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# **How Do Movie Producers Identify the Genre Shifting Trend?**

Master's thesis within Economics and Management of  
Entertainment and Arts Industries

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## **Abstract**

Genre is a very important characteristic for movies and generates utility for the audience, therefore, it is very useful for producers and investors to study the correlation between annual genre performance and consumer preference of the audience. How are genre elements reflecting the audience's taste every year? Does it change over time and does this change have a pattern? With Lancaster's characteristic consumption theory as an approach, we explored the balance and shifting trends of the popularity of genre elements, thus providing guidance and predictions for the producers and investors for decision making reference. A study based on 15 years of movie performance in box offices and award ceremonies indicates that consumer's preference on genre elements follow certain patterns and could be predicted. The importance of genre elements deserves more attention from decision makers, and perhaps a special unit on genre studies should be established economy-wised to much more deeply exploit their value.

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## 1. Introduction

Film industry has something similar to fashion industry. It changes over time, greatly yet not abruptly. In a certain period, a certain type of movies dominate the cinemas with all the people talking about them all the time, just like a certain style of clothing and footwear prevail throughout the country. However, only a few years later, the fashion will change, switching to something that used to be less welcomed, and the old favorite suddenly turned out to be outdated and cliché. The same thing happens to movies. With the same vampire material, Tom Cruise and Brad Pitt in 1994's "Interview with the Vampire" were the ideal figures at the time: sensitive and blue; in 1998, the trend turned to Wesley Snipes and Stephen Dorff in "Blade", cursed and rebel involved in destiny fights; in 2003, Kate Beckinsale set up a tough feminist heroine in "Underworld"; when it came to the year of 2008, "Twilight" introduced to the audience a whole new romantic feeling of vampires. The history of films is just like a fashion chronicle, full of creativity and innovations, yet also repetition and classic strike-backs.

This phenomenon would naturally lead to the question that how does the fashion of movies change? What is the pattern and nature of these changes? Is it possible to generalize and theorize the changes? The answers might be complicated, but there is one thing for sure. All of the changes are pointing to a core issue that deserves every attention: genre. As a major subject in contemporary film theories, genre issue is involved in almost every film study, because in its literal meaning, the word from French delivers the content of "a loose set of criteria for a category of composition" (Wikipedia, 2010). This concept of category actually reflects the different emotional needs of the audience, which is the primary motivation that drives them to the cinemas to buy tickets. In other words, genre issue is of high reference value for movie makers, distributors and investors to make their decisions on what kinds of movies should they produce and how should they market them.

Combining the topics presented above, we are determined to focus on the correlation of genre popularity changes over the years and the benefit of film organizations, exploring the pattern of changes, the connection between them, offering useful guidance for film producers and investors, and to some extent, make predictions on the near future about movie market and audience preferences.

## **2. Backgrounds**

“Genre refers to the method of film categorization based on similarities in the narrative elements from which films are constructed.” (Wikipedia, 2010) And the definition of movie genre is always being as a debate by critics. By the end of silent movie era, genre was categorized more clearly and sub dividable, and also, it turned to be the representative element to a movie. Genre in the movie is always not unitary, so each definition of genre of a movie is in general analysis. As it has been studied by John Truby (2007), “Many genres have built-in audiences and corresponding publications that support them, such as magazines and websites. Films that are difficult to categorize into a genre are often less successful. As such, film genres are also useful in the areas of criticism and consumption.”

Previously, movie genre has been involved by several theory studies, which including film theories, Lancaster theory and macroeconomics of movie industry. From which, movie genre has been striped in a separated point view. That makes movie genre becomes an independent external element to demonstrate.

### **2.1 Definition of Genre**

In the history of films, genre has always been an important issue since World War II. In the milestone work of artistic critic field by Northrop Frye (1957), he came up with a demand of establishing a systematic view on literatures, regarding them as general

complexes instead of single works. This claim separated critics in all the arts to pros and cons. However, in the film industry, it gained great support from the critics and theorists because it would be much more reasonable and comfortable to study films as a general issue rather than reaching into details of the different aspects of the industry, which could be exhausting and meaningless, because the audience, in other words, direct consumers of the film products, would not take separately the elements of a film as their decision factor, but would just vaguely judge that the film is good, or bad.

More importantly, genre issue granted us a methodology to explain why people are attracted by films, though this attraction might be amplified or abbreviated by the difference in quality. Dudley Andrew (1984) described genre as a joint of films and their social and psychological backgrounds:

“Put succinctly, genres are now to be thought of not as changeless structures ordained by some natural or psychological law and destined to repeat themselves to every society; nor are they merely the taxonomic constructs of analysts. They serve a precise function in the overall economy of cinema, an economy involving an industry, a social need for production of messages, a vast number of human subjects, a technology, and a set of signifying practices. Genre is a rare category in that it overtly involves every aspect of this economy; these aspects are always at play whenever the cinema is concerned but their interrelation is generally very difficult to perceive.”

The film industry depends almost entirely on the audience. In order to survive and develop, studios and investors have to achieve the best possible accordance with the expectations of the audience, which has been reflected by industrial organization theorists (Meyer, J. W., and B. Rowan, 1977). Genre, as the "instances of equilibrium, characteristic relating... of subject and machine in film as particular closures of desire, forms of pleasure" (Stephan Heath, 1976), is a very important scale of how the audience perceive the film products. Therefore, understanding the audience's reaction to different genres in different time period would be helpful to film producers in their decision



making process.

## **2.2 Theories from Microeconomics Perspective**

Films are just like other products with its own demand and supply relations. By constructing different genres, filmmakers set up a baseline for their products to be categorized, labeled and delivered to the audience, just like tangible merchandises. The factor of genre is the biggest difference, yet the most important and meaningful link between ordinary industry and the film industry, or to be extended, all the cultural industries. According to Calvin Lancaster (1966), when we are studying consumer's preferences of ordinary products, we can always draw some key elements from them and study the consumers' reaction to these elements and make comparison. That could happen among different types of products. For example, we can study consumers' preference among trucks, sedans and SUVs in the same vehicle market. It could also be applied to different factors of the products, like how the consumers perceive the outlook and performance of vehicles. However, in the film industry, there are only very few of these fixed elements that could be summarized, measured and compared. The common feature of these elements is that they all serve as the reason people watches movies: to get satisfaction. Economically speaking, they are the elements that carry utility. As introduced before, genre is the unity of these elements. Therefore, it is a very decisive factor of a movie's demand, reflecting the consumer's preferences.

According to the revealed preference theory by Paul Samuelson (1948), the audience is supposed to choose from a series of genre movies to make his market basket. Here we are taking the same assumptions of microeconomics by Pindyck and Rubinfeld (2000), that the genres are totally substitutable, and the consumer will decide his demand in the best rational way to optimize the utility. Suppose we have an audience with special interest in crime movies, his optimized choice would be located on the cross of budget line and indifference curve, where the marginal substitution rates of crime movies and other genre movies equals. That means there is a certain point where his market basket

brings him the biggest satisfaction. If he watches another crime movie, the satisfaction would not be as much as watching a movie of other genres. Simply speaking, he starts to get tired of crime movies. This model is also applicable to other genres, and because there are so many genres to choose from, the audience's decision is complicated.

But in the film industry, it is different from regular merchandises. The perception to a certain genre is changing over the years, because the consumers mentality is influenced by the times and social surroundings. What is fashionable in the social culture of the 1990s is certainly no longer cool in the 2000s. The rise of some outstanding movies may draw attention of a great amount of audiences and initiate a new round of popularity of the same genre. Almost every successful movie will see one or more followers in the near future to meet with the unfed new demand of the audiences brought about by the pioneer. In 1997, James Cameron produced *Titanic*, which created the box office revenue record in the history. Later in 2001, Michael Bay presented *Pearl Harbor* with almost the same frame and style. If we look into details, we will find more genre similarities in other movies, like *Armageddon* in 1998 and *The Perfect Storm* in 2000. However, this mode of catastrophe plus romance was no more welcomed in the following period. If we look into the market basket of the same audience in 1995 and in 2000, his preference to genres is definitely different. In this way, the decision of consumers varies and it influences the demand of movies.

### **2.3 Lancaster's Characteristic Consumption Theory**

The characteristic consumption theory proposed by Calvin Lancaster (1966) is a key reflection to the genre issue. In his approach, products are not treated as separated objectives, but the combinations of different characteristics, which composed the real source of utility. Applied to the film industry, movies are not treated as separated works, but the different combinations of similar cultural elements.

The audience judges movies with their consumption behaviors. By their enthusiasm of

going to the cinema and purchasing tickets for the movie, they give the answer of how they perceive this cultural product. David Hesmondhalgh (2002) suggested that genre terms serve as labels to the audience, showing the types of pleasure they can attain from the cultural products. There might be different interpretations of genre elements by different people, nations and societies, but the important point is that genre links up the certain type of cultural products with particular utilities.

Different people have different tastes of movies. There are romance lovers who would like to see a winding love story with a happy ending, horror lovers who enjoy covering their eyes with a slight seam open to the screen, fantasy lovers who demand worlds they are never able to imagine, and comedy lovers who simply want to laugh out loud. As a consumer, the audience is not chasing after only one characteristic (movies with single genre element are also quite scarce on the market), but looking forward to a combination of his personal pleasure demands, and genre is the link between the cultural product type and the consumer's demand. Therefore, Lancaster's theory well explained how genres influence the consumers' decision by combining up in different movies, and how the consumer preference is connected with genres.

The movie industry is immense with numberless talents; high quality of movies is not monopolized by any parties. In this essay, we would not consider the difference of quality of movies, but make an assumption that all genres are facing the same opportunity and it is the freedom of the audience to choose from different genres they would like to consume. By decomposing movies into genres, a new indicator of consumer preference is established to observe the changes in the market.

## **2.4 Star Effect**

Aside from the genre issue, there are also some other elements of movies that could be crucial on consumer's decisions, for example, the star effect of famous actors and directors. This may raise the question that genre is not necessarily the most influential

index of consumer's perception.

The audience may prefer some certain actors or directors and be a fan. Box office revenue and critics shows a tendency to have more preference to famous actors and directors. The list of Bruce Willis movies indicates that almost all the productions with him as the major star received a good monetary reward. As another example, Quentin Tarantino has not yet delivered any work that is not suitable for his fame. There are certain actors and directors who own stable professional histories, which grant them big amount of demand all the time. Their star effect should not be ignored.

However, there are 2 problems concerning this star effect. First, from the supply side, the offer of production with famous actors and directors meets with a supply constraint, because there is a limit of production for each of the stars every year. Brilliant as Bruce Willis is, he can only provide 2-3 movies every year. However, the total number of productions in the US is approximately 500. In the year 2006, the most rewarding movie was Pirates of the Caribbean II: Dead Man's Chest and its total revenue were 423 million US dollars. However, the whole revenue of the American movie market was 9.6 billion US dollars. That means the most successful casting crew merely contributes 5% of the whole market. Also, the success of the movie is not entirely because of the stars' appearance. In the data analysis later, it shows that there is no obvious connection between high revenue and famous actors and directors. A reasonable interpretation is that the oversupply of movies on the market has offered too many choices for the consumers, thus greatly neutralized the star effect.

Second, there is not an effective method to measure how many audiences are attracted purely by the personal charm and how many of them are attracted by the movie itself. That is the reason why throughout the years, there have been numberless market failures with superstars and super producers. Waterworld in 1993, featuring the hottest producer and actor at the time, Kevin Kostner, with the biggest budget in the history till then, and the best technology on the screen to establish a typical Hollywood catastrophic story,

turned out to be a most disappointing wreck in both box office and critic field. On the other hand, Blair Witch Project in 1999, with no famous staff and a budget of only 900 thousand dollars, received at last 140 million dollars domestic gross. The inference of such incidents is that stars and directors are not closely related to the market demands of films.

Nevertheless, the influence of actors and directors should still be examined so that the independence of genre approach would not be jeopardized.

## **2.5 Theories from management and marketing perspectives**

It is not until recently that scholars have started to focus on empirical studies about how the reaction and perception of the audience influenced studios and producers (Zuckerman, 1999; Zuckerman and Kim, 2003). Then there were practices combining genre preference theory and niche market theory to guide the production and distribution of movie trailers, targeting them to specific audiences (Hixson, 2006). These works on the rising issue of the correlation of the audience and film organizations brought greater recognition on the revelation of dynamics in the film industry.

Movie as an experience good also has its specific characteristics. First, the utility of production is with the consuming behavior, in other words, it is impossible to separate production from consumption. (Åke E Andersson, David E Andersson, 2006) Consequently, this particular characteristic triggers consumers to sit in the cinema and attempt different genre of movie as an initial purchasing behavior. Viewer would like to get various satisfactions through the ticket charge, or sometimes they only have complaints after. And besides, movie is also an intangible product, therefore, it is obvious to see that the reputation and comments of a movie is vital, it is a key factor to determine if there would be more audience willing to come to cinema. For instance, after listening to those feedbacks from Avatar, more and more viewers walk into the cinema to experience personally, and it would create a conception that it is a cool thing to watching

Avatar. That is the group psychology which would drive certain genre to be popular.

However, the viewer preference is not the only factor which would influence the certain genre going up and down. Owing to each individual consumer constitutes the entire consuming environment, so that, it derives another theory, social determinants of consumption. As Tversky (1972) demonstrated, social constraints as a logistic function, with different aspects of consumer choice as arguments, can represent the probability of the consumer making a specific choice.

Movie as a social production, each genre's life cycle is analogous as well as nuanced. A practical aim would be to identify the types of life cycles; basically, life cycle can be briefly analyzed from different viewing positions. "First, there is product life cycle as seen and experienced by the customer; second, one can discuss product life cycle as perceived by the producer; third, life cycles of materials and components associated with the product can be analyzed separately. Further, each type of life cycle may consist of discrete phases that implicate different requirements for the product." (Petri Suomala, 2005)

As aforementioned, a basic characteristic of experience products is intangibility. Before a certain type of movie released, expectation, which is the initial motivation for consuming, we can perceive the viewers purchasing tickets as a behavior of meeting their expectations. So do the supplier. When a certain genre gets popular, the supplier would consider from an expectation nature of movie, thereby, designing more products in a similar style or completely disparate style to stabilize the expectations. This is another reason for genre changing frequently. What's more, movie is complex production and reproductive, it reinforces the uncertainty of genre alternation, conclusively, the length of different genre of movie is changeable.

Many consumer product industries rely on market-share information to evaluate the relative position of major participants.(Åke E Andersson, David E Andersson, 2006) In

movie industry, each type of genre share the entire market every year, we can see from the diagram in later chapters that the shifting is gradual. Hence from market-share character, we suppose that a distinct shift of preference derived from the pattern which already set up, despite that it is away from “free” advertiser- supported programming and towards the direct purchase of entertainment form of movie ticket.

From the consumer’s point of view, the life cycle of products is focused on consumer’s taste, selective psychology and market environment. A life cycle could be divided into several phases, of which the first to come is the purchasing phase, where customers actually cast the behavior of buying, and then there is the delivery and implementation phase. Customers are now unfamiliar with the product and will go through a learning phase, and when they really understand the primary purpose of the product, they would keep a long stable phase of utilization, after which comes repair and renovation, and finally disposal and abandonment.

Concerned about life cycle theory, it is important to recognize another relevant one, marketing theory, which is from market perspective to perceive how each genre of movie plays as mainstream and meets with elimination. Marketing theory typically considers the life cycle curve that describes sales volume between product introduction and decline (see for example Rink et al.,1999) or (Magnan et al.,1999): the product life cycle depicts the sales of either product class, product form, or brand over its life. Environmental life cycle models have discussed phases that occur before, after, and during the period over which a customer applies the product (see for example Kane et al., 2000; Price & Coy, 2001)

As long as critics have defined different genres of movie type and each genre has dominated in certain periods, it is beneficial to producers to measure the value of a new “genre”/ product performance in the market. And the measurement associated with various environmental factors, not only the evaluation of the life cycle processing but the aspects of before releasing and after sale, additionally, the commercial profits. According

to Rink et al. (1999), most products follow some kind of a life cycle curve, however, in some cases, the shifting pattern may not following the regulation due to different market reaction or consumer behavior, thereby, it comes up big increasing or declining or even double peaks among s-curves. Overall, the requirements of movie market are differ with each phase and genre, some are important in the introduction phase for triggering the potential consumers, some are crucial in the growth phase, which to ensure a steady supply to the market. So, it is necessary to discuss and analyze each pattern of movie genre.

Life cycle theory provides a production or movie performance measurement with several relevant marketing elements, to be used for identifying and analyzing the requirements and goals that benefits the producers. The holistic view of product life cycle adopted for this study consists of the perspectives of producer/developer, customer/user, and society. Further, product life cycle can be identified – at least – on the levels of product class, product form, brand, design, and individual product item (Petri Suomala, 2005).

## **2.6 Hypothesis**

Genre is one of the most important sources of utility generation, in other words, genre has big effect to consumer preference. From Lancaster's Characteristic Consumption Theory, we clarify that, movie utility is not only rely on the "star effect", which has its own limitation to the movies and a serious supply constraint, but more about quality combination of a movie, the requirement from consumers that can be satisfied by genres. Moreover, genre is a symbol of each diverse type, to make them looking like distinct and representative. To facilitate viewers' selection, genre is another indicator besides stars and directors effect.

Hypothesis 1: The genre preference indirectly equals to consumer preference. Within this assumption, the relative movie factors, such as star effects, promotion strategy and producing cost are all counted as the range of consumer preference. Consequently, those



movies-around elements all correspond with the genre development.

Hypothesis 2: There would be a shifting pattern that is inside of consumer preference and causing the popularity interchanges. First of all, the replacement takes place with the boredom of repetitive genre movies, it supposed due to two reasons, either the changes of consumer psychology or the life cycle of the product itself; meanwhile, this is bound to a motivation of other genres that become dominant. So no matter how popular a movie genre was, the utility of a certain genre would always keep shift. And the circulation of the genre has a mutual effect with consumer preference as well.

In movie industry, those assumptions can be referenced as criteria of consumer preference and market popularity, and also could explain some phenomenon of the correlation between consumption and movie genres. Moreover, it could be utilized as decision guidance for the producers and investors.

### **3. Methodology**

As a study on historic trend over a quite long period with the purpose to quantify the objective factors from a highly subjective matter, this essay will collect data from different years and make comparison, however, data processing and calculation based on formulas are not included. Therefore, the main approach is a descriptive approach. Just like the initiative with which Michael Lewis (2003) created the moneyball theory, here we are not regarding movie as a highly creative and highly differentiated cultural product, but thinking of it as a combination of equally important characteristics to the consumers. Through the study on numbers and distribution, we are trying to summarize the objective influence of genre to consumers' preference. Therefore, the aesthetic value of films are neglected to focus on the consumers' reaction; the emphasis on numbers and statistics, and the meaning behind the result, is the real resource we will exploit.

### 3.1 Data Collection

The data come from 2 areas: box office revenue and the critic field. In the critic field, the Academy Award (a.k.a. the Oscar Award) and the Golden Globe Award are the source of data. We take a statistic period of the last 15 years, 1994 to 2009, (or from 1995 to 2010, according to the different year indication of the Golden Globe) to see what movies were best accepted by the consumers and social opinions.

The Academy Award is the biggest, most authorized and most important award ceremony for American film industry, recognizing excellent works of directors, actors and casting crews. It was initiated by MGM's boss, Louis Mayer, in 1929, and held once a year ever since. The jury is organized by the Academy of Motion Picture Arts and Sciences, which represents the highest authority in the film related fields. It is the origin of all the modern entertainment award settings such as Grammy's Award, Tony's Award, Emmy's Award and the Golden Globe Award. It is widely known to be a prestigious award for the film industry.

The Golden Globe Award is held every year to give high appraisal to movies and TV shows with outstanding artistic value. It is hosted by Hollywood Foreign Press Association (HFPA), an organization consisting of journalists covering the US film industry. However, all of the members of the association belong to affiliation of publication organizations outside the US. Therefore, their opinions represent a more international angle. The first award began in 1944, and the one in 2010 was the 67th. Through decades, the Golden Globe Award has become a very important ceremony for American film industry with the influence only slightly minor to the Academy Award.

The criteria is: the 10 best performing movies in box office revenue, movies nominated for the best motion picture (drama), the best motion picture (comedy and musical) and the best director in the Golden Globe, movies nominated for the best motion picture and the best director on the Academy Award. As the types of drama and comedy are

defaulted to be the criteria for the Golden Globe nomination, the genre of drama will be neglected in the nomination of the best motion picture (drama), and the genre of comedy will be neglected in the nomination of the best motion picture (comedy), except when there is no other genre element.

### **3.2 The Reason of Choosing These Data Sources**

The consumers' preference of movies is divided into 2 aspects: direct and indirect. For direct preference, box office revenue is assigned as the reaction, because the most evident and convincing proof that the audience loves a movie is that they are willing to pay for it. Though films, like other cultural products, own the property that the procedure of consumption and perception happen simultaneously, a fairly developed trailer system in the US greatly neutralized this feature. As the supply of movies is excessive in the market, only those with fair confidence of quality could get good public exposure before it gets to the cinema. Moreover, personal opinions will spread among social networks to cause a snowball effect after the opening. All the movies receiving good revenue during the month long (or even longer) cinema period have received great reaction from the consumers.

As for the Golden Globe and the Academy Award, they are widely believed to represent the opinions of the most powerful and influential critics in the industry. The jury members are the people reporting or judging films all over the year and their opinions are always affecting people's consumption choice. As we have discussed before, film consumers are very likely to be influenced by social factors and public opinions, therefore, the preference of the Golden Globe and the Academy Award is indirectly conducted to the consumers to affect their preferences. Within the film industry, the awards will generate great intangible value for the winners. Award winning gives unknown actors, directors and casting crews a chance to be famous and valuable. They will have their own fans and positions, which would promote their future production automatically and improve the demand for them in the market.

As Andersson & Andersson (2006) stated, the world of entertainment is an open society but the world of art is not. In the open society of entertainment, there are 3 gatekeepers: consumers of entertainment, critics and brokers of entertainment. In this way, critics are of the similar importance with consumers and brokers. Therefore, including critics in the study is necessary.

### **3.3 Method**

The data come from the recent 15 years' track record. There are 2 reasons for the choice of time.

First, the movie producing level since 1995 was much higher than before. The frequency and density of utilizing new technologies, new concepts and new mixture of genres are greatly increased than the previous times. The audience waited over ten years to see the continuum from Star Wars series to Jurassic Park, but could see outstanding hi-tech movies almost every year after 1995. The differentiation of movie production and distribution reached new height and people's taste became much more picky and easier to get tired. Therefore, artists like Quentin Tarantino constantly tried to mix different genre elements in the same movie to deliver new feelings to the audience. In this aspect, the 15 years from 1995 to 2009 is when genre issue is mostly developed and emphasized. Also, 15 years is a sample not so short as to jeopardize the convincing power of the data.

Second, the data of these 15 years is kept well record. It is more convenient to get the statistics with more details than the time period before. It is good for a thorough analysis from different angles.

### **3.4 Reasons for Data Processing**

The cornerstone of this study is Lancaster's theory of characteristic consumer's

preference. Our data manipulation process is the best reflection of this theory. It turns films from independent cultural products to combinations of common genre elements, which represents the characteristics in Lancaster's theory. The criteria of dividing genres come from the Internet Movie Database website [www.imdb.com](http://www.imdb.com). The major genres include drama, comedy, romance, crime, thriller, biography, adventure, fantasy, war, western, family, music, history, action, animation, mystery, sport, sci-fi and horror. Each of the genre elements represents a characteristic of the movies which the audiences would choose as their reason of consuming decision. By counting the number of times these genre elements appear in the outstanding movies every year, the change of consumers' preference is shown.

The study's purpose is to summarize the changing pattern of the movie market in the past and get to a proposition for movie production in the future, so the comparison between different years is necessary. A timeline figure is used to indicate the trend of the development of different genres, and the figures compile to show how the consumers' preference is changing over time in the same market.

In this way, the key problem of this study: how can we quantify the subjective matter of films, is solved. The numbers of genre elements attendance serve as a bridge between the audience's preference and characteristics of the movies. Numeric indexes are generated to offer a solid proof for the intuitive market performance.

### **3.5 Categorization**

The research requires data collection which is from different point of view to reflect the genre transferring characters and instinct regulation. The data is categorized into several sorts, so as to clarify and analyze clearly.

Every year, the amount of movie produced by United States is nearly 500. Among such a huge number, movie market is multivariate and unexpected. Hence, two representative

awards are selected as professional and authoritative judgments, the Golden Globe Award and the Academy Award. As aforementioned, these two awards have reference value to guide how the trend shifts and being a criteria that both identity in the industry and audience. First, an important analysis is the yearly shifting diagram. The time period is set from 1995 until now, depending on the genre of popularity in different years and following each genre's performance track to draw a diagram. Apparently, the trend regulation could not be figured out only by a track diagram, behind of the lumpy type or double peaks pattern, which is the occupation of various genre in the entire number of outstanding movies. The second is to calculate the percentage of each genre in the whole amount of nominated movies. Conclusively, the percentage is a concrete data that implies the transformation and facilities to do the following analysis, comparison.

### **3.6 The connection/ relation in various genres**

The aim of the comparison is to clarify the connection of each genre changing and to concluding the signs before the change taken place, and how the results have effect on the next alternation. In a same time period, each different genre has varied on its unique path, in other words, none of them will keep the position or trend forever. Relatively, each genre may have a steady rank in consumers' psychology. That shows that the consumer preference is affected strongly by time variation.

### **3.7 Problems**

The influence of movie quality is weakened and hard to be illustrated in the research. There is a potential problem that the research may less involve and discuss. On one hand, the assessment of movie genre may be less concerned about the influence of the quality of each different genre movie to their demand. Also, the illustration of movie quality is hardly implied. That is due to the analysis of movie genre assumed under a relatively steady and similar social environment. So the research target is more like under a similar macro environment as a precondition, and to figure out the trend regulation in a micro point view. Even though movie quality is another key point that affects the movie

demand, but from a genre view, that point may get weakened. Once a genre starts to get popular, there would turn out dozens of same genre movies in the market at that moment, obviously, the quality level is intermingled. In this research, quality point placed under that genre changing.

The research is applicable for most movies but individual cases. The trend depends on the awards nomination and the success of box office. However, there are a few particular cases going against the trend. Those “dark horses” do exist in the movie industry; therefore, the research doesn’t involve the detail feasibility study on this part. Cite an example; Lord of The Ring was the biggest winner with both Oscar and Golden Globe Award in 2004, but the genre doesn’t spread too far, and after Lord of The Ring, no any same type movie got awards either. In this research, it doesn’t concern too much about this aspect, which is a slight shorting coming.

There are also some other factors which are not in deep discussion.

### **3.7.1 Serial films**

In recent decades, with the development of the demand to serial films, they gradually became a profitable movie form that should not be neglected. As far as the genre of serial films is concerned, it is derived from the previous successful movies and generally remains the same. Consequently, the annual performance of genres was somehow neutralized by serial films. From this angle, sometimes it is hard to define if the serial film as a genre follower or not. In this research, due to the fact that genre is placed in a primary position; serial films will weaken the wave and make the trend less obvious. However, from a long term perspective, serial films are also solid supporters of trends, so we will analyze them separately in a single chapter.

### **3.7.2 The influence of casting crew and budgets**

In movie industry, there never lacks outstanding producing teams or established partners,

those who always bring inspiration to different style movies. In this research, it has not demonstrated with the details of influence from them which affects the genre shifting. For instance, Leonardo DiCaprio and Martin Scorsese, this golden partnership has brought audience supersedes many times, yet keeps the advanced quality until now. 2002, the first sparkling cooperation between Leonardo and Scorsese was born by *Gangs of New York*; 2004, the second movie *Aviator* brings several awards and nominations, which strengthen their connection; the third movie is in 2006, *The Departed*, from which Scorsese wins his second Best Director of Golden Globe Award; until 2010, the newly released movie, *Shutter Island*. The genre of their works varies with each other, from romance historical to biopic, from crime to thriller.

It is owing to that genre shifts are affected by various elements, the micro economy, the life cycle regulation, the macro social preference and so on.

If we trace it up, budgets are the most important factors that could be influential to consumers' decisions besides genre issue, because high budgets bring better technology, fancier costume, more charming actors and more famous directors. According to Lancaster's theory, genre is not the only issue that generates utility. Sometimes, the audience would go to the cinema just to see their favorite actors or directors' new works, or merely for the high technology scenes that bring excitement. In this case, actors, directors and budgets of films are equally important "characteristics" as genre elements.

However, there is a serious supply constraint over actors and directors, as any one of the stars nowadays could only afford the time of producing 2-3 films annually in maximum. Therefore, it is impossible for them to have an impact on the whole movie market with nearly 500 films every year. What we should take in account, is that they might be able to contribute to a top rewarding movie so that genre issue is not so crucial compared to their personal charms. As we only take 10 films every year for data statistics, this influence must be considered.



Also, budgets on each genre elements should be taken care of. There is the possibility that a genre element got welcomed by the audience just simply because a lot of money was spent on that genre, so that more rewarding quality was granted to it. Along with the casting crew, the budgets influence must be measured on how much they are supporting or going against genre elements. Only with this comparison could we know the real relations between genre elements and consumer preference.

### **3.8 Solution**

In order to measure the influence of actors, directors, casting crews and budget, we construct a solution module to see how famous actors and directors, as well as budgets affects consumer preference based on genre elements.

As for actors and directors, we will choose several peak points and trough points, and see whether there were famous actors and directors involved in the production of this genre element. If both the peak points and trough points have famous actors and directors, or only the trough points have them, then it is obvious that the consumer preference changes are purely according with the genre itself. If only the peak points involve famous actors and directors, then star effect is strongly affecting the consumer preference based on genre elements.

As for the budgets, we construct a database where how much money was spent on each genre element is shown and form a wave pattern over the years. If this pattern is according with the genre pattern, then budgets are definitely seriously influencing consumers' choices; if not, genre issues are independent of budget constraint and have their own influences on consumers' preference.

## 4. Results

### 4.1 Box Office Revenue

The following sheet shows the times that different genre elements appear in the 10 best performing movies every year.

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
adventure	1	5	4	3	3	7	5	7	6	6	4	6	6	7	6	6
action	3	4	6	5	5	5	4	5	6	7	5	4	7	4	8	6
thriller	2	6	6	4	4	4	4	5	3	4	4	3	4	4	4	4
romance	4	1	3	4	3	1	2	1	1	1	2	3			2	2
crime	3	3	1		1	1		2			1	1			2	2
family	2	4	2		3	2	2	3	2	1	3	4	3	4	4	3
fantasy	1	4		1		3	2	5	4	3	3	4	3	5	2	3
animation	1	2	1		2	2	1	2	1	1	2	1	2	4	3	2
history		2					1			1	1					
war					1			1		1			1			
comedy	5	1	3	5	4	4	4	2	3	3	2	4	3	4	3	3
drama	5					1		1		2	1	2		1	1	3
sci-fi		1	2	3	3	2	1	2	4	4	3	2	2	1	2	3
music	1	1	1	2											1	
mystery		1	1			1		1	3		2	1	1	2		
sport			1										1			3
horror	1				1	1		1	1							
total	29	35	31	27	30	34	26	38	34	34	33	35	33	36	38	40

Chart 4-1

The total genre elements showing up every year were about 30 from 1995 to 2000, but grew steadily into about 35 thereafter.

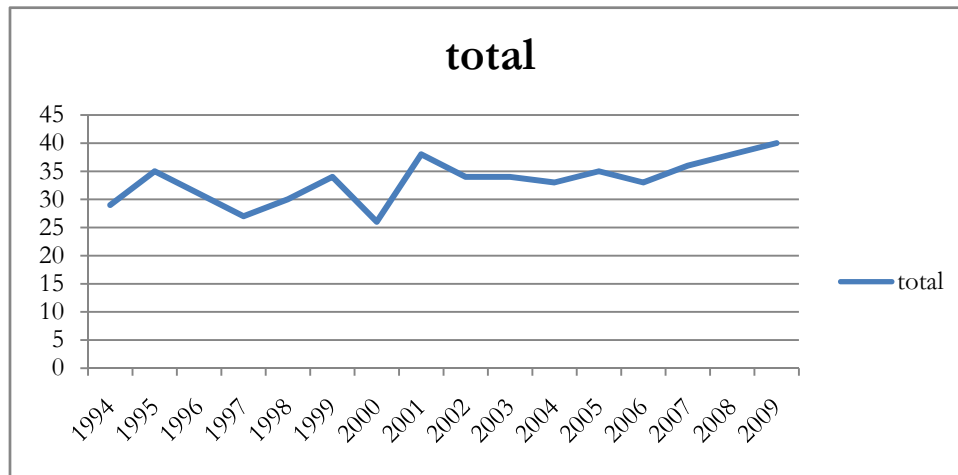


Figure 4-1-1

The genre elements could be divided into 3 groups. The first group includes the genre elements playing important roles in box office performance. In numbers, their appearance every year stays over 10% most of the time. This group consists of adventure, action and thriller.

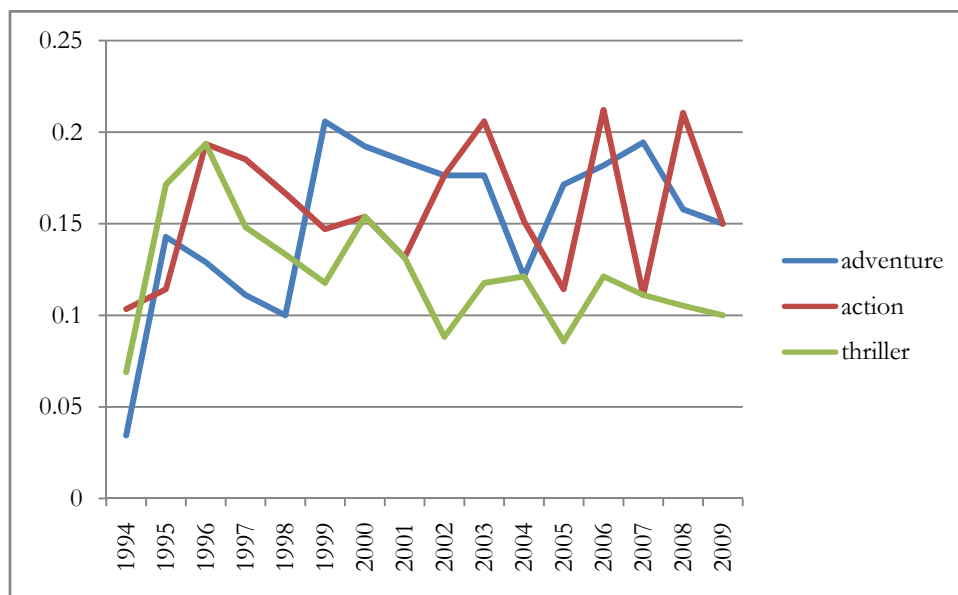


Figure 4-1-2

The genre of adventure was in a low performance point in 1994, but starts a rapid elevation in 1995. After a temporary lagback, it went to a peak point in 1999 where it took over 20% of the whole genre elements. 2004 was another low point but it was just

compared to itself. Then in 2007, there is another peak point. Generally, adventure element kept a stable performance in box office, even though there are some years when it fell behind action and thriller.

Action element have been experiencing a different pattern, it rises quite abruptly, and falls the same way backwards. There are 4 peaks on the timeline, and respectively 4 low points. After 2000, this trend is more obvious and the change is more rapid. One year action movies were the favorite of the audience, the next year they would become much less welcomed.

As for thriller element, a sign of declining is showed. From 1994 to 2000, it was a golden period for thrillers. In spite of the slight fall on box office performance and the rise of adventure movies, thriller movies still got over 15% average appearance in top 10 movies. But after 2000, the charm of thriller elements seems to wear off over time. In the same pattern with adventure and action elements, it ran through a series of peaks and troughs, and finally settled around the 10% line. There is a possibility that thriller element would soon be replaced with some other genre that is becoming more and more popular.

The second group is romance, comedy and sci-fi. These 3 elements are not as powerful as the previous 3, but they are also very influential to the box office performance, proven by their appearance on the sheet.

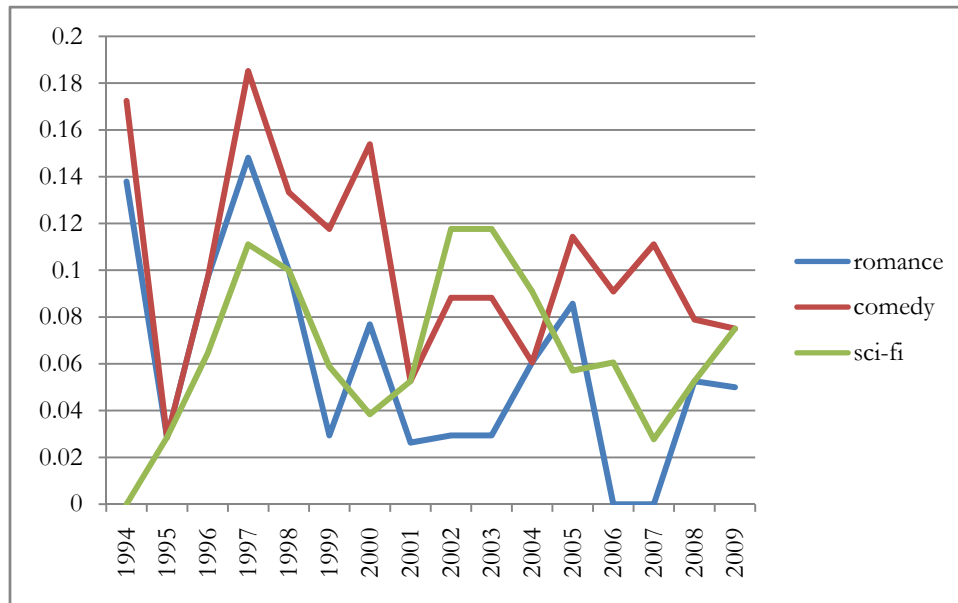


Figure 4-1-3

As we can see from the figure, the 3 genre elements have almost the same track record before 2000. Then there was a “2 vs 1” situation. From 2001 to 2003, sci-fi and comedy is running through a similar tunnel and romance is running opposite; from 2004 to 2006, romance and comedy stayed the same and sci-fi went opposite; since 2007, sci-fi and romance was going the same way and comedy the opposite. This group of genre elements is in a declining tunnel in the recent 15 years.

The third group is family and fantasy. As most family movies contain fantasy elements, it is not a surprise to see their track overlap a lot.

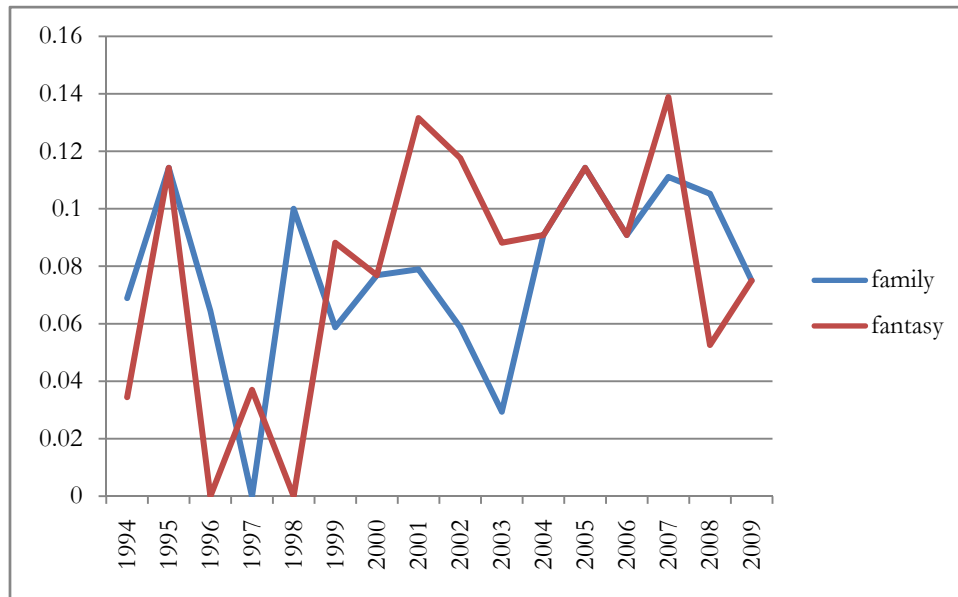


Figure 4-1-4

Half of the time, family and fantasy elements share the same situation. But from 1998 to 2004, they appeared opposite trends. This is similar to the second group, but the difference is that the third group's market share is growing instead of declining. There are still other minor genre elements showing up occasionally in the sheet, but could be regarded as not crucial to the audiences' choices, because their appearance are not much enough to found up a solid proof of their attraction.

## 4.2 The Academy Award

The following chart shows the nomination statistics of the Academy Award from 1994 to 2009. Just like the grouping principle of box office revenue, genre elements in the nomination of Oscar are also divided into 3 groups according to their respective importance.

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Romance	3	2	3	2	3	1	3	2		1	1	1		1	3	
Crime	3	1	1	1		1	1	1	2	2	1	2	2	2	1	
Adventure		3					2	1	1	2			1			2
Action		2			2		2	2	1	2						3
Thriller			1	1		2	1	1				1	1	3		3
History	1	2			1		1		1	1		2	2		1	
Biography		1	2		1	1	1	1	1		3	1	1	1	1	
Comedy			1													
Music			1	1			1	1	1		1					
Sport			1							1	1					
Drama				2		1			2				1	1		3
Mystery	1			1		2	1	2		1				2	1	
Fantasy		1				2	1	1	1	1					1	
War			1		3			1					1	1		1
Western												1		1		
Sci-fi		1			1											2
Family		1									1					
Total	8	14	11	8	11	10	14	13	10	11	8	8	9	12	8	20

Chart 4-2

The first group is romance and crime. These 2 genre elements ruled the majority of the nomination of the Academy Award throughout the 15 years.

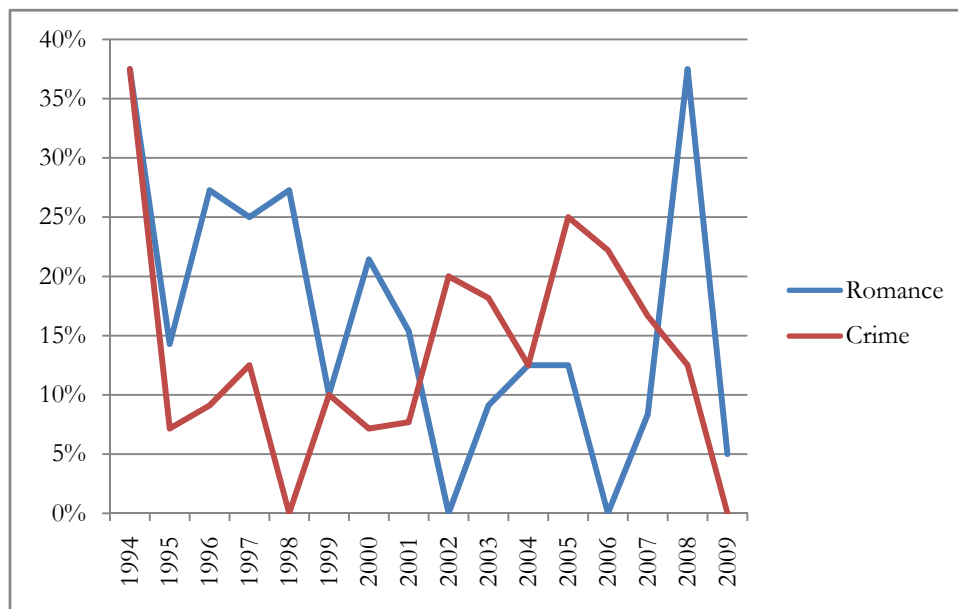


Figure 4-2-1

In 1994, romance and crime both reached a peak point, and then they appeared to be in a

mutually supplementing relation, until in 2009 they both reached the wave trough. During the period, the sum of percentage of the 2 genre elements kept stable over 30%, with crime rising and romance falling.

The second group is adventure, action and thriller. These 3 elements took turns to fight against the reign of romance and crime.

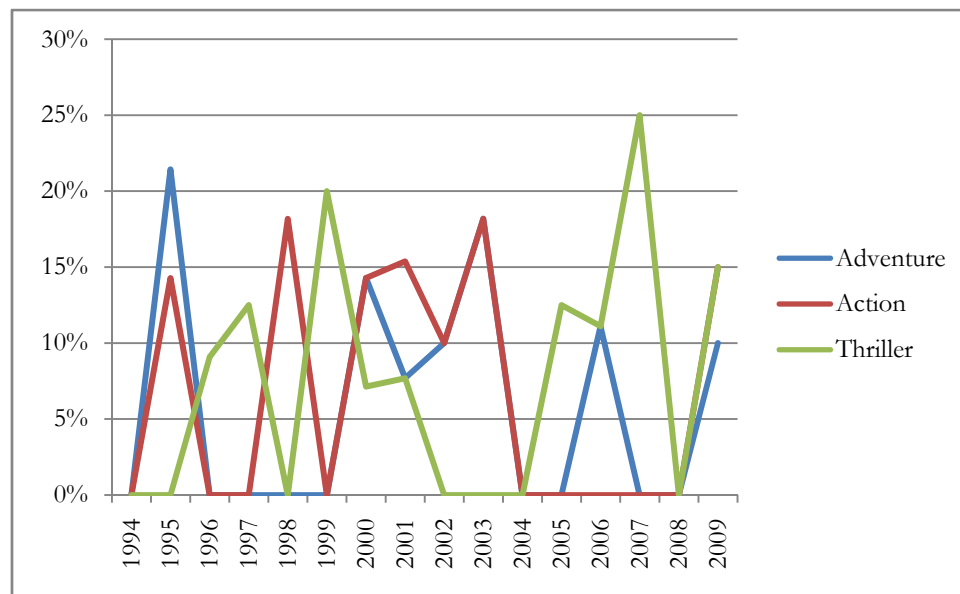


Figure 4-2-2

There are very abrupt waves on the figure. Every year there would be one of the three genre elements receiving extraordinary welcome from the jury of the Academy Award. After that, the focus of the jury will quickly switch to another one. All of the three genre elements have experienced a blank window, adventure from 1996 to 1999, action from 2004 to 2008, thriller from 2002 to 2004. The length of the blank window is 3 years in average.

Then there is the third group consisting of history and biography. These 2 belong to minority in box office factors, but have quite an influence in the nomination. They also showed wave forms but not so strong, and the two peak points are just located where the second group fell into their trough.



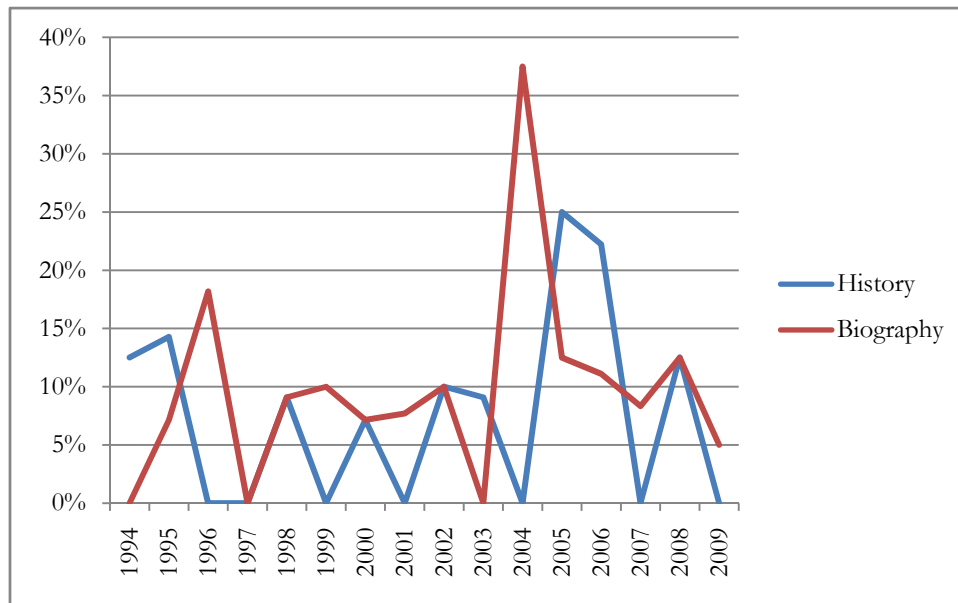


Figure 4-2-3

### 4.3 The Golden Globe

The following chart showed the nomination status of the best motion picture (drama), the best motion picture (comedy and musical), and the best director 1995-2010, equally from 1994 to 2009.

	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Romance	4	6	5	3	7	3	4	3	2	4	4	6	2	3	6	5
Crime	2	2	1	1		2	2	2	2	1		3	1	4	3	
Biography	1	2	3		3	3	1	1	1		4	1	1	3		2
Thriller		1	1	1		2	1	1			2	4	1	5	1	2
War	1		1		1					1	1	1	2	1		2
Music	2		3	2	1		3	1	1		2	3	1	3	1	1
History	1	2		1	1		2		1	1	1	2	2		1	1
Adventure	1	3			1	1	3	3	1	4	1	1	1	1		1
Family	1	2				1	1	1		1	2					
Comedy	1		2				2	1	1				2			
Drama	1			2		1			3			1	2	1	1	1
Animation	1					1	1	1		1	1					
Action	1	1		1	2		2	1	1	2	1					2
Fantasy		2				2	1	2	1	2			1		1	
Sport			1	1		1				2	1	1				1
Mystery				2		1	1	2		1				3	1	
Western	1				1							1				
Sci-fi				1	1			1						1		1
Horror														1		
Total	18	21	17	15	18	18	24	20	14	20	20	24	16	26	15	19

Chart 4-3

Unlike the Academy Award, in the Golden Globe nomination, romance movies are always the best performers. On the other hand, crime elements are suppressed and become a member of the second group trying to get more share together with other genre elements. As we can see in the following figure, crime does not have as much as influence as romance, as it stays below 15% appearance almost all the time.

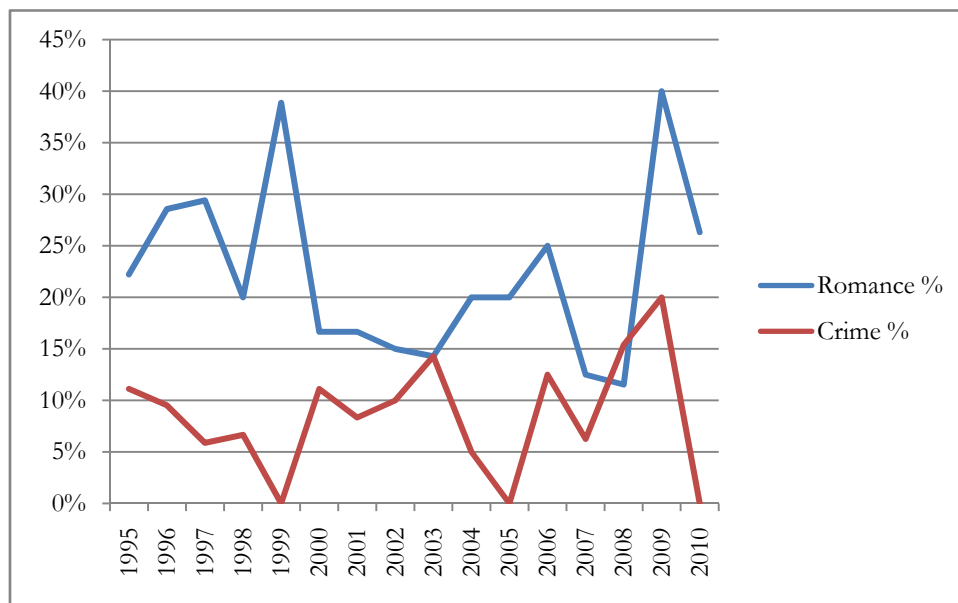


Figure 4-3-1

Actually, biography, thriller, adventure and crime elements act together as the second important genres in the Golden Globe nomination. Except for the year of 1998, 2007 and 2010, there was always one or more of these 4 genres exceeding 15% percentage line, which means the recognition of the genre(s) reached a peak in the jury of the award. They all appear to have a double peak pattern on the graph. Especially during the period of 1999-2009, when romance movies were depressed and the 4 genres got more space to develop, all of the 4 genres showed double peak pattern with the 2 peaks departed for 2-4 years. Every time one genre reaches a peak, it will certainly experience low ebb in the following year, but will rise again in the coming 1-3 years.

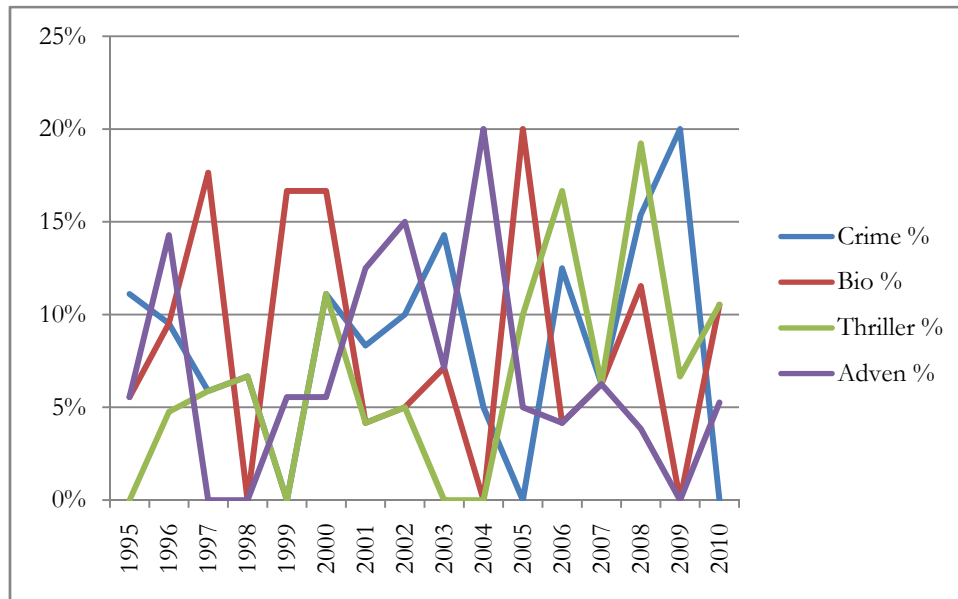


Figure 4-3-2

We can see that romance movies were experiencing a low period from 1999 to 2009, but enjoyed a golden period before 1999, and rose again after 2009. Extended research on years before 1995 indicated that romance movies were well accepted by the jury of the golden globe before. “The Age of Innocence””The Piano””The Remains of the Days””Sleepless in Seattle””Much Ado about Nothing””Strictly Ballroom” and “Dave” in 1994 marked a big harvest for romance movies; “The Crying Game””Howards End””Scent of a Woman””Aladdin””Honeymoon in Vegas” also established a good foundation for romance movies in 1993. But in 1992 and 1991, biography, crime and mystery movies took their advantage in the nominations. In the recent history, romance movies have seen a peak of 6 years, and a trough of 10 years. With their revitalization in 2009 and 2010, there is enough reason to believe that in the coming 2-3 years, romance movies will still be the leading force in the Golden Globe nomination list.

#### 4.4 Comparison on actor and director issues

##### 4.4.1 Adventure

We select 2 peak points, 1999 and 2007, and 2 trough points, 1998 and 2004 as the comparing samples. In 1999 and 2007, George Lucas, Keanu Reeves, Wachowski

brothers, Mike Myers, Brendan Grazer, Johnny Depp, Orlando Bloom and Megan Fox all contribute to the prosperity. In 1998, Michael Bay, Bruce Willis, Ben Affleck, Kevin Spacey and Eddie Murphy were involved in spite of the overall low performance of adventure movies. In 2004, there were no obvious stars engaged in the production of adventure movies, as most of them were animation movies. Adventure element was to some extent affected by star effect.

#### **4.4.2 Action**

We select 2 peak points, 2006 and 2008, to compare with 2 trough points of 2005 and 2007. In 2006 and 2008, there were Johnny Depp, Orlando Bloom, Ben Stiller, Hugh Jackman, Halle Berry, Kevin Spacey, Tom Cruise, Christian Bale, Heath Ledger, Harrison Ford and Will Smith. In 2005 and 2007, there were George Lucas, Natalie Portman, Ewan McGregor, Hayden Christensen, Steven Spielberg, Tom Cruise, Tim Robbins, Brad Pitt, Angelina Jolie, Christian Bale, Johnny Depp, Orlando Bloom, Tobey Maguire, Nicolas Cage and Matt Damon. The stars in trough points were even shining more than those in peak points. The result does not suggest influence of star effect in action elements popularity changes.

#### **4.4.3 Thriller**

We select 2 peak points, 1996 and 2000, to compare with 2 trough points of 1999 and 2002. In 1996 and 2000, there were Will Smith, Tom Cruise, Nicolas Cage, Sean Connery, Mel Gibson, Arnold Schwarzenegger, George Clooney, Hugh Jackman and Halle Berry. In 1999 and 2002, there were Bruce Willis, Haley Joel Osment, Keanu Reeves, Brendan Grazer, Pierce Brosnan, Halle Berry, Mel Gibson and Tom Cruise. The actor groups are very similar to each other, so the wave pattern barely has anything to do with star effect.

#### **4.4.4 Romance**

We select 2 peak points, 1994 and 1997, to compare with 2 trough points of 1995 and 1999. In 1994 and 1997, there were Tom Hanks, Arnold Schwarzenegger, Jim Carrey,

Hugh Grant, James Cameron, Leonardo Di Caprio, Kate Winslet, Jack Nicholson, Julia Roberts, Cameron Diaz and Bruce Willis. In 1995 and 1999, there was only Hugh Grant who could be called a star. With this obvious difference, the relation between stars and popularity of romance movies is certain.

#### **4.4.5 Comedy**

We select 2 peak points, 2005 and 2007, to compare with 2 trough points of 2001 and 2004. In 2005 and 2007, there were Johnny Depp, Brad Pitt, Angelina Jolie, Will Smith and Megan Fox. In 2001 and 2005, there were George Clooney, Brad Pitt, Steven Soderbergh, Robert De Niro, Ben Stiller and Dustin Hoffman. Considering that the numbers of movies in 2001 and 2004 were only half of that in 2005 and 2007, star effect is not likely to be an influential issue concerning comedy audience.

#### **4.4.6 Sci-fi**

We select 2 peak points, 1997 and 2002, to compare with 2 trough points of 2000 and 2005. In 1997 and 2002, there were Steven Spielberg, Will Smith, Tommy Lee Jones, Bruce Willis, George Lucas, Ewan McGregor, Natalie Portman, Hayden Christensen and Mel Gibson. In 2000 and 2005, there were Hugh Jackman, Halle Berry, George Lucas, Ewan McGregor, Natalie Portman, Hayden Christensen, Steven Spielberg, Tom Cruise and Tim Robbins. The difference in the casting crews is very similar.

#### **4.4.7 Family**

We select 2 peak points, 1998 and 2005, to compare with 2 trough points of 1999 and 2003. In 1998 and 2005, there were Johnny Depp and Eddie Murphy. In 1999 and 2003, there was only Tom Hanks. Family movies don't use star effect to attract the audience, so there was hardly any star appearance in top family movies.

#### 4.4.8 Fantasy

We select 2 peak points, 2001 and 2007, to compare with 2 trough points, 2003 and 2006.

In 2001 and 2007, there were Peter Jackson, Brendan Grazer, Johnny Depp, Orlando Bloom and Megan Fox. In 2003 and 2006, there were Peter Jackson, Johnny Depp, Orlando Bloom, Jim Carrey and Ben Stiller. Similar actor and director groups appear again to indicate that there is hardly any relationship between star effect and fantasy movie popularity.

#### 4.5 Budgets

The following chart shows the budgets spent on each genre element every year, multiplied by the inflation rate based on the currency value in 2009. The counting unit is million dollars.

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
adventure	79.30	79.00	78.75	93.33	91.67	108.57	91.10	98.57	115.83	111.67	104.25	149.00	149.00	151.93	189.33	173.67
action	49.33	106.25	81.33	91.00	110.00	105.00	102.00	110.30	122.00	124.43	134.40	126.75	147.00	189.50	180.13	179.50
thriller	65.00	86.67	81.33	91.25	121.25	103.75	110.63	97.60	104.90	133.00	128.75	130.67	131.75	159.50	196.50	162.50
romance	44.38	55.00	68.33	97.75	62.67	42.00	60.00	151.50	5.00	80.00	105.00	124.00			116.00	70.00
comedy	39.50	55.00	63.33	65.90	41.13	85.50	65.50	112.50	70.00	85.00	60.00	97.50	85.00	133.38	110.67	100.00
sci-fi		175.00	65.00	86.67	115.00	90.00	75.00	96.50	106.93	133.00	143.33	123.50	191.00	150.00	183.00	215.67
family	62.15	51.25	92.50		68.83	117.50	125.25	96.67	82.50	94.00	97.33	138.75	85.00	157.75	171.25	171.67
fantasy	18.00	62.50		45.00		126.67	94.00	99.40	109.50	100.00	133.33	148.75	131.67	186.20	187.50	179.00
INFLATION	144.42%	140.48%	136.75%	132.71%	130.66%	128.51%	125.08%	120.58%	119.22%	116.20%	114.01%	110.72%	106.48%	104.41%	100.03%	100.00%
adv i	114.53	110.98	107.69	123.86	119.77	139.53	113.95	118.86	138.10	129.76	118.86	164.97	158.66	158.63	189.39	173.67
act i	71.25	149.26	111.22	120.77	143.73	134.94	127.58	133.00	145.45	144.59	153.23	140.34	156.53	197.86	180.18	179.50
thr i	93.87	121.75	111.22	121.10	158.43	133.33	138.37	117.69	125.06	154.55	146.79	144.67	140.29	166.53	196.56	162.50
rom i	64.09	77.26	93.45	129.72	81.88	53.97	75.05	182.68	5.96	92.96	119.71	137.29	0.00	0.00	116.03	70.00
com i	57.05	77.26	86.61	87.46	53.73	109.88	81.93	135.65	83.45	98.77	68.41	107.95	90.51	139.26	110.70	100.00
sci i	0.00	245.84	88.89	115.02	150.26	115.66	93.81	116.36	127.48	154.55	163.41	136.74	203.38	156.62	183.05	215.67
fam i	89.76	72.00	126.49	0.00	89.94	151.00	156.66	116.56	98.36	109.23	110.97	153.62	90.51	164.71	171.30	171.67
fan i	26.00	87.80	0.00	59.72	0.00	162.78	117.58	119.86	130.55	116.20	152.01	164.70	140.20	194.41	187.56	179.00

Chart 4-5

With this chart, we are able to compare the real average investment on genre elements every year and see the pattern of changes, and then compare it with genre element performance every year, to see whether genre elements are performing well just because of budget supports.

#### 4.5.1 Adventure

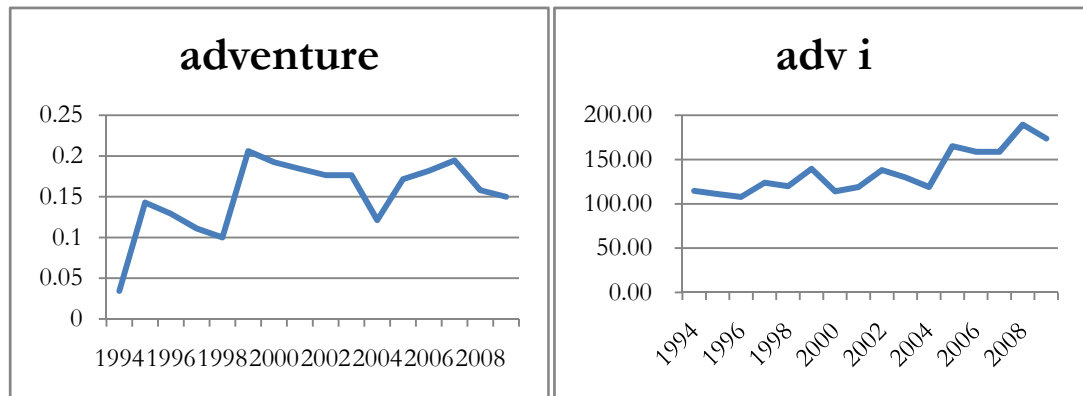


Figure 4-5-1

When adventure movies reached peaks in 1995, 2000 and 2007, the budget spent on adventure element was not higher than the years around them. When adventure movies were low on 1994 and 1998, the budget was not lower than other recent years. When the budget reached the top on 2008, the performance of adventure movies was running lower than the previous year. The pattern of budget and genre performance does not suggest a positive relation.

#### 4.5.2 Action

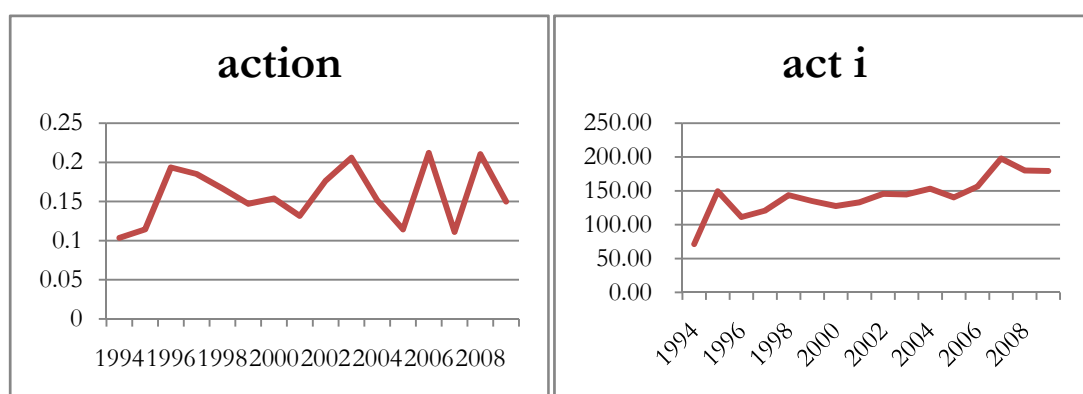


Figure 4-5-2

Action movies have been experiencing abrupt changes of popularity since mid 1990s. However, as we can see, the budget of action elements kept stable most of the time, on

the peaks of 1995 and 2007, the performance of action elements was opposite. It is hard to find any positive relation between budget and action element.

#### 4.5.3 Thriller

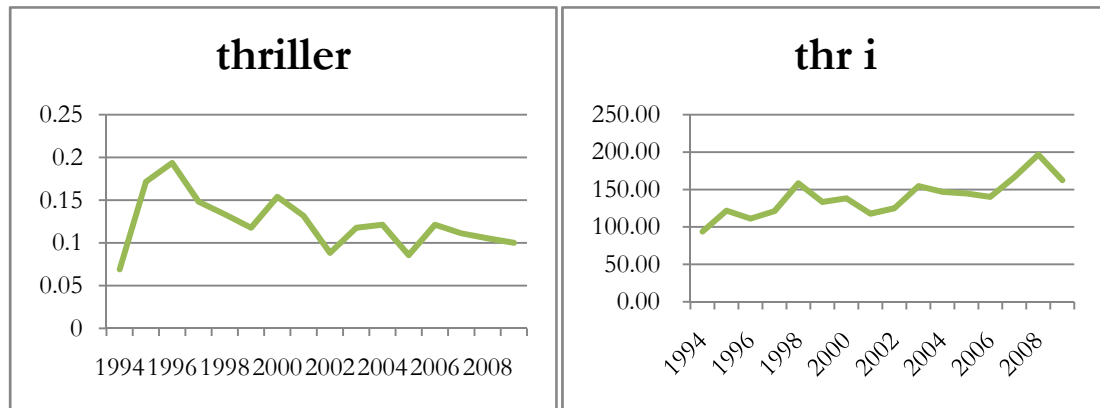


Figure 4-5-3

In general, the performance of thriller movies is going in a downward spiral, but the budget kept going higher and higher. Again, the peaks of budget in 1998, 2003 and 2008 do not infer the peaks of performance. Budget and performance of thriller element does not have an obvious implication.

#### 4.5.4 Romance

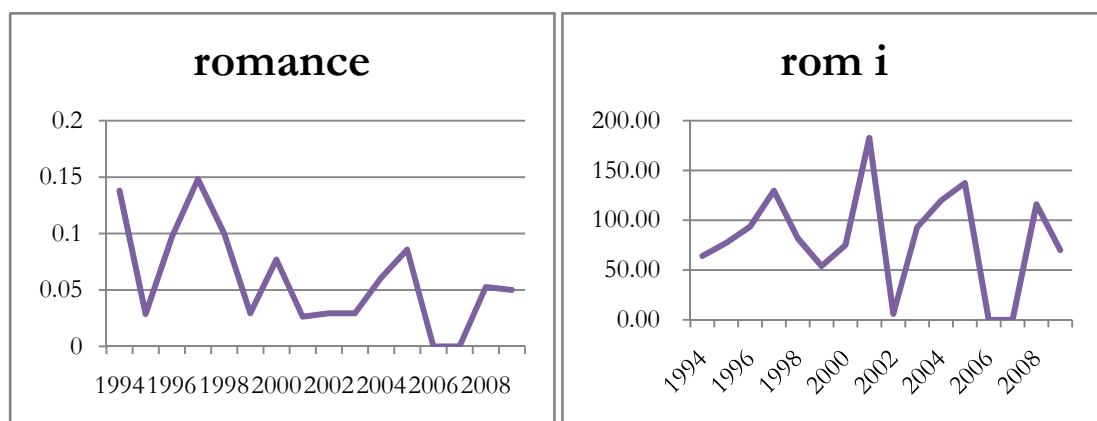


Figure 4-5-4

The performance of romance element is giving a slightly different impression with the



budget spent on it. 1997, 2000, 2005 and 2008 are four key years that indicate a close relation between romance element and budget. This phenomenon is similar to the previous discussion on actors and directors. Romance element might be the most influenced by actor, director and budget issues.

#### 4.5.5 Comedy

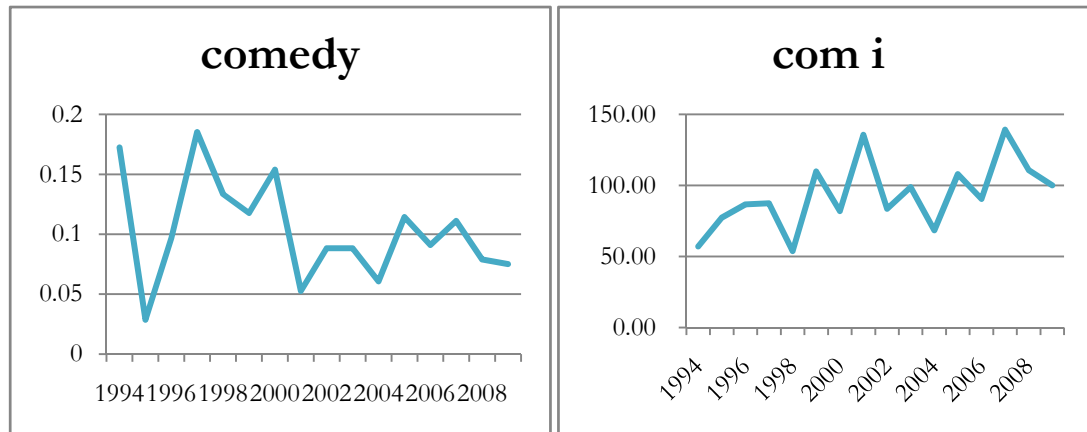


Figure 4-5-5

Comedy's situation is similar to thriller with a declining performance and an increasing budget. In 1996, a slightly increasing budget brought only a surprisingly low performance; 1997 and 2000 observe 2 peak performances but only own common budgets. When the budget reached peaks in 2001 and 2008, the performance went down instead. If there is any relation between comedy element and budget, it could only be called a negative one.

#### 4.5.6 Sci-fi

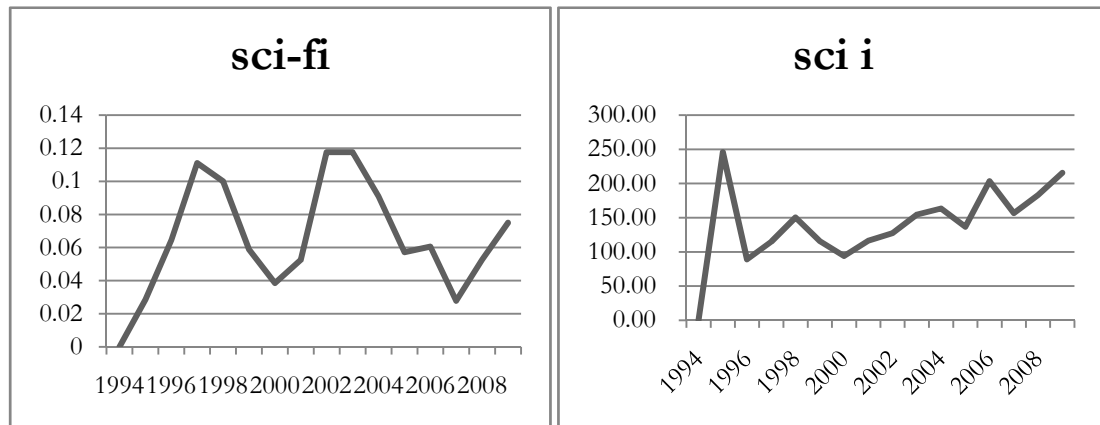


Figure 4-5-6

This is another example of totally different trend and patterns. In 1995, the investment of sci-fi element reached the top in the 15 years, but dropped quickly to a low level and it took a really long time to recover. (*Waterworld* might be too scary an example for the producers to invest big money on sci-fi stories thereafter.) Peaks and troughs of sci-fi budget is not matching with any of the ones in the performance pattern, except for the recent release of *Avatar*, another movie with James Cameron, his crew and hi-tech animation, which constructed *Titanic* 12 years ago.

#### 4.5.7 Family

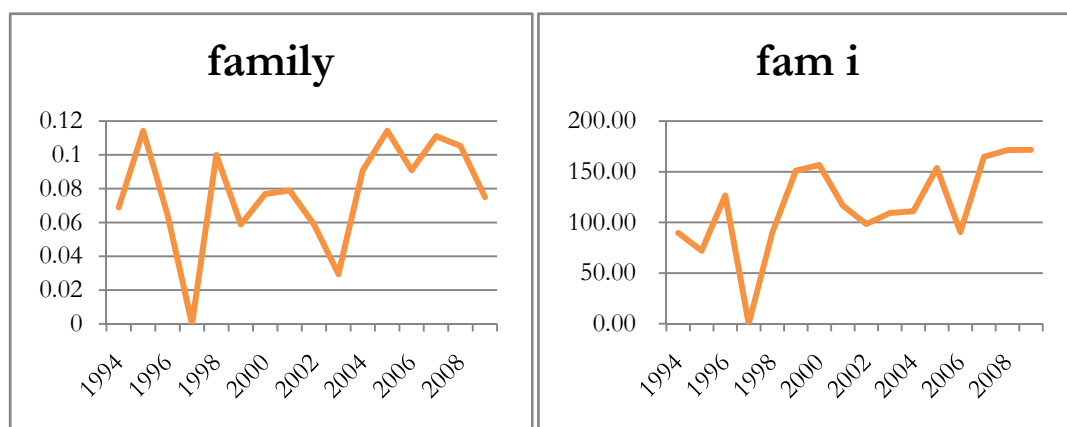


Figure 4-5-7

1997 does not count because there was no family movie in the top 10 that year. The only matching pattern is the minor trough in 2006, but in all the other time period, the investment could not relate to the performance of family element. This is a very convincing support for the hypothesis of genre issue, because there are rarely any stars involved in family movies, and now the influence of budget is also ruled out.

#### 4.5.8 Fantasy

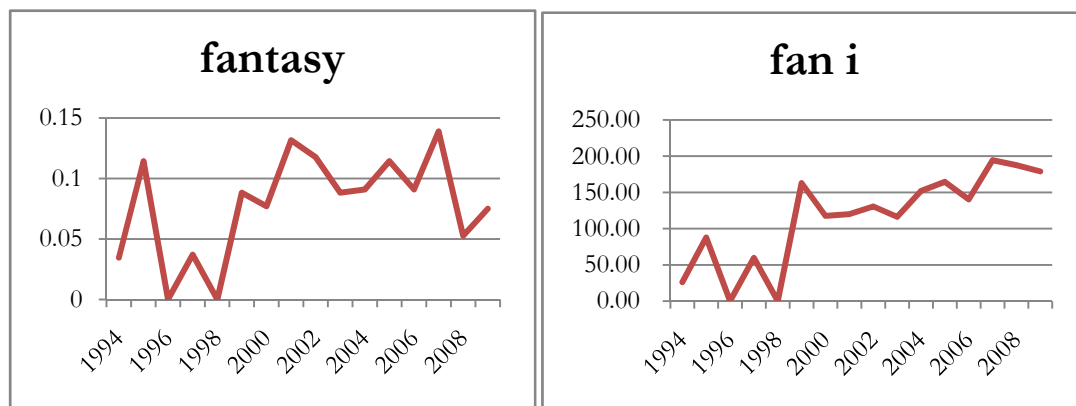


Figure 4-5-8

1996 and 1998 do not count for the same reason that there were no fantasy movies in those years. Before the year of 2000, the patterns were quite a match. But after that, there were no more matches. This could lead to the conclusion that budget is crucial to the performance of fantasy element but this relation has been unlocked since the new millennium.

## 5. Analysis

### 5.1 The increase of total genre elements

The output of different genre movie has been rise up for recent decades. From the data statistics of Oscar Academy Awards movies, it shows clearly that, from 1994 to 2009, the totally amount of nominated movies is from 8 to 20. Even though the ascent curve is not smooth, there are several intervals that make the nomination down to 8; it is still

remaining the uprising trend. In terms of Golden Globe Awards, the nomination amount is relatively steady, in 1994, there were 18 movies, until 2010, the total amount is 19. Through the shifting curves, it has reached the peak in 2008, 26 movies, despite it is not in an apparently up trend, it does not show the dramatically decrease either. Consequently, viewers would like to have more choices of different genre movies; their preference is not unitary anymore.

With the development of movie market, the genre has been influencing the each movie itself more and more deeply. First, the increase of total genre element becomes a trend, the genre compound is more frequently and inevitable. This is even becoming a tendency that is influential to consumer preference and awards prepossession. Practically, the current movie is usually consisted of two or three genre elements or even more, which means, consumer preference becomes multivariate. Concern about the revenue of box office, it is easy to figure out, In 1994, the total amount of genre of 10 best movies is 29, which implies that 29 genres was included among 10 movies, in other words, precisely, there are more than 2 genres in each movies. During following 10 year, this number gets a secular increase and reaches 40 until 2009. Therefore, if we assume this is a representative number, it is easily to infer, averagely, there are 4 genres in one movie in 2009.

Box office revenue and awards dominations, those two elements are the reflection of audience preference and awards flavored of movies. What is more, the genre domination starts to be more novel and open. More and more movies demonstrate us, the amount of genres is the only judge criteria, the new contracture of genre compound and variety of genre types is new movie popularity.

## **5.2 The Popularity of New Genre Combinations**

The leading genres always stay steady, but the second group of genres constantly appears to be in a “2 vs. 1” situation and the relations of friend and enemy switches every several

years. That means the bounding of different genre elements changes from time to time. In 1999 and 2000, comedy reached a peak point, while romance and sci-fi shared a same low performance in revenue, but romance had a small peak compare to itself. Then from 2001 to 2003, comedy and sci-fi rose together to leave romance behind; in the following 2 years, romance and comedy combined to go up and sci-fi fell to a low point, then came comedy's good time again, with romance and sci-fi on ground zero. This is a good example how the audience are constantly trying to find new genre combinations in a movie to satisfy their pursuance of a new feeling.

The lists of box office revenue also support this theory. In 1999 and 2000, the partner genre elements of comedy were mainly adventure, action and fantasy, like "Toy Story 2""The Mummy""Austin Powers: The Spy Who Shagged Me""How the Grinch Stole Christmas" and "Scary Movie". Though romance and sci-fi appeared in 3 other comedies, they were not the mainstream of the time. However, in this low period, the similar wave form of comedy and romance indicated some extent of bounding relations of romance and comedy. In 2002 when sci-fi and comedy both went up, there was a symbolic work of their rare combination: "Men in Black II". On the peak of romance and comedy in 2005, 2 movies of the top 10 had this combination. ("Mr. & Mrs. Smith""Hitch")

Undoubtedly, the audience always enjoys seeing the leading genre elements of the time, like romance 15 years before, action and adventure thereafter. But they would also like to see the small alterations of the second group of genre elements. New combinations are welcomed to lower the marginal utility of a movie. You definitely do not want your audience to be tired and bored of the same cliché.

### **5.3 Peaks and Troughs**

In this chapter, the grouping principle of genres needs a change. We divide genres not according to their actually importance, but their developing trends. In box office perspective, the first group is the rising genres: adventure, family and fantasy; the second

group is the steady genres: action and sci-fi; the third group is the declining genres: thriller, romance and comedy.

The pattern of rising genres is double peaks followed by a single trough. When the genre rose to a high land, it would stay at the height for several years before falling, or slightly fall a little bit and then bounce back quickly. After the second peak point, it is very likely to have a major setback for 1-2 years, but will come back with equal or even better performance.

The pattern of steady genres is a peak followed by a trough. Every time a genre of this kind has an outstanding performance, it is almost for certain that it will start to fall the next year or the year after that. Action element changes very quickly with a cycle of only 1-2 year in the recently years, while sci-fi element kept a longer cycle of about 4-5 years.

The pattern of declining genres is double peaks followed by double troughs, yet the overall trend is going down and the performance mean of each wave kept running down.

With these patterns, we can make a rough prediction on the genre performance in the year of 2010: adventure goes up between 15% and 20%, action falls to below 15%, thriller rises to slightly below 15%, comedy falls to slightly over 6%, sci-fi rises to over 8% or stays put, romance slightly rises, family falls and fantasy rises. Adventure, thriller and fantasy will be the mainstream of 2010.

According to the box office performance till now, top movies like "Alice in Wonderland""Shutter Island""How to Train Your Dragon""The Book of Eli""Clash of the Titans""Date Night" are all with adventure, thriller or fantasy elements. There are also many movies with these elements waiting for summer period, like "The Iron Man 2""Shrek Forever After""Prince of Persia: The Sands of Time""Toy Story 3""Twilight Saga: Eclipse" etc. The status quo is according with the trend and it is very likely for this prediction to be real.

#### **5.4 The Mutual Supplement of the Leading Group and the Following Group(s)**

In box office performance, there is a mutual supplementing relationship inside the first group, which means the rise of adventure, the steadiness of action and the fall of thriller form up a balance so their gross market share stays in the same level. When adventure was not so popular in the late 1990s, thriller gave a strong performance; when the audience got tired of thriller gradually, adventure took over the highland. There is also another phenomenon worth noticing that there was no time when all the three genre elements were performing poorly. That means the audience tended to choose at least one of them as their main interest of the year. The 2 other declining genres, romance and comedy, and 2 other rising genres, family and fantasy, also follows this pattern to form up a balance. This proves that the audience's preference and consumption decision varied along with the genre issue over time.

Concerning the Academy Award, romance and crime form up an internal balance inside the leading group, and the following genres also show the pattern of mutual supplement. They took turns to be the mainstream of a year, and then left the place for another genre. In a period of 9 years, there was a 2-year period when those less important genres, history and biography, gave surprising performance in the nomination. In a summary, the nomination taste of the Academy Award is taking crime or romance as a main genre and choosing one from action, adventure or thriller as a secondary genre, occasionally giving space to black horses like history and biography. As for the Golden Globe, romance is always the main genre, crime, biography, thriller and adventure took turns to be the second. Only its pattern is different from the Academy Award with double peaks.

This means the movie producers, along with the critics, are willing to stay in a fairly steady range of genres and exploit them one after another, both in the leading groups and the following groups, rather than taking risks in developing new genres. The less welcomed genres might have a chance once every 10 years, but could not be expected for certain.

## **5.5 Serial Movies**

Serial movies have been performing extremely well in the recent 15 years. There were 9 of them winning the annual championship of box office revenue. Especially in the recent years, the production and reward of serial movies were big enough to influence quite a part of the film market. Serial movies have become an issue that no film scholars could evade in their studies. Matrix trilogy, Harry Potter, Shrek, Pirates of the Caribbean, Lord of the Rings, and Twilight, serial movies have made a great impact on the production and marketing of films.

The reason why serial movies prevail is that it is offering a genre combination that has been proved to be well accepted by recent audiences. With the same genre performance, the same casting crew and production style, it greatly reduces the uncertainty of the movie, giving some sort of guarantee to the audience. If a movie opens with a good reflection from the audience, it is highly probable that the audience will follow this genre into its next production.

However, serial movies cannot continue forever, it has to stop somewhere. This “somewhere” certainly has something to do with the audience’s preference change. Most serial movies ended within 4 years with 3 productions. That is exactly the length of a peak period. Therefore, serial movies contribute to the prosperity of a genre, but also help to speed up the life cycle. This is partly the explanation that the audiences’ preference is changing more and more rapidly in recent years.

## **5.6 The independence of genre element approach**

Through diagram comparison, it obtains the conclusions as followed. Generally, except romance genre, the popularity of rest of the movie genres has no direct relation with the influence of actors and producers. In other words, an individual producer or actor is incapable of mastering the trends; therefore, the relation between genre elements and consumer preference is independent. But romance genre is an exception. Romance



movies are more perceptual, and the viewer will concern more about the actor's elements instead of technological and producing elements. This should be the reason for romance elements to be sensitive to casting crews.

Comparing the budget of movie and genre prosperity statistic, it is clear that, there also no obvious relation between each other. The genre trend is not depending on the movie budget either. It happens that there is a similar case; romance genre is to some extent relative with movie budget, even though it should not be treated as a regulation in each romance movie. This phenomenon is probably caused by the movie Titanic. No matter from box office revenue and award nomination, Titanic is a big winner in 1997, which is also an impressive movie work to the market. We can suppose it as "Titanic effect", afterward, romance movie is somehow following a path of technological and actor compound and the result of combination were welcomed by mainstream viewer market. While in most of cases, movie budget does not have any certain effect to movie genres.

Conclusively, the wave of genre is kind of independent with the external element, such as actors, producers and budget. The consumer preference is the most influential factor in movie genre market.

## **5.7 General trend analysis**

With the analysis of aforementioned, it is clearly that various genres combination will become an inevitable trend, or even replace the unitary-genre construction, especially for those new elements combines. As movie has the characters of tangibility and experienced, the fresh combination can easily trigger the curiosity and interesting of viewers, and it would have a relative long life cycle of each different type combination and be more welcomed. Hence, for producers, it has both advantage and opposite ones. Generally, there is a bigger space for producers to access the different combination and play the talent for creating the movie works, it opens a new door for genre compounding and remixed newly. However, in the other hand, it raises up the possibility of successes.

When the market enlarged by more genres, it could absorb more revenue of box office, the accessibility of awarding gets harder at the same time.

It follows another issue with combination of genres, which is, the borders of genre will be closer and obscure. For instance, Sherlock Holmes can shift from a suspense fiction into an action, crime movie. We could not identify exactly which genre it belongs to, because there are too many relative elements existing in one movie, and compounds quite well. Obviously, there is not one instance, it is another trend that movie genre goes to. Genre will be transformed quite easy, in another way; we could say the border is not an important division anymore.

Combination of genres is supposed to cause another producing issue. When the combining utilization led to a severe competition that hard to break through, the utility of technology would become more crucial than before. It is assumed that combining type will replace unitary one day, according to the assumption, when the genre combination reached a “saturation point”, the competition of movie producing would rely on technological apply.

Hence, it is reasonable that all the various genres would get compound in the future movie producing. It would not only require the excellent screenwriter, director and actors, also with high technological supporting. It would never avoid intense competition in movie industry.

## **5.8 Proposal for producers**

So as to benefit the producer and investors, it is necessary to demonstrate the points of genre. Primarily, according to life cycle theory, each genre has its own instinct character, which determines the different life loops. Those relative intense movies are sort of easily to absorb attentions of the viewer and critics, such as the genre of thriller, adventure and action. From the reflection of box office revenue diagram, it implies not only rapid raise

also with dramatically fallings. So, apparently, those genres would be getting popular in a certain period, but generally the popularity will not last quite long and steady. On the performance of awards nomination, those genres either would gain the extraordinary honors or nothing at all, which is very extremely. In this case, it is difficult to producers have a determination instantaneously for the next step. So it has to count on the cyclical analysis and consumer preference in a short certain term. On the contrary, some other kind genres follow another unique trace, like genre of romance and comedy. They also have the rolling trace, but the time period is kind of long. This trend is reflected both in box office revenue and awards going. So that, the producers would have a sufficient time to observe the situation and prepare the strategy to genre transforming. Thirdly, some genres, take an example of family type. It is always in a “low” situation, not so welcomed, not so popular, but it is ever out of the viewers’ sight or being forgotten. It always gets medially nomination and box office revenue, being a stable level. To match this type, it will not cost big technological investment, and the strategy decision is kind of simple. Conclusively, the primary key point to producers is the seizing of genre character and shifting opportunity.

Additionally, producers should use every resource to fill in the gap when the genre has shortcoming, such as the technology and star effects. Avatar, the biggest attraction is not the genre but the high technological producing and visual impact, which also gains the considerable success, both in box office revenue and the flavor of awards. As the same as Lord of the Rings. The latter one is compounding with epic and fantasy elements, which was not a popular genre at that time as well. Those cases illustrate that; producer also can select anti-trend subjects, and bring up to full strength in other aspects of the movie.

Last but not least, a big element that could not be ignored is the new genre combinations. The producer always has to pay attention on new mixture of genres. It is also important to integrate the current trend and make an attempt with specific elements. From which, we can conclude that new genres could reach the element either welcomed or not, the motivation could cause a new genre wave existing and a new competition in movie

market.

## 6. Conclusion

Through genre element approach, we establish a new view angle for movie products' consumer preference changes, and found out some patterns of these changes, which could be functioning as guidance to movie producers and investors. In a certain length of period (15 years in this context), the popularity of a movie genre could be growing, staying stable or declining. These changes indicate the consumer preference changes of different genre elements, and are independent to other practical factors that could affect consumer preference, including actor, director and budget.

The audience is looking forward to more genre elements combined in the same movie. The average number of genre elements in a top-rewarding movie is going up steadily over the recent years. Also, they are looking forward to new genre combinations to seek new kinds of utilities in the movies. Once a genre combination is welcomed, there will be a lot of followers to take the advantage of this, and serial movies become the best way to maximize the profit from a movie idea, as well as its settings.

Genre elements with different developing status have different patterns of their popularity shifts. Genre elements that are more and more welcomed are going through double peaks and single trough pattern; stable elements go with one peak followed by one trough; and declining elements are experiencing double peaks and double troughs.

As the movie market is internally sealed on genre issues because it is very hard to invent or introduce a new genre element into the market, a subtle mutual supplementing relation exists among the genres. Leading genres supplement one another, and secondary genres supplement both between each other and with the leading genres as a whole.

Finally, it would be wise for movie producers and investors to study genre popularity trends before they start to make plans for the new season. Although movie quality itself is the most important factor in market performance, the right bet on genre directions will bring wider success and less risk, especially for big corporations who own numberless studios, talents and capital.

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## Appendix 1: List of best box office movies and their budgets

1994: 44.42% inflation rate compared to 2009

The lion king: Animation | Adventure | Drama | Family | Musical 79.3m

Forrest Gump: Drama | Romance 55m

True lies: Action | Comedy | Romance | Thriller 100m

The flintstones: Comedy | Crime | Family 45m

The mask: Action | Comedy | Crime | Fantasy | Romance 18m

Speed: Action | Thriller 30m

Dumb and dumber: Comedy 30m

4 weddings and 1 funeral: Comedy | Romance | Drama 4.5m

Interview with the vampire: Drama | Horror 50m

Pulp fiction: Crime | Drama 8m

Drama 5, comedy 5, romance 4, thriller 2, action 3, crime 3, family 2

1995: 40.48% inflation rate

Die hard with a vengeance: action crime thriller 90m

Toy story: animation adventure family fantasy 30m

Golden Eye: action adventure thriller 60m

Se7en: crime mystery thriller 30m

Pocahontas: animation family history musical romance 55m

Batman forever: action crime fantasy thriller 100m

Apollo 13: adventure history 65m

Casper: family fantasy comedy 55m

Jumanji: adventure family fantasy thriller 65m

Waterworld: action adventure sci-fi thriller 175m

Thriller 6, Adventure 5, Action 4, family 4, fantasy 4, crime 3, animation 2, history 2

1996: 36.75%

Independence day: action adventure sci-fi thriller 75m

Twister: action thriller 88m

Mission impossible: action adventure thriller 80m

The rock: action adventure thriller 75m

The hunchback of Notre Dame: animation family musical romance 100m

Ransom: action crime thriller 70m

101 dalmatians: family comedy adventure 85m

Jerry maguire: comedy romance sport 50m

The nutty professor: comedy romance sci-fi 55m



Eraser: action mystery thriller 100m

Thriller 6, action 6, adventure 4, romance 3, comedy 3, family 2, sci-fi 2

1997: 32.71% inflation rate

Titanic: romance 200m

The lost world: Jurassic park: action adventure sci-fi thriller 75m

Men in black: action comedy sci-fi 90m

Tomorrow never dies: action adventure thriller 110m

Air force one: action thriller 85m

As good as it gets: comedy romance 50m

Liar liar: comedy fantasy 45m

My best friend's wedding: comedy musical romance 46m

The 5<sup>th</sup> element: action adventure romance sci-fi thriller 95m

The full monty: comedy music 3.5m

Comedy 5, action 5, romance 4, thriller 4, adventure 3, sci-fi 3, music 2

1998: 30.66%

Armageddon: action adventure romance sci-fi thriller 140m

Saving private ryan: action war 65m

Godzilla: Action horror thriller sci-fi 125m

There's something about Mary: comedy romance 22m

A Bug's life: family animation adventure comedy 45m

Deep impact: action sci-fi thriller 80m

Mulan: animation adventure family 90m

Dr. Dolittle: comedy family 71.5m

Shakespeare in love: comedy romance 26m

Lethal weapon 4: action crime thriller 140m

Action 5, thriller 4, comedy 4, adventure 3, family 3, romance 3, sci-fi 3, animation 2

1999: 28.51%

Star wars episode 1: action adventure fantasy sci-fi 115m

The 6<sup>th</sup> sense: mystery thriller 40m

Toy story 2: animation adventure comedy family fantasy 90m

The matrix: action adventure sci-fi thriller 65m

Tarzan: animation adventure family 145m

The mummy: action adventure comedy fantasy horror thriller 175m

Notting hill: comedy romance 42m

The world is not enough: action adventure thriller 135m

American beauty: drama 15m

Austin powers: the spy who shagged me: action adventure comedy crime 35m

Adventure 7, Action 5, thriller 4, comedy 4, fantasy 3, sci-fi 2, family 2, animation 2

2000: 25.08%

Mission impossible 2: action adventure thriller 120m

Gladiator: action adventure history 103m

Cast away: adventure 85m

What women want: comedy fantasy romance 65m

Dinosaur: animation adventure family thriller 127.5m

How the Grinch stole Christmas: comedy family fantasy 123m

Meet the parents: comedy romance 55m

The perfect storm: adventure action thriller 120m

x-men: action sci-fi thriller 75m

scary movie: comedy 19m

adventure 5, comedy 4, action 4, thriller 4, romance 2, family 2, fantasy 2,

2001: 20.58%

Harry potter and the sorcerer's stone: adventure family fantasy mystery 125m

LOR 1: action adventure fantasy 109m

Monsters Inc.: animation adventure comedy family fantasy 115m

Shrek: animation adventure family fantasy 50m

Pearl Harbor: action drama romance war 151.5m

Ocean's 11: comedy crime thriller 110m

The mummy returns: action adventure fantasy horror thriller 98m

Jurassic Park III: action adventure sci-fi thriller 93m

Planet of the Apes: action adventure sci-fi thriller 100m

Hannibal: crime thriller 87m

Adventure 7, fantasy 5, thriller 5, action 5, family 3, animation 2, crime 2, comedy 2, sci-fi 2

2002: 19.22%

LOR 2: action adventure fantasy 94m

Harry potter and the chamber of secrets: adventure family fantasy mystery 100m

Spider Man: action adventure fantasy 139m

Star Wars Episode 2: action adventure fantasy sci-fi 115m

Die another day: action adventure thriller 142m

Men in Black 2: action comedy sci-fi 140m

Signs: horror sci-fi mystery thriller 70.7m  
Ice Age: animation adventure family comedy 65m  
My Big Fat Greek Wedding: comedy romance 5m  
Minority Report: action mystery sci-fi thriller 102m

Adventure 6, action 6, sci-fi 4, fantasy 4, comedy 3, thriller 3, family 2, mystery 2

2003: 16.20%

LOR 3: action adventure fantasy 94m  
Finding nemo: animation adventure family comedy 94m  
The Matrix Reloaded: action adventure sci-fi thriller 127m  
Pirates of the caribbean 1: action adventure fantasy 125m  
Bruce almighty: comedy drama fantasy 81m  
The last samurai: action adventure history drama war 120m  
The matrix revolutions: action adventure sci-fi thriller 110m  
Terminator 3: action sci-fi thriller 170m  
X2: action sci-fi thriller 125m  
Something's gotta give: comedy romance 80m

Adventure 6, action 7, thriller 4, sci-fi 4, fantasy 3, comedy 3, drama 2

2004: 14.01%

Shrek 2: Animation | Adventure | Comedy | Family | Fantasy 70m  
Harry potter and the prisoner of Azkaban: Adventure | Family | Fantasy | Mystery 130m  
Spider man 2: Action | Fantasy | Sci-Fi | Thriller 200m  
The incredibles: Animation | Action | Adventure | Family 92m  
The passion of the Christ: Drama | History 25m  
The day after tomorrow: Action | Adventure | Sci-Fi | Thriller 125m  
Meet the fockers: Comedy | Romance 60m  
Troy: Action | Romance 150m  
Ocean's 12: Crime | Thriller 85m  
I, robot: Action | Mystery | Sci-Fi | Thriller 105m

Adventure 4, action 5, scifi 3, romance 2, fantasy 3, thriller 4, family 3, mystery 2, animation 2,

2005: 10.72%

Harry potter and the goblet of fire: Adventure | Family | Fantasy | Mystery 150m  
Star wars episode 3: Action | Fantasy | Sci-Fi 115m  
The chronicles of Narnia: Adventure | Family | Fantasy 180m

War of the worlds: Action | Adventure | Drama | Sci-Fi | Thriller 132m  
King kong: Adventure | Romance 207m  
Madagascar: Animation | Adventure | Comedy | Family 75m  
Charlie and the chocolate factory: Adventure | Comedy | Family | Fantasy 150m  
Mr. and mrs. Smith: Action | Comedy | Romance | Thriller 110m  
Batman begins: Action | Crime | Drama | Thriller 150m  
Hitch: Comedy | Romance 55m

Adventure 6, action 4, thriller 3, romance 3, fantasy 4, comedy 4, scifi 2, family 4, drama  
2

2006: 6.48%

Pirates of the Carribean: dead man's chest: Action | Adventure | Fantasy 225m  
The da vinci code: Mystery | Thriller 125m  
Ice age: the meltdown: Animation | Adventure | Comedy | Family 75m  
Casino royale: Action | Adventure | Thriller 102m  
Night at the museum: Action | Adventure | Comedy | Family | Fantasy 110m  
300: Action | Fantasy | War 60m  
x-men the last stand: Action | Sci-Fi | Thriller 150m  
cars: Animation | Comedy | Family | Sport 70m  
mission impossible 3: Action | Adventure | Thriller 150m  
superman returns: Action | Adventure | Sci-Fi 232m

adventure 6, fantasy 3, action 7, comedy 3, scifi 2, family 3, thriller 4, animation 2

2007: 4.31%

Pirates of the caribbean 3: Action | Adventure | Fantasy 300m  
Harry potter and the order of phoenix: Adventure | Family | Fantasy | Mystery 150m  
Spider men 3: Action | Thriller 258m  
Shrek the 3<sup>rd</sup>: Animation | Adventure | Comedy | Family | Fantasy 160m  
Transformers: Animation | Adventure | Comedy | Family | Fantasy 151m  
Ratatouille: Animation | Comedy | Family | Fantasy 150m  
I am legend: Drama | Sci-Fi | Thriller 150m  
The Simpsons movie: Animation | Adventure | Comedy 72.5m  
National treasure: book of secrets: Action | Adventure | Thriller 100m  
The bourne ultimatum: Action | Adventure | Mystery | Thriller 130m

Adventure 7, action 4, animation 4, fantasy 5, thriller 4, mystery 2, comedy 4, family 4

2008: 0.03%

The dark knight: Action | Crime | Drama | Thriller 185m

Indiana jones 4: Action | Adventure | Thriller 185m  
 Kung fu panda: Animation | Action | Comedy | Family 130m  
 Hancock: Action | Crime | Fantasy 150m  
 Mamma Mia: Comedy | Musical | Romance 52m  
 Madagascar 2: Animation | Action | Adventure | Comedy | Family 150m  
 Iron man: Action | Adventure | Sci-Fi | Thriller 186m  
 Quantum of solace: Action | Adventure | Thriller 230m  
 Walle: Animation | Adventure | Family | Romance | Sci-Fi 180m  
 The chronicles of narnia 2: Action | Adventure | Family | Fantasy 225m

Adventure 6, action 8, thriller 4, family 4, fantasy 2, romance 2, animation 2 comedy 3,  
 sci fi 2, crime 2

2009:

Avatar: Action | Adventure | Fantasy | Sci-Fi 237m  
 Harry potter and half-blood prince: Action | Adventure | Family | Fantasy | Mystery  
 250m  
 Ice age: dawn of the dinosaurs: Animation | Action | Adventure | Comedy | Family |  
 Romance 90m  
 Transformers 2: Action | Sci-Fi | Thriller 210m  
 2012: Action | Adventure | Drama | Sci-Fi | Thriller 200m  
 Up: Animation | Adventure | Comedy | Drama | Family 175m  
 New moon: Drama | Fantasy | Romance 50m  
 Sherlock holmes: Action | Adventure | Crime | Mystery | Thriller 90m  
 Angels and demons: Mystery | Thriller 150m  
 The hangover: Comedy | Crime 35m

Adventure 6, action 6, comedy 3, drama 3, thriller 4, mystery 3, sci-fi 3, crime 2, romance  
 2, animation 2, family 3, fantasy 3

## Appendix 2: List of Nomination of the Academy Award

1994:

Bullets over broadway, forrest gump, pulp fiction, quiz show, red, 4 weddings and 1 funeral, the shawshank redemption

Bullets over broadway: crime

Forrest gump: romance

Pulp fiction: crime

Quiz show: history

Red: mystery romance

4 weddings and 1 funeral: romance

The shawshank redemption: crime

Romance 3, crime 3

1995:

Babe, Braveheart\*, dead man walking, leaving las vegas, the postman, Apollo 13, sense and sensibility

Babe: adventure family fantasy

Braveheart: action biography history

Dead man walking: crime

Leaving las vegas: romance

The postman: action adventure sci-fi

Apollo 13: adventure history

Sense and sensibility: romance

Adventure 3, romance 2, action 2, history 2

1996:

The English patient\*, fargo, the people vs. larry flynt, secret and lies, shine, jerry mcguire

The English patient: romance war

Fargo: crime thriller

The people vs. larry flynt: biography

Secret and lies: comedy

Shine: biography romance music

Jerry mcguire: romance sport

Romance 3, biography 2

1997:

The full monty, good will hunting, la confidential, the sweet hereafter, titanic\*, as good as it gets

The full monty: music  
Good will hunting: drama  
La: crime mystery thriller  
The sweet hereafter: drama  
Titanic: romance  
As good as it gets: romance

Romance 2 drama 2

1998:  
Life is beautiful, saving private ryan\*, Shakespeare in love, the thin red line, the Truman show, Elizabeth

Life is beautiful: romance war  
Saving private ryan: action war  
Shakespeare in love: romance  
The thin red line: action war  
The Truman show: sci-fi  
Elizabeth: biography history romance

Romance 3, war 3, action 2

1999:  
American beauty\*, being john malkovich, the cider house rules, the insider, the 6<sup>th</sup> sense, the green mile

American beauty: drama  
Being john malkovich: fantasy  
The cider house rules: romance  
The insider: biography thriller  
The 6<sup>th</sup> sense: mystery thriller  
The green mile: crime fantasy mystery

Fantasy 2, mystery 2, thriller 2

2000:  
Billy Elliot, crouching tiger hidden dragon, erin brockovich, gladiator\*, traffic\*, chokolat

Billy Elliot: music  
Crouching tiger hidden dragon: action adventure fantasy romance  
Erin brockovich: biography romance

Gladiator: action adventure history

Traffic: crime thriller

Chokolat: mystery romance

Romance 3, adventure 2, action 2

2001:

A beautiful mind, black hawk down, gosford park, lod 1, Mulholland dr, in the bedroom, Moulin rouge

A beautiful mind: biography

Black hawk down: action war

Gosford park: mystery

LOD 1: action adventure fantasy

Mulholland dr: mystery romance thriller

In the bedroom: crime

Moulin rouge: romance musical

Romance 2, mystery 2, action 2

2002:

Chicago, gangs of new York, the hours, the pianist\*, talk to her, LOR 2

Chicago: crime musical

Gangs of new York: crime history

The hours: drama

The pianist: biography

Talk to her: drama

LOR 2: action adventure fantasy

Crime 2, drama 2

2003:

City of god, LOR3\*, lost in translation, master and commander, mystic river, seabiscuit

City of god: crime

LOR 3: action adventure fantasy

Lost in translation: romance

Master and commander: action adventure

Mystic river: crime mystery

Seabiscuit: history sport

Crime 2, action 2, adventure 2



2004:

The aviator, million dollar baby\*, ray, sideways, vera drake, finding neverland

The aviator: biography

Million dollar baby: sport

Ray: biography music

Sideways: romance

Vera drake: crime

Finding neverland: biography family

Biography 3

2005:

Brokeback mountain\*, capote, crash, good night and good luck, munich

Brokeback mountain: romance western

Capote: biography crime

Crash: crime

Good night and good luck: history

Munich: history thriller

Crime 2, history 2

2006:

Babel, the departed\*, letters from iwo jima, the queen, united 93, little miss sunshine

Babel: drama

The departed: crime thriller

Letters from iwo jima: history war

The queen: biography

United 93: crime history

Little miss sunshine: adventure

Crime 2, history 2

2007:

The diving bell and the butterfly, junos, Michael clayton, no country for old men\*, there will be blood, atonement

The diving bell and the butterfly: biography

Juno: drama

Michael clayton: crime mystery thriller

No country for old men: crime thriller western

There will be blood: thriller

Atonement: mystery romance war

Thriller 3, mystery 2, crime 2

2008:

The curious case of Benjamin button, frost/Nixon, milk, the reader, slumdog millionaire\*

Benjamin button: fantasy mystery romance

Frost/Nixon: history

Milk: biography

The reader: romance

Slumdog millionaire: crime romance

Romance 3

2009:

Avatar, the hurt locker\*, inglourious basterds, precious, up in the air, the blind side, district 9, an education, a serious man, up

Avatar: action adventure sci-fi

The hurt locker: action thriller war

Inglourious basterds: thriller war

Precious: drama

Up in the air: romance

The blind side: biography sport

District 9: action sci-fi thriller

An education: drama

A serious man: drama

Up: animation adventure family

Drama 3, action 3, thriller 3, adventure 2, sci-fi 2, war 2

### Appendix 3: List of Nomination of the Golden Globe Award

1995:

Drama: Forrest Gump, Legends of the fall, Nell, Pulp fiction, Quiz show

Comedy: Ready to wear, Ed Wood, Adventures of Pricilla, 4 Weddings and 1 funeral, the lion king

Director: Natural born killers

Forrest Gump: Romance

Legends of the fall: romance war western

Nell: Drama

Pulp Fiction: Crime

Quiz show: history

Ready to wear: comedy

Ed wood: biography

Adventures of pricsilla: music

4 weddings and 1 funeral: romance

The lion king: animation adventure family musical

Natural born killers: crime romance action

\*Romance 4, crime 2, music 2

Winners: romance animation adventure family musical

1996:

Drama: Apollo 13, Braveheart, The bridges of Madison county, Leaving Las Vegas, Sense and Sensibility

Comedy: Toy story, get shorty, Babe, Sabrina, The American President

Director: Casino

Apollo 13: Adventure history

Braveheart: Action Biography History

The Bridges of Madison County: Romance

Leaving Las Vegas: romance

Sense and sensibility: romance

Toy story: animation adventure family fantasy

Get shorty: thriller crime

Babe: adventure family fantasy

Sabrina: romance

The American president: romance

Casino: biography crime

\* romance 6, adventure 3, history 2, crime 2, biography 2, fantasy 2, family 2

Winners: romance adventure family fantasy

1997:

Drama: breaking the waves, the English patient, the people vs. larry flynt, secret and lies, shine

Comedy: jerry Maguire, fargo, everyone says I love you, the birdcage, evita

Breaking the waves: romance

The English patient: romance war

The people vs. Larry Flynt: biography

Secret and lies: comedy

Shine: biography music romance

Jerry Maguire: romance sport

Fargo: crime thriller

Everyone says I love you: musical romance

The birdcage: comedy

Evita: biography musical

\* romance 5, music 3, biography 3, comedy 2

Winners: romance biography musical

1998:

Drama: amistad, the boxer, good will hunting, LA confidential, titanic

Comedy: my best friend's wedding, as good as it gets, wag the dog, men in black, the full monty

Amistad: history mystery

The boxer: sport

Good will hunting: drama

LA confidential: crime mystery thriller

Titanic: romance

My best friend's wedding: musical romance

As good as it gets: romance

Wag the dog: drama

Men in black: action sci-fi

The full monty: music

\* romance 3, mystery 2, drama 2, music 2

Winners: romance

1999:

Drama: Elizabeth, gods and monsters, the horse whisperer, saving private ryan, the Truman show

Comedy: bulworth, there's something about mary, the mask of zorro, patch adams, Shakespeare in love, still crazy

Elizabeth: biography history romance

Gods and monsters: biography

The horse whisperer: romance

Saving private ryan: action war

The Truman show: sci-fi

Bulworth: romance

There's something about Mary: romance

The mask of zorro: action adventure romance western

Patch adams: biography

Shakespeare in love: romance

Still crazy: romance music

\* romance 7, biography 3, action 2

Winners: action war romance

2000:

Drama: American beauty, The end of the affair, the hurricane, the insider, the talented Mr. Ripley

Comedy: Man on the moon, Being John Malkovich, Toy Story 2, Notting Hill, Analyze this

American Beauty: Drama

The end of the affair: romance

The hurricane: Biography sport

The insider: Biography Thriller

The talented Mr. Ripley: crime mystery romance thriller

Man on the moon: biography

Being john malkovich: fantasy

Toy story 2: animation adventure family fantasy

Notting hill: romance

Analyze this: crime

\* biography 3, romance 3, thriller 2, crime 2, fantasy 2

Winners: Drama animation adventure family fantasy

2001:

Drama: Billy Elliot, Erin Brokovich, Gladiator, Sunshine, Traffic, wonder boys

Comedy: chocolat, almost famous, o brother where art thou, chicken run, Best in show

Director: Crouching tiger, hidden dragon

Billy Elliot: music

Erin Brokovich: Biography Romance

Gladiator: action adventure history

Sunshine: romance history

Traffic: crime thriller

Wonder boys: comedy

Chocolat: Mystery romance

Almost famous: music

O brother where art thou: crime adventure music

Chicken run: animation family

Best in show: comedy

Crouching tiger, hidden dragon: action adventure fantasy romance

\* Romance 4, adventure 3, music 3, action 2, comedy 2, crime 2, history 2

Winners: action adventure history music

2002:

Drama: A beautiful mind, In the bedroom, Lord of the Rings: the fellowship of the rings, the man who wasn't there, Mulholland Dr.

Comedy: Gosford Park, Moulin Rouge, Bridget Jones's Diary, Shrek, Legally Blonde

Director: AI

A beautiful mind: biography

In the bedroom: crime

LOR 1: action adventure fantasy

The man who wasn't there: crime

Mulholland Dr: romance mystery thriller

Gosford park: Mystery

Moulin rouge: romance musical

Bridget jones's diary: romance

Shrek: animation adventure family fantasy

Legally blonde: comedy

AI: Sci-fi Adventure

\*romance 3, adventure 3, crime 2, fantasy 2, mystery 2

Winners: biography romance musical

2003:

Drama: About Schmidt, Gangs of New York, The hours, LOR: 2 towers, The pianist

Comedy: About a boy, Nicholas Nickleby, Adaptation, My big fat Greek wedding, Chicago

About Schmidt: comedy

Gangs of New York: crime history

The hours: drama

Lor 2: action adventure fantasy

The pianist: biography

About a boy: romance

Nicholas nickleby: drama

Adaptation: drama

My big fat greek wedding: romance

Chicago: crime musical

\* drama 3, romance 2, crime 2

Winners: drama crime musical

2004:

Drama: cold mountain, LOR: the return of the kings, Master and commander: the far side of the world, mystic river, seabiscuit

Comedy: love actually, bend it like Beckham, big fish, lost in translation, finding nemo

Cold mountain: romance war

LOR 3: action adventure fantasy

Master and commander: action adventure

Mystic river: crime mystery

Seabiscuit: history sport

Love actually: romance

Bend it like beckham: romance sport

Big fish: adventure fantasy

Lost in translation: romance

Finding nemo: animation adventure family

\*adventure 4, romance 4, fantasy 2, sport 2, action 2

Winners: action adventure fantasy romance

2005:

Drama: The aviator, closer, finding neverland, hotel Rwanda, Kinsey, million dollar baby

Comedy: eternal sunshine of the spotless mind, the incredibles, The phantom of the opera, Ray, Sideways

The aviator: biography

Closer: romance

Finding neverland: biography family

Hotel Rwanda: history thriller war

Kinsey: biography

Million dollar baby: sport

Eternal sunshine of the spotless mind: romance

The incredibles: animation action adventure family

The phantom of the opera: musical romance thriller

Ray: biography music

Sideways: romance

\*biography 4, romance 4, music 2, family 2, thriller 2

Winners: biography romance

2006:

Drama: A history of violence, Brokeback mountain, the constant gardener, good night and good luck, match point

Comedy: Mrs Henderson presents, pride & prejudice, the producers, the squid and the whale, walk the line

Director: King Kong, Munich

A history of violence: crime thriller

Brokeback mountain: romance western

The constant gardener: romance thriller

Good night and good luck: history

Match point: crime romance sport thriller

Mrs. Henderson Presents: crime music war

Pride and prejudice: romance

The producers: musical

The squid and the whale: drama

Walk the line: biography music romance

King Kong: adventure, romance

Munich: history thriller

\* romance 6, thriller 4, crime 3, music 3, history 2

Winners: romance biography music



2007:

Drama: Babel, Bobby, The departed, little children, the queen

Comedy: Borat, The devil wears Prada, dreamgirls, little miss sunshine, thank you for smoking

Director: flags of our fathers, letters from iwo jima,

Babel: drama

Bobby: comedy

The departed: crime thriller

Little children: romance

The queen: biography

Borat: comedy

The devil wears prada: romance

Dreamgirls: musical

Little miss sunshine: adventure

Thank you for smoking: drama

Flags of our fathers: history action war

Letters from iwo jima: history war

\*romance 2, drama 2, comedy 2, history 2, war 2

Winners: drama musical

2008:

Drama: american gangster, atonement, eastern promises, the great debaters, Michael clayton, no country for old men, there will be blood

Comedy: across the universe, Charlie wilson's war, Hairspray, Juno, Sweeney Todd

Director: The diving bell and the butterfly

American gangster: crime

Atonement: mystery romance war

Eastern promises: crime mystery thriller

The great debaters: biography

Michael clayton: crime mystery thriller

No country for old men: crime thriller western

There will be blood: thriller

Across the universe: adventure musical romance

Charlie Wilson's war: biography

Hairspray: musical romance

Juno: drama

Sweeney todd: horror musical thriller

The diving bell and the butterfly: biography

\* thriller 5, crime 4, mystery 3, romance 3, biography 3, musical 3

Winners: mystery romance war horror musical thriller

2009:

Drama: the curious case of Benjamin button, frost/Nixon, the reader, revolutionary road, slumdog millionaire

Comedy: burn after reading, happy-go-lucky, in bruges, mama mia, Vicky Christina barcelona

The curious case of Benjamin button: fantasy mystery romance

Frost/Nixon: history

The reader: romance

Revolutionary road: romance

Slumdog millionaire: crime romance

Burn after reading: crime

Happy-go-lucky: drama

In bruges: crime thriller

Mama mia: romance musical

Vicky Christina Barcelona: romance

\*romance 6, crime 3

Winners: crime romance

2010:

Drama: Avatar, the hurt locker, inglourious basterds, precious, up in the air

Comedy: days of summer, the hangover, it's complicated, Julie & Julia, Nine

Director: invictus

Avatar: action adventure sci-fi

The hurt locker: action thriller war

Inglourious basterds: thriller war

Precious: drama

Up in the air: romance

Days of summer: romance

The hangover: crime

It's complicated: romance

Julie & Julia: biography romance

Nine: romance musical

Invictus: biography history sport

\* romance 5, thriller 2, war 2, action 2, biography 2

Winners: action adventure sci-fi crime