution are complex, require a great deal of time, and are unlikely to be successful in changing the established business practices of major players in the case of niche content.



PLANNING: INTRODUCTION AND BACKGROUND

2.1. OVERVIEW

The Pervert's Guide to Ideology is a thought-provoking documentary directed by Sophie Fiennes and written and presented by controversial Slovenian philosopher and psychoanalyst Slavoj Žižek. By taking us on a journey through some of the classic movies of the last century, this sequel to *The Pervert's Guide to Cinema* presents an interpretation of how films reinforce prevailing ideologies of today's society. In his cinematographic narrative Žižek literally becomes part of movies like *The Sound of Music*, *A Clockwork Orange*, *Taxi Driver*, *Jaws*, *Titanic*, and *The Dark Knight*, and uses them to explore questions about how we shape our identities, beliefs and practices.

2.2. THE AWARD

To maximize the size of the audience that would be exposed to the film, a special simultaneous screening and satellite Q&A event with Slavoj Žižek was organised for the launch. The BFI Award made it possible to bring the film and Q&A to almost 40 theatres nationwide, as opposed to just a handful of screens, had it received a traditional release without Q&A. While this is a proven tactic to achieve a larger theatrical launch, the experiment was to test the impact of Q&A on VOD platforms when positioned at a premium price, either as part of a package with the film or as a stand-alone item.

2.3. TARGET GROUPS

Slavoj Žižek is widely acclaimed as one of the most original thinkers of our time and is an author of more than fifty books spanning subjects like opera, religion, film and the war in Iraq. His popularity among the academic community and his unique approach to film interpretation, ideology and psychoanalysis are attractive to cineastes and academics alike. These two clearly defined audience groups allowed for a targeted release campaign aimed at maximizing the exposure of the movie to the right individuals.

- The first group – ABC1, 35+ frequent visitors to independent cinemas, readers of publications such as *The Guardian*, *Financial Times* and *The Sunday Times* – were identified because of their interest in movies of similar calibre and were targeted through marketing materials within cinemas and interview features in newspapers and magazines.
- Žižek is popular with the second group, selling out university tours nationwide with his spoken word events. Students and academics were targeted through local marketing activities, postcards dropped off at student 'fresher fairs', mailing lists with 2,000 schools and colleges and newsletters to Picturehouse's student database of over 50,000. A Facebook page and additional social media elements, including a "Tweetalong", complemented the pre-release campaign to reach optimal visibility.

2.4. DISTRIBUTION STRATEGY

The distribution strategy for *The Pervert's Guide to Ideology* was specifically designed to draw on the film's strong points and optimise its reach. The movie's predecessor, *The Pervert's Guide to Cinema*, was self-distributed and received a limited theatrical release in 2006 on one screen (the ICA). In contrast, the new release model aimed at enhancing the experience of viewing the movie through several steps.

The effect of the launch night event on reach

Firstly, the launch of the film, on Friday 4 October 2013, was accompanied by a special event on which, after the film screening, a Q&A with Slavoj Žižek interviewed by Danny Leigh was broadcast via satellite to almost 40 theatres nationwide. The event – film coupled with the additional value of a Q&A – aimed at attracting the largest possible audience by creating a social buzz, generating press attention and providing an extended experience for the viewers. Had the movie been introduced through a traditional film-only release strategy, its distributor felt it would likely have reached 5-10 cinemas and garnered significantly lower revenues. Instead, the BFI award allowed

for a nationwide cinema event, including the satellite broadcast of the Q&A, which would have otherwise been impossible due to the high costs of filming and transmission. Apart from reaching more viewers and therefore achieving greater box office, this model also provided the opportunity for significant PR through Žižek and Fiennes and generated media attention that expanded the appeal of the film beyond the regular audiences for a film of this kind.

Day-and-date release on VOD

Secondly, the model further expanded the reach of the film through immediate “day-and-date” VOD offerings on multiple digital platforms. The film was available on demand on the same day as the theatrical release and the Q&A was available a few days later, to allow for the editing and preparation of the footage. Moreover, the distribution strategy allowed an experiment on the impact of additional content on people’s purchasing choices on digital platforms. The availability of the Q&A on demand for a premium price tested willingness to purchase such content and its effect on driving sales of the film itself.

Marketing opportunities

The BFI award also permitted a larger marketing campaign, led by colourful eye-catching art in cinemas around the country, marketing materials in cinemas, a trailer featuring key scenes from iconic movies and a special Tweetalong in collaboration with Žižek’s publisher, Verso.

2.5. PARTNERS

Theatrical distributor, Picturehouse Entertainment partnered with Film4’s on demand division, Film4oD, which coordinated the overall on-demand strategy and release. The other key on-demand partner was Curzon Home Cinemas and its affiliates. iTunes and Virgin were also involved in supplying the film on-demand.

Verso Publishing, Slavoj Žižek’s London publishers, were involved in the film’s launch, as was Vice Magazine.

2.6. BREAKDOWN OF COSTS

The total marketing budget for the film was £54,212 of which £30,106 was provided by BFI.

	Actual
Print & Distribution	£7,513
Media	£9,250
Publicity	£23,630
Production	£6,519
Other Costs (Exit Polling, InsightReport & EDI)	£7,300
Total	£54,212
BFI Award	£30,106



EXECUTION

3.1. SUMMARY AND TIMELINE

The Pervert's Guide to Ideology launched on 4 October 2013 in 38 cinemas nationwide. On launch night, the film was followed by a satellite Q&A with Slavoj Žižek. For a movie like this with a very targeted audience, it was important to capitalise on the interest and social buzz surrounding the documentary by creating this additional element for the premier night. The goal was not only to drive admissions, but also to explore the idea of creating financial benefits from digital exploitation.

All in all, *The Pervert's Guide to Ideology* was shown in more than 70 cinemas, some only for the launch night, others followed by additional showings for 1-14 days. Targeted off-date bookings and festival screenings also allowed for a wider reach of the film, and helped the film gross a total of £70,364 at the box office as of 6 February 2014.

The second part of the distribution strategy was the simultaneous availability of the film on digital platforms for a premium price. The Q&A was added to the offering on selected platforms several days later either as a stand-alone paid item or as a package with the film. Curzon Home Cinema made the Q&A available on 8 October and Film4oD on 11 October.

The DVD launch of the film was on 14 October 2013 for £19.99 RRP, which gave a 10 day exclusivity of the film on the digital platforms. As the heart of the experiment was to see if the Q&A would be purchased on VOD, and since this kind of Q&A is often provided (for free) on DVD, the DVD release was held back slightly. The Q&A was not on the DVD.

3.2. THEATRICAL RELEASE

The Pervert's Guide to Ideology was seen by about 3,407 people on opening night alone. This large number – certainly in comparison to the release of the predecessor film – shows the success of the 'event' strategy of combining the film with the Q&A. This, of course, is now an established practice for specialised release. But it is worth noting that it is a remarkable change from the time of the predecessor film's release.

Approximately 8,796 people had made the trip to a cinema and bought a ticket to see *The Pervert's Guide to Ideology* as of the beginning of February 2014. Most of those shows were over the course of two months (October and November) with the occasional off-date screening after. Some theatres showed the film only on the launch night; others had screenings for several weeks with one show a day or with an added matinée. The 70 screens is especially impressive compared to the international release of the film (e.g. 48 cinemas in USA).

3.3. DIGITAL PLATFORMS

The chart below summarises the release dates and prices of the film and Q&A on the various VOD platforms.

	Film4oD			Curzon Home Cinema		Virgin	iTunes			
	Film	Q&A	Package	Film	Q&A	Film	Film DTO		Film VOD	
							HD	SD	HD	SD
Release	4 Oct	11 Oct	11 Oct	4 Oct	8 Oct	4 Oct	4 Oct			
Price	£3.99	£2.99	£5.99	£4	£2	£3.99	£13.99	£9.99	£4.49	£3.49

An essential part of the release strategy was the availability of the film on VOD day-and-date with the theatrical release of the film. The Q&A was made available on two platforms as soon as it was edited and prepared for rent.

1. http://www.zeitgeistfilms.com/playdates_new.php?directoryname=pervertsguidetoideology

Film4oD released the film on 4 October for £3.99 and the Q&A on 11 October for £2.99, with a discounted option for a package purchase for £5.99. As a partner in the experiment Film4oD supported the promotion of the film through Twitter, Facebook, Film4.com, TV channels and digital platforms.

Curzon Home Cinema released the film on 4 October at £4 and the Q&A on 8 October at £2. It did not offer a package of the two at a discounted price. However, the price of the film, kept at a similar level to its price on other digital platforms, was low compared to Curzon's usual day-and-date releases, which tend to be priced at the £10 level.

Two platforms that had not agreed to sell the Q&A still took the film. Virgin offered it from 4 October for £3.99. iTunes made it available as a DTO (download to own) for £13.99 in HD and £9.99 SD; and as VOD for £4.49 in HD and £3.49 in SD.

3.4. MARKETING

In order to mobilise the maximum potential audience for *The Pervert's Guide to Ideology* the marketing campaign aimed at clearly communicating the intellectual strengths of the film but also conveying its accessibility. Outlining some of the fan-favourite movies that serve as the basis for Žižek's analysis throughout the promotional campaign and using colourful eye-catching posters adapted from the US campaign helped expand interest in the film.

Social Networks & Online promotion

The next stage in the marketing efforts spread across social networks like Facebook and Twitter, where just under 30,000 followers were exposed to promotional messages. Additionally, a special Tweetalong campaign on Film4 was organised in collaboration with Verso Publishing. People who followed the hashtag #PervertsGuide, had the chance to engage with established authors Mark Fisher and McKenzie Wark who took over the Verso Books Twitter account. They offered academic and creative insights by analysing, in a fashion similar to Žižek's own, two of Film4's 9pm movies – *Independence Day* and *Salt*.

Film4's and Curzon Home Cinema's support through Twitter and Facebook further spread the message of the film. Film4 has more than 25,000 likes on Facebook, while its Twitter account @Film4 has 119,000 followers and @Film4Insider has 20,300 followers.

Online presence through interviews and press information also supplemented the marketing campaign. A special interview with Sophie Fiennes conducted for Film4 was also included on their website and Curzon offered homepage coverage on its cinema web page.

Print

Interviews and features in such newspapers and magazines as Guardian, Independent, Financial Times, and Prospect Magazine additionally rallied cinema-goers and enthusiasts. A partnership with Vice further exposed the personality and philosophy of Žižek, with Vice reporters visiting him in his home in Ljubljana, Slovenia, and conducting an engaging and funny discussion about his film and theories.

Picturehouse and Curzon Home Cinema in particular created special posters displayed in all Curzon cinemas, which outlined the day-and-date release and informed viewers of the film and Q&A availability. The delay in the release of the Q&A, however, was not clearly communicated, which has been noted as a potential issue, and a point for future releases. *The Pervert's Guide to Ideology* was also featured in Curzon's magazine as a new film coming out in cinemas and on demand.

Through VOD

Ads for the film also ran on platforms like Curzon Home Cinema and Film4oD, especially during the week before the launch. Curzon also included it in a promotional trailer with three other new arrivals to their selection.

3.5. CHALLENGES

As with other distribution innovations, creating new practices through experimental models often meets hurdles along the way, especially when different parts and stages require coordination between multiple partners and organisations with policies that do not always align.

iTunes

The distributors incorporated iTunes from the planning stages of this project, in their belief that one of the largest digital platforms on a global level would have a tremendous effect on the success of the release model for a niche film like *The Pervert's Guide to Ideology*. The initial plan was for live streaming of the Q&A on launch night and subsequent availability of both film and Q&A on iTunes, each priced individually. Due to difficulties in establishing contact with the appropriate (in terms of interest and authority) iTunes executives, lack of willingness

to change established practices and insufficient time and coordination, this proved impossible. According to iTunes' policies, despite its technical capabilities to carry out such streaming, non-iTunes branded live events cannot be streamed in the manner envisaged. Furthermore, iTunes pricing policies prohibited supplemental content like a Q&A to be priced and sold separately or as a package together with a movie. Inflexible operating strategies and the limited number of staff relative to the size of the iTunes platform and its content load, did not allow for extensive negotiations on the topics. Thus the platform offered the film alone in two definitions – HD and SD – and for DTO (download to own) and VOD.

Virgin

The Q&A was not available to Virgin subscribers either. Initial negotiations with Film Flex, the company that provides the platform for both Film4oD and Virgin, promised full support for distributing both the film and Q&A. However, later direct discussions with Virgin revealed that due to limited space at a busy time of the year, Virgin was unwilling to carry two separate items – the film and the Q&A – for a movie of this degree of expected appeal.



RESULTS

4.1. PERFORMANCE

The results for the opening weekend were promising, especially for the theatrical release, driven by the satellite Q&A. While digital platforms offered the film on the same day, the Q&A was included with a slight delay of 4-7 days, which might have had an impact on the core fan

base, who would have been eager to watch the additional content straight away.

The following chart compares the original projections (low, medium and high) for the film in the different windows to the actual results obtained.

	Projections			Actual Numbers
	Low	Medium	High	
Box Office	£50,000	£70,000	£100,000	£70,364
VOD (gross)	£3,000	£6,000	£9,000	£5,220
DVD Units	2,000	4,000	6,000	1,453

The estimated break-down of the VOD gross revenue was £3,483 for the film (873 sales), £62 for the Q&A (28 sales), £270 for the package of the two (45 sales) and £1,405 for iTunes DTO offering (115 sales).

The following chart shows the timing of VOD transactions through the end of 2013.

	Film4oD			Curzon Home Cinema		Virgin	iTunes			
	Film	Q&A	Package	Film	Q&A	Film	Film DTO		Film VOD	
							HD	SD	HD	SD
w/c 30/9	48					21	6	11	22	19
w/c 7/10	42		16			25	18	13	32	30
w/c 14/10	24	2	13			20	10	3	17	25
w/c 21/10	23	1	5			17	10	3	13	11
w/c 28/10	9	1	4			15				
Total Oct	141	3	37	123	15	91	47	33	88	92
Total Nov	14	2	6	25	7	97	11	11	29	42
Total Dec	9	1	2	8	0	74	6	7	23	17
Oct-Dec	164	6	45	156	22	262	64	51	140	151

4.2. OPENING NIGHT

The film opened on the same day as 12 other features including *Thanks for Sharing* (starring Gwyneth Paltrow and Mark Ruffalo) which was number 13 in the UK box office for the week. Number one that week was *Prisoners* (starring Hugh Jackman and Jake Gyllenhaal). *The Pervert's Guide to Ideology* was number 26 on opening weekend, taking £37,340 and beating several of its first week competitors like *Folie a Deux* and *For those in Peril*.) Opening night gross for *The Pervert's Guide to Ideology* totaled £27,262.

Overall, the film grossed £70,364 at the box office as of 6 February 2014, which put it at the level of the mid-case projections and made it a success compared to its first instalment and competitor films of similar type.

4.3. VOD RESULTS

Overall the VOD revenue is above the projected low range and closer to the medium range, which for the budget and nature of the film can be considered a success especially compared to the first instalment and the results it would have achieved through a traditional launch. Furthermore, being chosen and purchased by as many people as it has been among the wide selection of other offerings on the available digital platforms has been a good achievement.

Not all VoD platforms offer weekly figures, but for the ones that do, week two is the strongest, which can maybe be partly attributed to the Q&A's availability. The first two weeks account for the most viewings, which can be explained by the intense promotional campaign during the launch period. The Q&A alone did not achieve numbers that suggested it could be a profitable proposition on its own. The package, on the other hand, seems to have done better and points to the idea that there might be a demand for an expanded viewer experience even on digital platforms. Looking at the data on individual Q&A viewings and package purchases on Film4oD (discounted package price - £5.99), and the separate offering of film and Q&A on Curzon Home Cinema (film + Q&A - £6), we see that even though Curzon did not package the two, it offered them at the same combined price as the discounted package on Film4oD. Yet, the package did much better, generating more Q&A purchases (as part of the combined offering) on Film4oD than the Q&A alone on Curzon. Though the film (either alone

or in package) sold one third more on Film4oD than on Curzon, the Q&A (either alone or in package) sold over twice as much, pointing to the marketing appeal of a "discounted package."

Questions arise about the repeatability and relevance of these results when it comes to films of a different kind. Moreover, the format of *The Pervert's Guide to Ideology* somewhat resembles a lecture and the fact that its single star is Slavoj Žižek could have had some reflection on the viewers' decision to forego a similar seeming Q&A with the same person when the two are offered and priced separately.

4.4. EXIT POLLS

Exit poll results from two theatres (Brighton and London) provide an insight into the audiences that actually chose to see the film in theatres on opening night, their expectations and decision-making processes, their planned use of digital platforms and opinion on pricing strategies.

A total of 98 people took part in the survey after watching the film and Q&A in two selected theatres in London and Brighton (60 in Brighton and 38 in London). The results show that there was no significant gender-associated disparity among viewers – 49% were male and 51% female. The average age was 37, with one person at 80 years old and a surprisingly high (11%) number of people aged 17-19. In Brighton, the male-female viewers were split equally, while in London there was a 47-53% split between male and female viewers. The average (36) and median (32) age in London was slightly lower than that in Brighton – 38 and 36 respectively. Although the difference is not great, it shows that slightly younger people have been attracted to the film in the capital.

Gender	London	Brighton	Total
Number of Respondents	38	60	98
Male	47%	50%	49%
Female	53%	50%	51%
	100%	100%	100%

Age	London	Brighton	Total
Respondents	37	59	96
Average	36.2	37.7	37.1
Median	32.0	36.0	33.5

2. <http://www.bfi.org.uk/education-research/film-industry-statistics-research/weekend-box-office-figures>

It is notable that 80% of the respondents said they made the decision to see the movie over a week before the launch, which speaks in part to the quality of the promotional campaign, in part to the nature of the audiences, and in part to the nature of these event screenings, for which advance purchase tickets are common.

Word of mouth (43%), online adverts (22%), paper reviews or articles (11%) and posters

in cinemas (11%) were acknowledged as the strongest promotional tools as opposed to social media (4-5%), radio (1%) or TV adverts (1%) which scored low in the exit polls. What is striking is that people in London found out about the film through social media much more than those in Brighton – 35% compared to 2%. Combined with the fact that 27% in London found out about *Pervert's Guide to Ideology* from online adverts compared to 19% in Brighton, that might speak

How did you find out about the film?	London	Brighton	Total
Respondents	37	59	96
Responses	57	67	109
Trailer in cinema	5%	5%	5%
Posters in cinema	8%	14%	11%
A friend told me	49%	39%	43%
Tube posters	0%	0%	0%
Newspaper advert	5%	2%	3%
Paper review/ article	3%	17%	11%
Online advert	27%	19%	22%
Online trailer	8%	3%	5%
Facebook	5%	3%	4%
Twitter	3%	0%	1%
Other social media	35%	2%	4%
Radio	0%	2%	1%
TV advert	3%	0%	1%
TV programme	3%	0%	1%

more of online usage differences between the two cities. In contrast 14% of Brighton viewers made the decision to see the film due to posters in cinemas, compared to only 8% in London.

Some of the biggest reasons behind seeing the film are: Number 1. It has Slavoj Žižek (74%), 2. I'm interested in philosophy and/or ideology

(64%) and 3. The team did *The Pervert's Guide to Cinema* (24%). This speaks to the reputation of the Slovenian philosopher, his loyal following and the targeted appeal of the title. Sophie Fiennes seems to have been more popular and a greater drive for viewers in London (11%), than in Brighton (2%).

Reasons to see the film	London	Brighton	Total
Respondents	38	60	98
Responses	87	126	213
It has Slavoj Žižek	74%	75%	74%
Sophie Fiennes	11%	2%	5%
I like the poster	8%	0%	3%
I like the trailer	11%	5%	7%
The reviews	3%	10%	7%
The advertising	0%	0%	0%
Social media buzz	3%	0%	1%
Friends are talking	11%	12%	11%
I'm interested in philosophy and/or ideology	68%	62%	64%
The team did <i>The Pervert's Guide to Cinema</i>	29%	22%	24%
I was asked by a friend/ partner	13%	23%	19%

When it comes to the satellite Q&A, an overwhelming number (88%) of the respondents were aware of its broadcast and 78% admitted it attributed to their decision to come and see the film. It is notable that people in London found the Q&A a bigger drive for their cinema visit – 53% said it contributed ‘A lot’ to their decision and 31% said it did ‘A little bit’. In contrast only 27% of Brighton audiences said it contributed ‘A lot’ to their decision and 47% - ‘A little bit’.

Q&A importance	London	Brighton	Total
Respondents	36	55	91
A lot	53%	27%	37%
A little bit	31%	47%	41%
Not really	17%	25%	22%
	100%	100%	100%

Only 2-5% knew that the film and Q&A would be available on demand, but 95-98% of them claimed that knowing would not have changed their decision to come and see it in theatre. What the total numbers do not show, however, is that while no one in Brighton would have changed their mind about coming to the cinema had they known about the film’s availability on demand, 14% of London viewers would have preferred that option. Interestingly, however, viewers from the capital had less knowledge of having access to VOD platforms at home – only 42% compared to 62% in Brighton.

Effect of VOD availability on cinema visits	London	Brighton	Total
Respondents	36	59	95
Yes	14%	0%	5%
No	86%	100%	95%
	100%	100%	100%

If a movie does well in theatres, it is often successful on demand. With a simultaneous release on both platforms, it had been hard to predict the interest in both the film and the Q&A on digital. Based on the exit poll results it could have been hypothesized that the Q&A had a potential to increase the value of the film as it had done for the cinemagoers. Real data does not necessarily suggest the same. One reason for this could be the nature of the VOD platforms and their users’ established habit of getting similar add-on content for free. The fact that in the digital release case the Q&A was offered as a separate item and priced individually could also be a factor. Such option and price distinction was not made for viewers in cinema, creating a sense of exclusivity and increased value for their money.

The exit polls also give an insight into VOD platform usage among respondents. They are split almost in the middle when it comes to being aware of their access to these services at home and their knowledge of using them – 54% said they had never used a VOD platform to watch a feature film. Quite a high percentage, however, said that after having seen the film, they were probably or definitely likely to pay and watch the film again on demand (59%). This was much truer about viewers in Brighton – 67%, compared to 46% in London. In contrast, only 32% were willing to pay and see the Q&A again (28% in Brighton and 42% in London) and an average of 48% were probably or definitely going to recommend that their friends pay and watch it on demand, compared to 94% for the film.

Likelihood to re-watch film on demand	London	Brighton	Total
Respondents	28	49	77
Definitely	21%	10%	14%
Probably	25%	57%	45%
Probably not	39%	24%	30%
Definitely not	14%	8%	10%
	100%	100%	100%

Likelihood to re-watch Q&A on demand	London	Brighton	Total
Respondents	24	46	70
Definitely	25%	4%	11%
Probably	17%	24%	21%
Probably not	46%	61%	56%
Definitely not	13%	11%	11%
	100%	100%	100%

75% of the respondents thought the Q&A was priced right, which combined with the fact that the same percentage thought it was ‘excellent’ or ‘very good’ makes it hard to explain why more people would not recommend it.

The 32% referred to above as having expressed an interest in the Q&A on demand consist of 11% that answered ‘Definitely’ and 21% that answered ‘Probably’ to the question “Having now seen the Q&A, how likely would you say it is that you will, at some future time, pay approximately £2 to watch the Q&A again on Video on Demand? Please note that the Q&A will not be available in the future in any form other than Video on Demand.” If we apply those percentages to the number of people that saw the film on opening night (3,407), it would imply that 374 would

definitely pay to watch the Q&A again on a digital platform and 715 probably would (1090 people in total). In contrast, the Q&A was viewed, on Film4oD and Curzon Home Cinema combined, 73 times either as a package with the film or as a standalone feature.

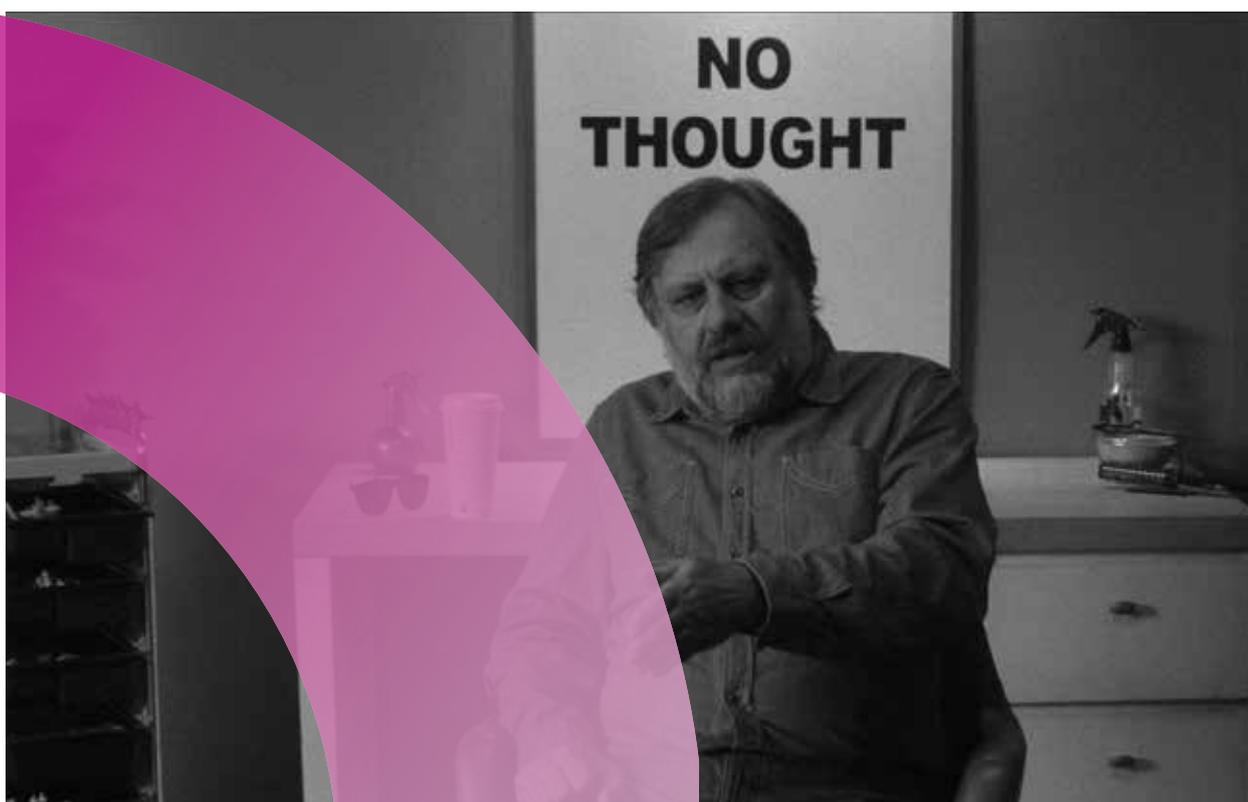
On a positive note, both the film and the Q&A scored very high both in expectations and in ratings. 68% of respondents had 'quite high' expectations and 92% said the film either matched or surpassed them. 94% said they would recommend it to their friends, and only 1% said it was poor. The Q&A rated higher in London, with 88% of respondents rating it as 'excellent' or 'very good', compared to 68% in Brighton, where 28% were more moderate in their opinion, saying it was 'good'.

Rate the Q&A	London	Brighton	Total
Respondents	25	43	68
Excellent	52%	28%	37%
Very good	36%	40%	38%
Good	8%	28%	21%
Fair	4%	2%	3%
Poor	0%	2%	1%
	100%	100%	100%

In analysing the added value of the adapted release strategy to the overall campaign and trying to determine whether it was justified, several factors need consideration. Filming and broadcasting the Q&A to 38 theatres across the country required an investment. The cost of the truck, crew and team necessary to create and edit the Q&A was approximately £15,000. Within this, the extra cost of having the Q&A on VOD was approximately £1,600.

Previous examples and the conducted exit polls reveal how big of a driver for cinema admissions the Q&A was for the opening night and it can be argued that the results could not have been replicated by an old-fashioned release model without the additional value of the Q&A. Therefore the total costs of the Q&A were most likely justifiable in terms of the success of launch night. However, it is possible that, given the minimal take-up of the Q&A on VOD, even the small marginal costs of making it available online were not justified.

However, what the extensive promotional campaign, special event and Q&A, and day-and-date availability on multiple platforms have done for *The Pervert's Guide to Ideology* is maximise its appeal and increased its viewership. The value of a Q&A in this sense is in enabling a bigger and more publicity-friendly launch rather than as a product with the ability to generate revenues.



5. REFLECTION AND INSIGHT

5.1. LESSONS

Theatrical

Surrounding a film launch with a special event, capitalising on the generated press interest and exploiting the buzz around Žižek and Fiennes through interviews and appearances, have all proven successful strategies in *The Pervert's Guide to Ideology's* release. The monthly gross and admissions matched expectations and demonstrated that an audience for this type of film exists and is loyal. Its interest in a Q&A is a logical extension of its curiosity for the themes of the film and Žižek's theories.

VOD

The way online and digital platforms have developed since their inception and the habits they have formed in users, however, are not identical to other distribution streams. This is why testing the potential of a paid Q&A's availability on demand was so important. Supplemental content like this has historically been offered for free or as an inseparable package (e.g. the Extra Features section on DVDs) on such platforms, which has created certain expectations in consumers. These have been in part fostered by free video sharing sites like YouTube and by internet piracy. Thus an attempt to assign value and generate additional revenue through a paid Q&A is a challenge especially when it comes to a targeted niche film, with content not massively different from that of a typical Q&A, because it requires a shift in practices and established behaviours.

Summary

Due to the fact that this film was so specialised, it is hard to draw general conclusions that can be applied to different genres and profiles. The cinema admission numbers suggest that in this particular case the release model has contributed to achievements greater than if the film had been launched through traditional means. They also carry a possibility that the effects could be even greater for a movie with a wider audience appeal.

One of the assumptions that possibly had an effect on fulfilling the plans to their fullest potential, was the involvement of iTunes and Virgin in the release model. The projections for the film's success had been made in the planning stages of the campaign when the distributors had assigned a central role to iTunes, as one of

the largest platforms for this type of content, and to Virgin. They were not adjusted after the real terms of the involvement of iTunes and Virgin were established. Thus, since the film still managed to come close to the mid-range projections, iTunes' limited participation because of its refusal to stream live and price the Q&A, and Virgin's refusal to take the Q&A seem not to have had as dramatic an impact on the film's overall VOD performance. However, the individual success of the Q&A on VOD has been underwhelming and whether the full support of these two platforms in featuring the Q&A would have increased its results is unclear.

5.2. REPEATABILITY

The challenge of negotiating with commercial players

One particular lesson for the future stands out. Partnership negotiations and planning are essential and need to be kicked off well in advance of a launch, especially when it comes to big commercial VOD players. It is unclear if sufficient time and preparation would have changed the outcome with iTunes or Virgin in this case. There is a sense that if the distributors are not offering a major studio title it is difficult to get the attention of industry players. However, the difficulty of reaching decision-makers and the haste of last minute discussions did not help matters.

The digital market is still evolving and trying out new things is a lot more complicated than expected, so more time is necessary for all partners to reach common ground. The various platforms need to be involved at the earliest stage possible, so that their commitment is secured, which is very difficult without the capacity or enthusiasm for experimentation.

The time lag

Something else to be taken into consideration is the time required to prepare footage of the Q&A for digital release. It is difficult to determine what was the effect of the gap between the film launch and the availability of the Q&A, but the fact that this was not clearly outlined in the promotional campaign may have been an error that could be mended in future instances. The Q&A could have either been filmed earlier and



ready for release in synch with the film (which of course would have reduced the 'event' nature of opening night, so is probably not a good solution), its different release date could be emphasised in the marketing materials, or the film's VOD release itself could have been delayed for a few days until the Q&A was available, which might have been the simplest option.

Package pricing

For the VOD segment of this trial, experimenting with lower price points and creative forms of additional content different to the Q&A used in this particular model, is worth considering in the future. The Q&A sold way better when it was part of a discounted package than when it was available on its own – even though it was effectively being sold at the same price.

Q&A as a different experience

It might also be interesting to repeat the experiment with a film where the Q&A is naturally a very different experience from the film. This would provide a wider base for comparison and shape a better understanding of the model.

The value of the event launch

What is confirmed is the value of turning the film launch into a special event through an extended experience with as much noise as possible. Creating the sense that seeing the film at the time and in the format presented on the first night is essential to the way the film is viewed and experienced, is a big drive for opening night admissions. This in turn has the potential to generate financial benefits for the long term on all platforms.

APPENDIX – SUMMARY EXIT POLL RESULTS

1. Are you?	London	Brighton	Total
Respondents	38	60	98
Male	47%	50%	49%
Female	53%	50%	51%
	100%	100%	100%

2. How old are you?			
Respondents	37	59	96
Average	36.2	37.7	37.1
Median	32.0	36.0	33.5

3. With whom did you come to see this film today? (Tick all that apply)			
Respondents	38	59	97
Responses	39	63	104
On my own	18%	19%	19%
With my partner	32%	29%	30%
With friends	37%	54%	47%
With family	16%	5%	9%
	103%	107%	105%

4. Who made the decision to see this film today? (Tick all that apply)			
Respondents	38	59	97
Responses	42	62	104
I chose the film	71%	51%	59%
My partner chose the film	18%	14%	15%
My friend chose	18%	39%	31%
Family member	3%	2%	2%
	111%	105%	107%

5. When did you decide to see the film? (Tick one box only)			
Respondents	38	60	97
At the cinema today	0%	3%	2%
Earlier today	5%	2%	2%
Yesterday	3%	2%	2%
In the past week	26%	5%	13%
Over a week ago	68%	88%	80%
	103%	100%	100%

6. How often do you go to the cinema on average? (tick one box only)			
Respondents	38	60	98
Once or more a week	18%	12%	14%
Once a fortnight	16%	27%	22%
Once a month	37%	43%	41%
Less often	29%	18%	22%
	100%	100%	100%

7. How did you find out about this film? (Tick all that apply)			
Respondents	37	59	96
Responses	57	67	109
Trailer in cinema	5%	5%	5%
Posters in cinema	8%	14%	11%
A friend told me	49%	39%	43%
Tube posters	0%	0%	0%
Newspaper advert	5%	2%	3%
Paper review/ article	3%	17%	11%
Online advert	27%	19%	22%
Online trailer	8%	3%	5%
Facebook	5%	3%	4%
Twitter	3%	0%	1%
Other social media	35%	2%	4%
Radio	0%	2%	1%
TV advert	3%	0%	1%
TV programme	3%	0%	1%
	154%	105%	114%

8. Why did you come to see the film in the cinema? (Tick all that apply)			
Respondents	38	60	98
Responses	87	126	213
It has Slavoj Žižek	74%	75%	74%
Sophie Fiennes	11%	2%	5%
I like the poster	8%	0%	3%
I like the trailer	11%	5%	7%
The reviews	3%	10%	7%
The advertising	0%	0%	0%
Social media buzz	3%	0%	1%
Friends are talking	11%	12%	11%
I'm interested in philosophy and/or ideology	68%	62%	64%

The team did The Pervert's Guide to Cinema	29%	22%	24%
I was asked by a friend/partner	13%	23%	19%
	229%	210%	217%

9. Were you aware before you came to the cinema that there would be a satellite transmission of a live Q&A with Slavoj Žižek? (Tick one)

Respondents	38	59	97
Yes	89%	86%	88%
No	11%	14%	12%
	100%	100%	100%

10. If you were aware, how much did this contribute to your decision to come? (Tick one)

Respondents	36	55	91
A lot	53%	27%	37%
A little bit	31%	47%	41%
Not really	17%	25%	22%
	100%	100%	100%

11. Were you aware before you came to the cinema that this film will be available on Video on Demand from today? (Tick one box only)

Respondents	37	60	97
Yes	8%	3%	5%
No	92%	97%	95%
	100%	100%	100%

12. If you were not aware, would knowing this have changed your decision to come tonight? (Tick one box only)

Respondents	36	59	95
Yes	14%	0%	5%
No	86%	100%	95%
	100%	100%	100%

13. Were you aware that the Q&A will also be available in a few days on Video on Demand? (Tick one box only)

Respondents	38	60	98
Yes	0%	3%	2%
No	100%	97%	98%
	100%	100%	100%

14. If you were not aware, would knowing this have changed your decision to come tonight? (Tick one box only)

Respondents	38	59	97
Yes	5%	3%	4%
No	95%	97%	96%
	100%	100%	100%

15. The film will be available on Video on Demand on a number of platforms. The Q&A will be available on two platforms, Film4oD (Channel 4's service) and Curzon Home Cinema for a payment of approximately £2.

Do you, to your knowledge, have access to either of these services at home? (Tick one box only)

Respondents	37	60	97
Yes	43%	62%	55%
No	57%	38%	45%
	100%	100%	100%

16. Have you ever used a Video on Demand platform to watch a feature film? (tick one)

Respondents	37	60	97
Yes	49%	45%	46%
No	51%	55%	54%
	100%	100%	100%

17. If you answered yes to the previous question, which of the following Video on Demand platforms have you used to watch a feature film? (Tick all that apply)

Respondents	19	33	52
Responses	60	78	138
iTunes	26%	15%	19%
Virgin	21%	24%	23%
Netflix	47%	27%	35%
LoveFilm	63%	42%	50%
Sky on Demand	47%	9%	23%
BT Vision	0%	3%	2%
BBC iPlayer	68%	70%	69%
Film4oD	26%	36%	33%
Curzon Home Cinema	5%	0%	2%
Other	11%	9%	10%
	316%	236%	265%

18. Did you see The Pervert's Guide to Cinema, the previous film by the same team that has made this film, The Pervert's Guide to Ideology?

Respondents	32	60	92
Yes	41%	33%	36%
No	59%	67%	64%
	100%	100%	100%

19. If you saw The Pervert's Guide to Cinema, how would you rate it? (Tick one box only please)

Respondents	17	23	40
Excellent	71%	61%	65%
Very Good	29%	35%	33%
Good	0%	4%	3%
Fair	0%	0%	0%
Poor	0%	0%	0%
	100%	100%	100%

20. Which best describes your level of expectations before seeing this film, The Pervert's Guide to Ideology? (Tick one box only please)

Respondents	33	60	93
Quite high	70%	67%	68%
Medium/ average	9%	15%	13%
Quite low	0%	3%	2%
I had no expectations	21%	15%	17%
	100%	100%	100%

21. If you had expectations before coming to see the film, did the film turn out to be? (Tick one box only please)

Respondents	28	44	72
Better than expected	46%	39%	42%
Much the same	43%	55%	50%
Not as good as expected	7%	7%	7%
Disappointing	4%	0%	1%
	100%	100%	100%

22. How would you rate The Pervert's Guide to Ideology? (Tick one box only please)

Respondents	29	48	77
Excellent	41%	31%	35%
Very Good	45%	50%	48%
Good	10%	13%	12%
Fair	0%	6%	4%
Poor	3%	0%	1%
	100%	100%	100%

23. Which of the following words and phrases would you use to describe The Pervert's Guide to Ideology? (Tick all that apply)

Respondents	27	49	76
Responses	107	188	295
Entertaining	74%	67%	70%
Different/ Original	48%	47%	47%
Challenging	67%	71%	70%
Thought-provoking	78%	84%	82%
Funny	63%	51%	55%
Pretentious	11%	4%	7%
Confusing	11%	29%	22%
Boring/dull	7%	2%	4%
Too similar to The Pervert's Guide to Cinema	7%	2%	4%
A must see film	30%	27%	28%
	396%	384%	388%

24. Would you recommend this film to your friends? (Tick one box only)

Respondents	28	48	76
Definitely	61%	48%	53%
Probably	32%	46%	41%
Probably not	7%	6%	7%
Definitely not	0%	0%	0%
	100%	100%	100%

25. Having seen the film, how likely would you say it is that you will, at some future time, pay to watch the film again on Video on Demand? (Tick one box only please)

Respondents	28	49	77
Definitely	21%	10%	14%
Probably	25%	57%	45%
Probably not	39%	24%	30%
Definitely not	14%	8%	10%
	100%	100%	100%

26. How would you rate the Q&A with Slavoj Žižek? (Tick one box only please)

Respondents	25	43	68
Excellent	52%	28%	37%
Very good	36%	40%	38%
Good	8%	28%	21%
Fair	4%	2%	3%
Poor	0%	2%	1%
	100%	100%	100%

27. Having now seen the Q&A, how likely would you say it is that you will, at some future time, pay approximately £2 to watch the Q&A again on Video on Demand? Please note that the Q&A will not be available in the future in any form other than Video on Demand. (Tick one box only please)

Respondents	24	46	70
Definitely	25%	4%	11%
Probably	17%	24%	21%
Probably not	46%	61%	56%
Definitely not	13%	11%	11%
	100%	100%	100%

28. Would you recommend that your friends pay approximately £2 to watch the Q&A on Video on Demand? (Tick one box only please)

Respondents	26	48	74
Definitely	23%	6%	12%
Probably	31%	40%	36%
Probably not	46%	46%	46%
Definitely not	0%	8%	5%
	100%	100%	100%

29. On the whole, would you say that paying approximately £2 for the Q&A is...? (Tick one box)

Respondents	26	47	73
Too much	15%	26%	22%
About right	77%	74%	75%
Too little	8%	0%	3%
	100%	100%	100%

30. Have you seen any of the following at the cinema? (Tick all boxes that apply)

Respondents	8	20	28
Responses	15	32	47
Rush	25%	25%	25%
The Great Beauty	38%	30%	32%
Diana	0%	0%	0%
Blue Jasmine	75%	70%	71%
Filth	0%	0%	0%
Prisoners	0%	20%	14%
About time	25%	10%	14%
Mister John	0%	0%	0%
Hannah Arendt	13%	5%	7%
In the Name of	13%	0%	4%
	188%	160%	168%

From the respondents of the exit survey, most were the decision makers in coming to see the movie – 59%, followed by those whose friend was the leading factor in selecting the film – 31%.

Viewers on the opening night of *The Pervert's Guide to Ideology*, are not the most frequent cinemagoers. 41% of them make the trip to the movie theatre only once a month and 22% - even less often. Only 14% watch a film in the cinema once or more times a week.

Among respondents who have used Video on Demand services, BBC iPlayer is the most popular (50%), followed by LoveFilm (50%), Netflix (35%), Film4oD (33%), Sky on Demand and Virgin (23%). Users of iTunes are only 19%, placing this platform only before BT Vision (2%), Curzon Home Cinema (3%) and Other (10%). Thus the limited commitment of iTunes to the project, does not necessarily have a massive impact on the numbers.

Among *The Pervert's Guide to Ideology's* viewers, a prevailing number had not seen its predecessor (64%) which goes to show that there is a larger existing demand for this type of film and that the campaign has helped reach a proportion of that audience.

Of those who had seen *The Pervert's Guide to Cinema*, 65% thought it was excellent, 33% that it was very good and no one thought it Fair or Poor.

The most common words used to describe *The Pervert's Guide to Ideology* were thought-provoking (82%), entertaining (70%), challenging (70%), Funny (55%), different/ original (47%).

Other recent movies seen by viewers of *The Pervert's Guide to Ideology* at the time were mainly *Blue Jasmine* (71%), *The Great Beauty* (32%) and *Rush* (25%).



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