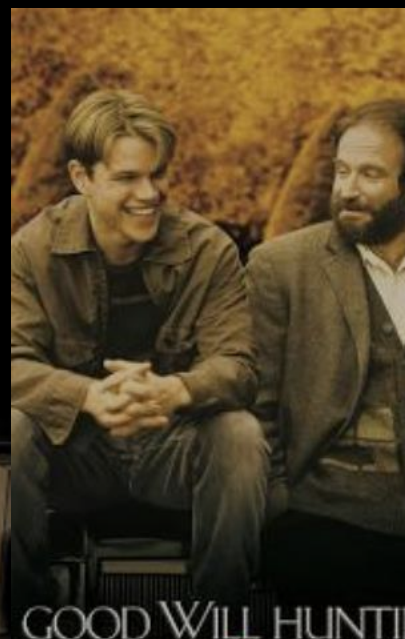
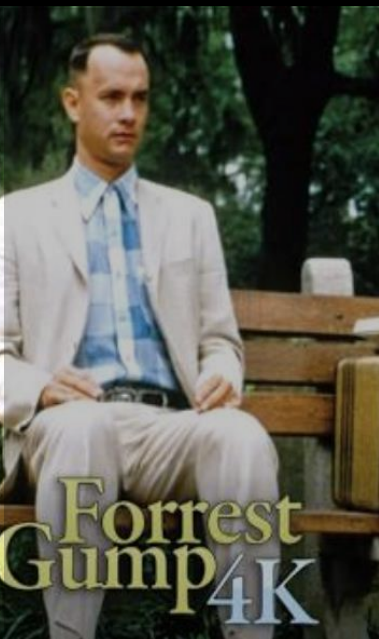
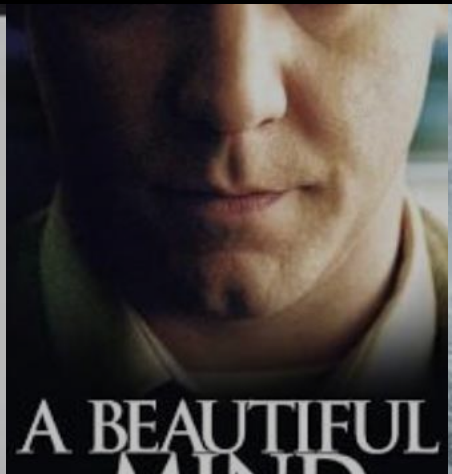
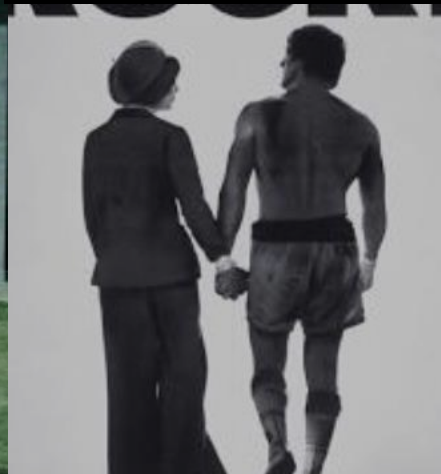


A photograph of a theater interior, showing rows of red upholstered seats. The lighting is low and warm, creating a moody atmosphere. The seats are arranged in a grid pattern, receding into the background.

experience.



INTRODUCTION





Introduction

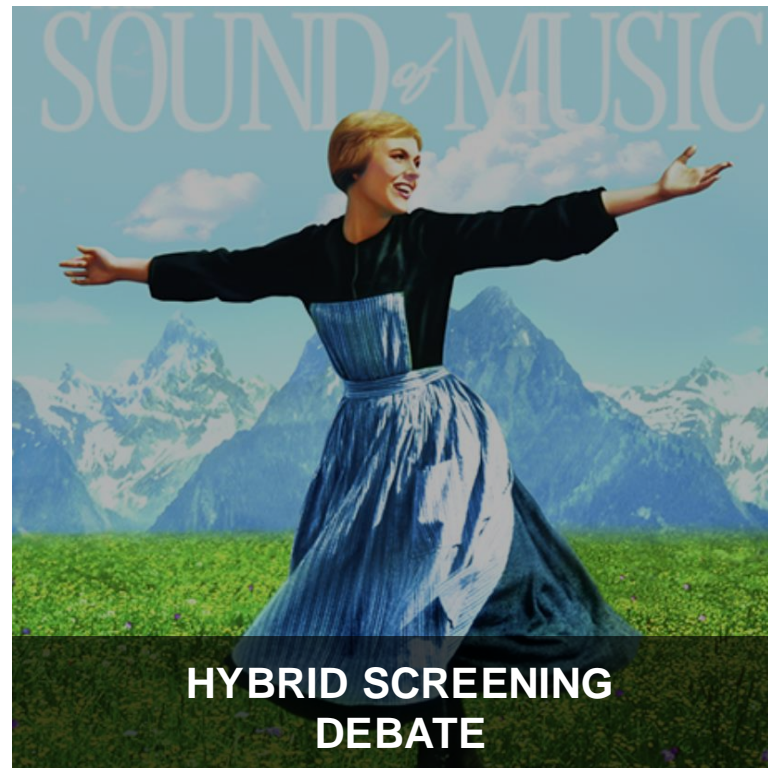
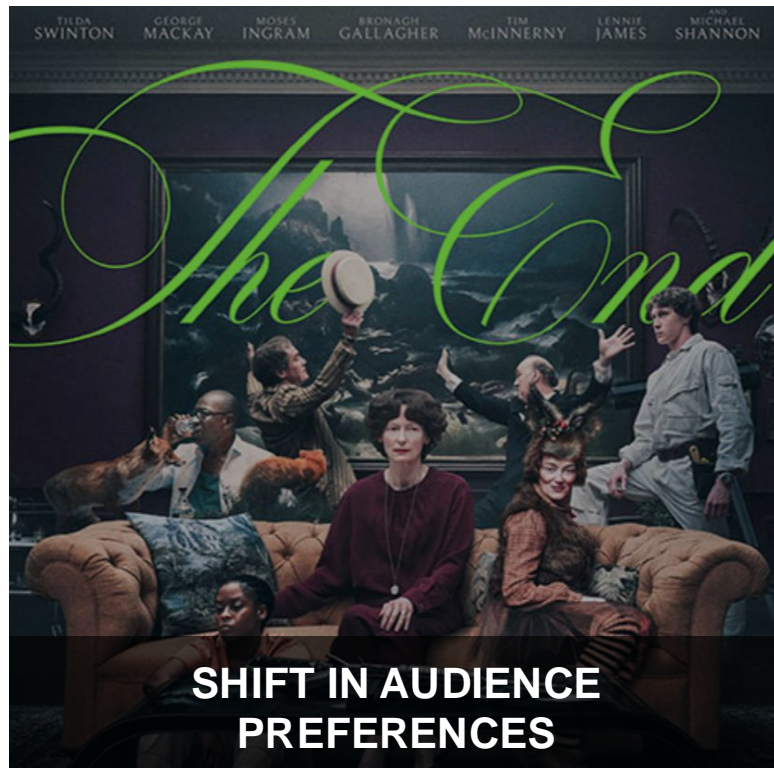
Primary Research

Secondary Research

Analysis

Results

Exploring film festival engagement





Introduction

Primary Research

Secondary Research

Analysis

Results

What drives audience engagement?



Now Showing

Q1

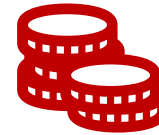
What **attracts audiences** to film festivals?



Now Showing

Q2

Do in-person festivals provide a **unique value**?



Now Showing

Q3

Are audiences **willing to pay** for online or hybrid options?



Introduction

Primary Research

Secondary Research

Analysis

Results

How We Explored These Questions

Objective 1

Understand

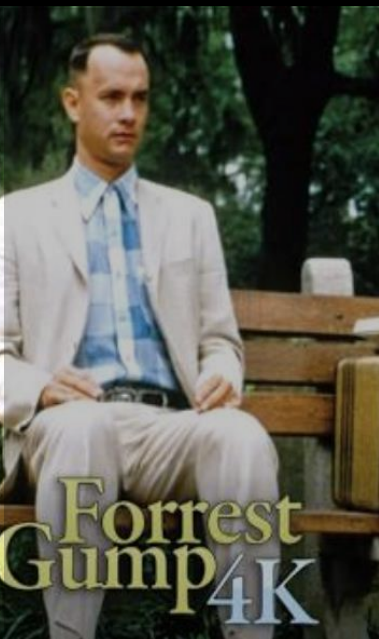
Behaviours and preferences of consumers

Objective 1

Evaluate

Willingness to pay for different formats







Introduction

Primary Research

Secondary Research

Analysis

Results

Focus Groups Overview



Movie Enthusiasts



Casual Viewers

Nationality

Domestic and
international CUHK
students

Age

20 – 22 years old

Location

Outdoor Setting,
CUHK-SZ Campus

Objective 1

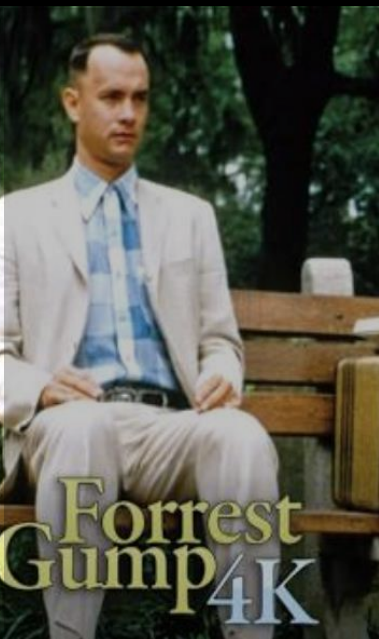
Movie Viewership

To explore preferences for
movie viewership platforms.

Objective 2

Willingness to pay

To access willingness to pay
for a film festival experience.





Introduction

Primary Research

Secondary Research

Analysis

Results

Casual Viewers: Primary Drivers

Streaming v. Theatre

Convenience

Opt for streaming platforms, reserving theaters for highly anticipated releases



Light, easy to follow films and often lean towards movies that invoke nostalgia

Economic Sensitivity

Affordability

Rely on shared accounts or free platforms and are reluctant to spend on this service



View movies as a social activity, valuing shared experiences and post-viewing discussions



Introduction

Primary Research

Secondary Research

Analysis

Results

Casual Viewers: Openness to Film Festivals

Limited

Awareness

- 0 participants **attended a FF** previously
- 2 participants mentioned **Cannes and TIFF**



Majority expressed limited or no prior knowledge of FF

Price

Sensitivity

- Half the participants willing to **pay less than 10 Euros** (CNY 76.71)
- Others indicated they **would not pay more** than a cinema ticket



Significant misconceptions about FF pricing

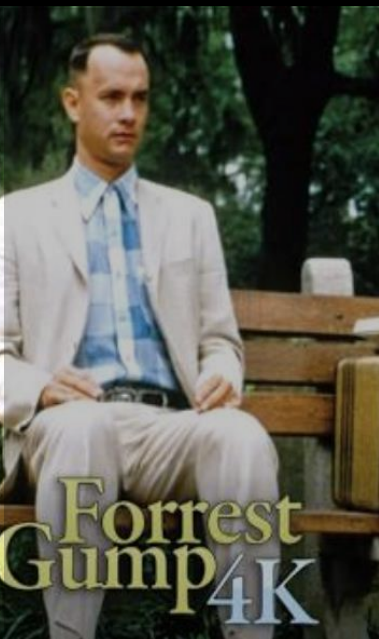
Potential

Interest

- 4 participants **would potentially attend** FF for interactive elements
- 5 participants preferred to attend FF with **family/friends**



Considered more as a social activity than opportunity for film exploration



FILM ENTHUSIASTS





Introduction

Primary Research

Secondary Research

Analysis

Results

Film Enthusiasts: Movie Watching Preferences



Platform of choice

Streaming

The participants prefer streaming platforms due to convenience as they are not bound by time or place



Movie theatre attendance

Selective

Cinema visits are reserved for high-quality and anticipated releases due to the cost and immersive appeal



Film preferences

Genre & Culture

Genre and cultural relevance impact movie choice as it is easier to resonate with the film based on shared values



Introduction

Primary Research

Secondary Research

Analysis

Results

Film Enthusiasts: Social Engagement & Willingness to Pay



Now Showing

Engagement

- Discussions are essential to the experience
- 9/9 participants engage in post-viewing analysis

Now Showing

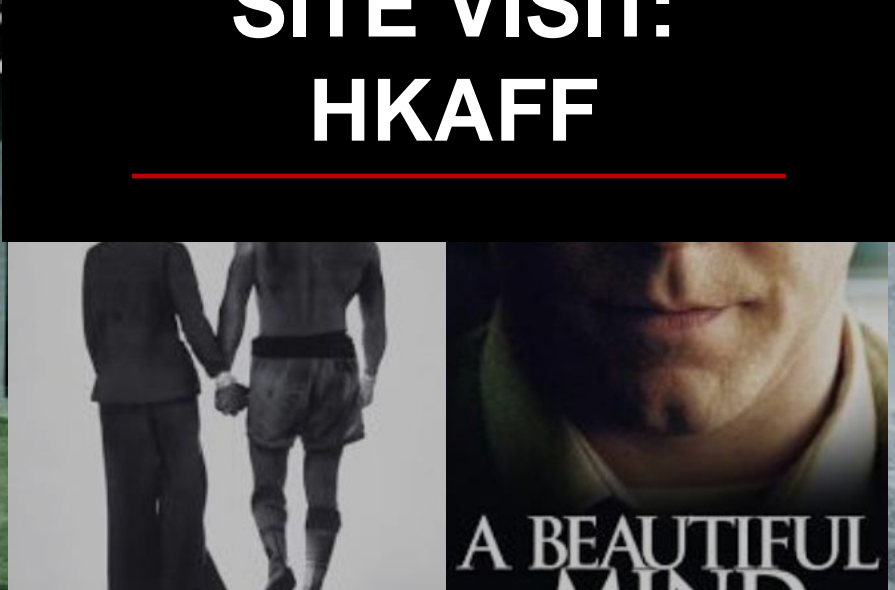
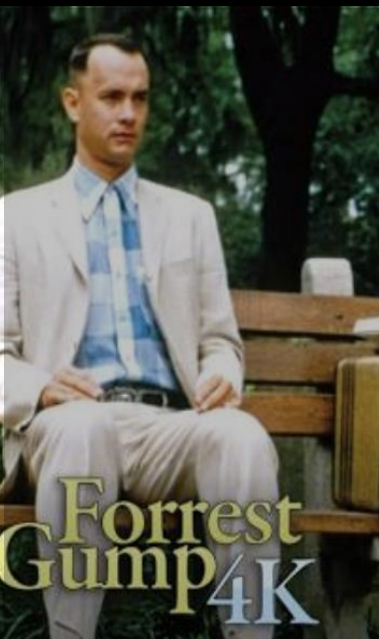
Exclusivity

- The event must be exclusive and interactive
- 7-10 interest in ranking if it is a unique experience

Now Showing

Value

- Willingness to pay if there is added value
- Most content is available online for free



**SITE VISIT:
HKAFF**



Introduction

Primary Research

Secondary Research

Analysis

Results

Site Visit: Hong Kong Film Festival - Overview

Now Showing

Mission

Dedicated to promoting local and Asian films



Niche product offering through localization

Now Showing

Highlights

Features nearly 100 films selected by prestigious film festivals



High quality and diverse portfolio of films

Now Showing

Format

Traditional in-person screening and panel discussion



Traditional approach to audience retention and engagement



Introduction




Primary Research

Secondary Research

Analysis

Results

Site Visit: Hong Kong Film Festival - Key Insights

	Research	Direct observation and informal conversations at venue	Strong regional interest	Limitation 1
	Objective	Gain insight into demographics, motivations, format & engagement	Demographics	Reduced Engagement
	Procedure	Observe attendee behaviour & engage with theatre staff	Local Hong Kong residents aged 20-50 years old.	Lack of interactive components
			Emphasizing culture	Limitation 2
			Motivations	Restrictive Access
			Cultural relevance and opportunity to support local films.	Limited daily availability



Introduction

Primary Research

Secondary Research

Analysis

Results

Global Trends & Recommendation

Now Showing

Decreased attendance

Decrease in movie theatre attendance by additional 3% to 37% in 2024 due to free online access.



Now Showing

Online dominance

Sundance film festival reported over 220,000 online and 141,212 in-person viewers across 405 screenings in 2024.



Now Showing

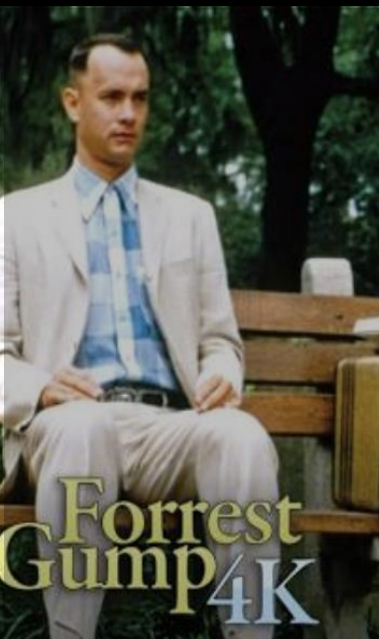
Sustainability

Global demand for sustainable and ethical practices caused some festivals to shift to a hybrid platform.



Recommendation

Reduce duration from one month to one week, increase in interactive elements, and offer hybrid screening



SECONDARY RESEARCH





Introduction

Primary Research

Secondary Research

Analysis

Results

Analysis of Broader Trends with Secondary Research



One of the most popular FF

500,00 attendees annually

TIFF Digital for online library



One of the most exclusive FF

3,000– 4,000 attendees annually

Exclusivity with in-person only events



One of the most prestigious & oldest FF

200,00 attendees annually

Marché du Film - industry professionals



One of the newest FF

10,000 – 15,000 attendees annually

Exclusivity with in-person only events



Introduction

Primary Research

Secondary Research

Analysis

Results

Impact of Online Screening During COVID-19 and Post-Pandemic Shifts



Increased

Accessibility

- Reach global audiences
- Expansion of viewership among younger audiences



Financial

Resilience

- TIFF mitigated financial losses
- New income : pay-per-view, subscription, digital sponsorship



Audience

Expectations

- Flexible options
- Questions on the exclusivity and premium value of in-person events



Introduction

Primary Research

Secondary Research

Analysis

Results

Impact of Online Screening During COVID-19 and Post-Pandemic Shifts



Pros

- Preservation of **cultural prestige**
- Immersive experience & **community** building

Cons

- Limited **capacity** & geographic **exclusivity**
- **Vulnerability** to disruptions



Introduction

Primary Research

Secondary Research

Analysis

Results

Impact of Online Screening During COVID-19 and Post-Pandemic Shifts



Pros

- Preservation of **cultural prestige**
- Immersive experience & **community** building

Cons

- Limited **capacity** & geographic **exclusivity**
- **Vulnerability** to disruptions

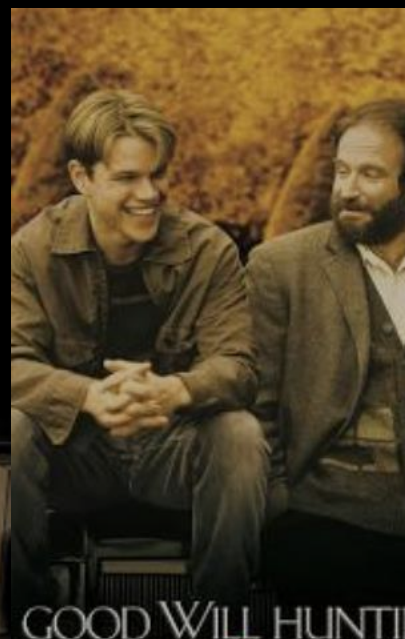
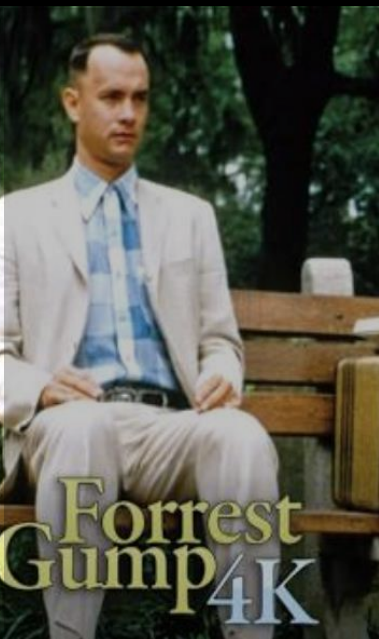


Pros

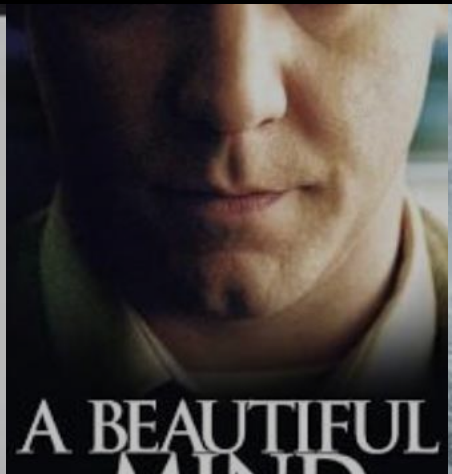
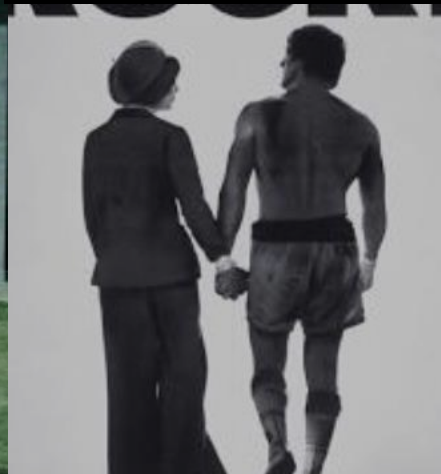
- Global **reach** & increased **accessibility**
- New **revenue** streams

Cons

- **Dilution** of the in-person experience
- **Reduced networking** for industry professionals



ANALYSIS





Introduction

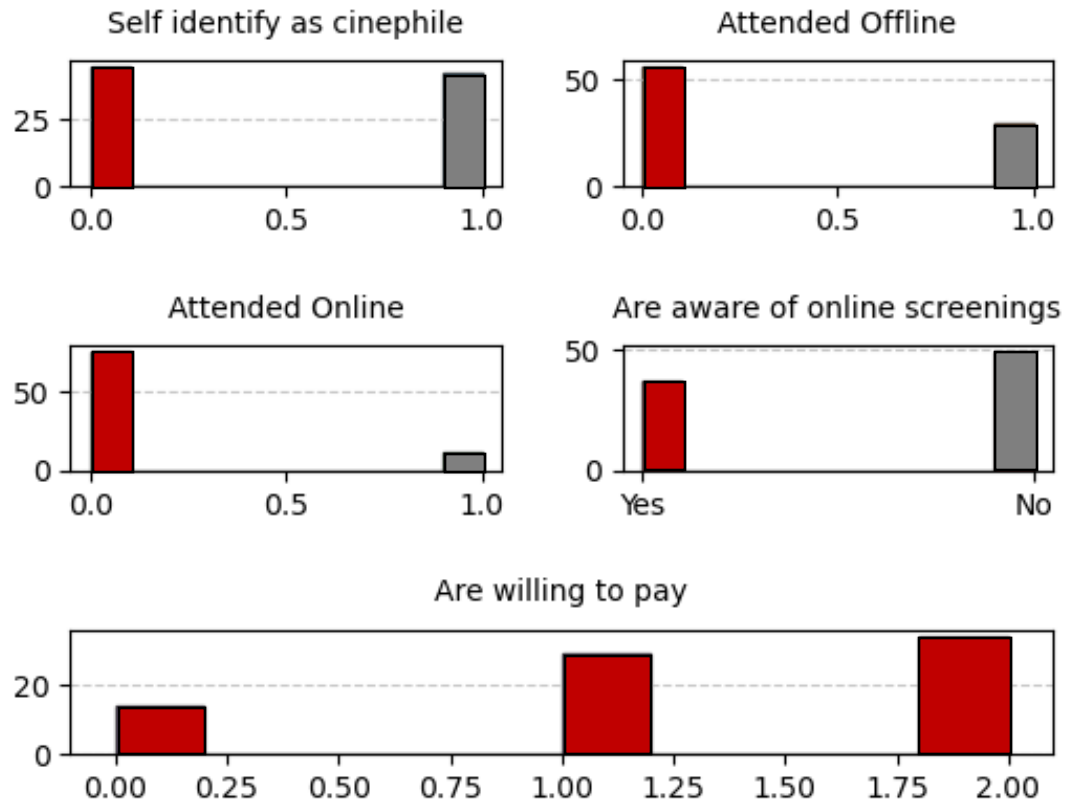
Primary Research

Secondary Research

Analysis

Results

Questionnaire Results



88

Replies collected
internationally

50%

Self identify as
movie enthusiasts

37%

have **attended** an
offline FF >1

12%

have **attended** an
online film festival

57%

were **unaware** of
online film festivals

84%

willing to pay to
attend an FF online



Introduction

Primary Research

Secondary Research

Analysis

Results

Goal and Approach

Correlation Matrix Heatmap

Cinephile_dummy	-0.04	0.46	0.68	-0.15	-0.02	0.07	-0.31	-0.10	-0.02	0.06	0.29	0.44	0.10	-0.11	-0.04	0.31	0.32	0.21	0.14	0.07	1.00	-0.03
Fest_att_offline_dummy	-0.07		0.38	-0.21	-0.12	0.04	-0.34	-0.24	-0.09	0.24	0.27	0.25	0.18	0.15	-0.03	1.00	0.45	-0.06	0.06	0.28	0.31	0.03
Grade_offline	-0.05	1.00	0.96	-0.07	0.04	0.15	0.14	-0.05	0.16	-0.01	-0.18	0.56	-0.12	-0.49	0.24		0.19	0.53	0.28	0.01	0.46	-0.16
Fest_att_online_dummy	-0.18	0.19		0.00	0.17	-0.16	-0.02	-0.10	-0.22	0.05	0.12	0.27	-0.10	0.28	-0.23	0.45	1.00	-0.06	0.10	0.15	0.32	-0.21
Grade_online	-0.05	0.96	1.00	0.39	0.32	0.27	-0.14	0.16	-0.16	-0.38	-0.08	0.79		-0.68	0.73	0.38		0.72	0.79	-0.02	0.68	0.22
Price_online	-0.01	-0.18	-0.08	-0.01	0.13	-0.08	-0.26	-0.08	-0.02	0.12	1.00	0.20	0.12	0.11	0.06	0.27	0.12	0.11	0.09	0.08	0.29	-0.07
ID																						
Grade_offline																						
Grade_online																						
Online_replacements[1-10]																						
More_likely_online[1-10]																						
Online_lacks_social[1-10]																						
Liking_easy_movies[1-10]																						
Friends																						
Family																						
Strangers																						
Price_online																						
Cinema																						
Live TV Streaming																						
Un-paid streaming																						
Paid streaming																						
Fest_att_offline_dummy																						
Fest_att_online_dummy																						
N_movies_week_cat																						
Language_dummy																						
Age_dummy																						
Cinephile_dummy																						
Gender_dummy																						



People who attend FF online have a positive experience



Participation in FF should be encouraged across the demographic



Identification of who the target audience is required



Determine results from the correlations identified



Introduction

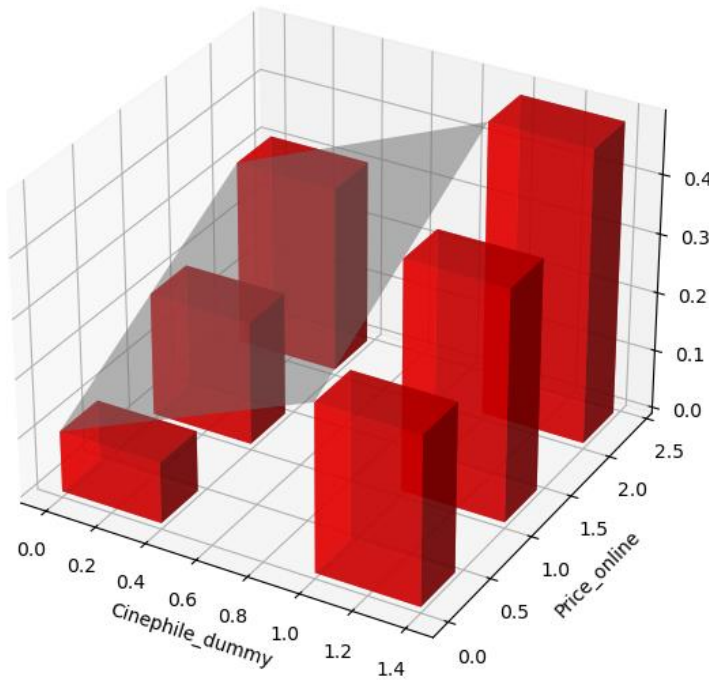
Primary Research

Secondary Research

Analysis

Results

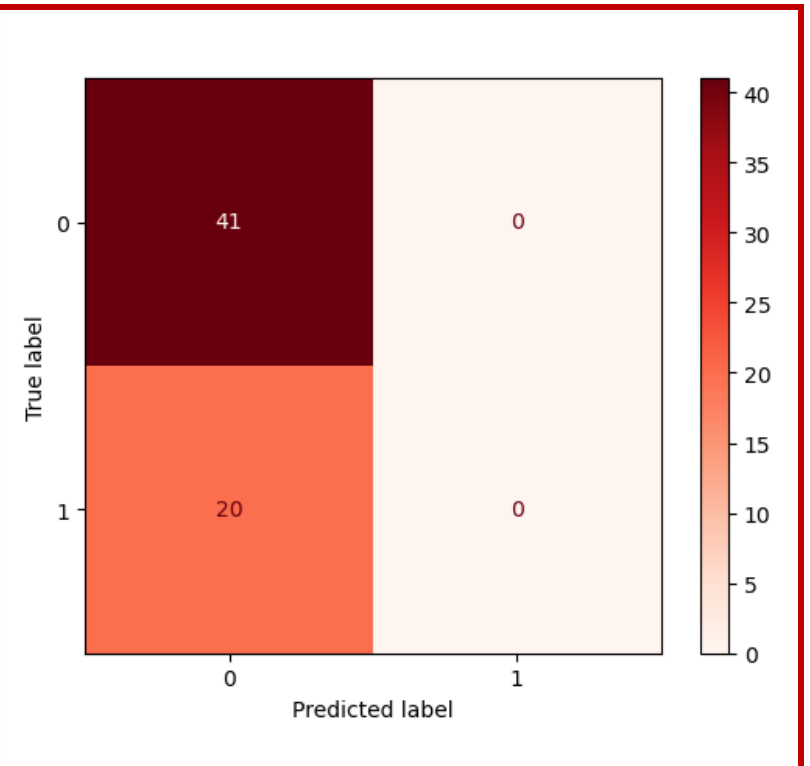
Simple Linear Regression



Predict Offline Attendance

Linear Regression

- Self identification as a film enthusiast
- Willingness to pay for online screening
- According to our model, no one will attend film festivals





Introduction

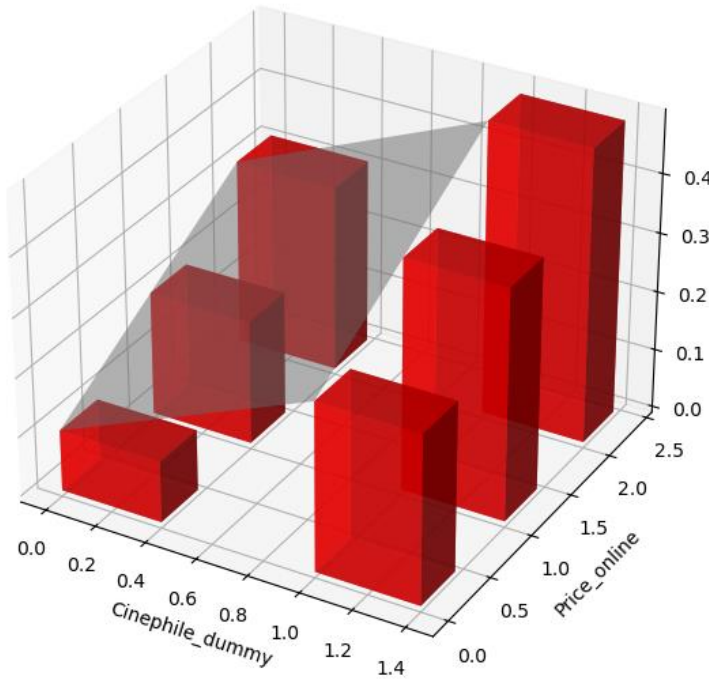
Primary Research

Secondary Research

Analysis

Results

Simple Linear Regression

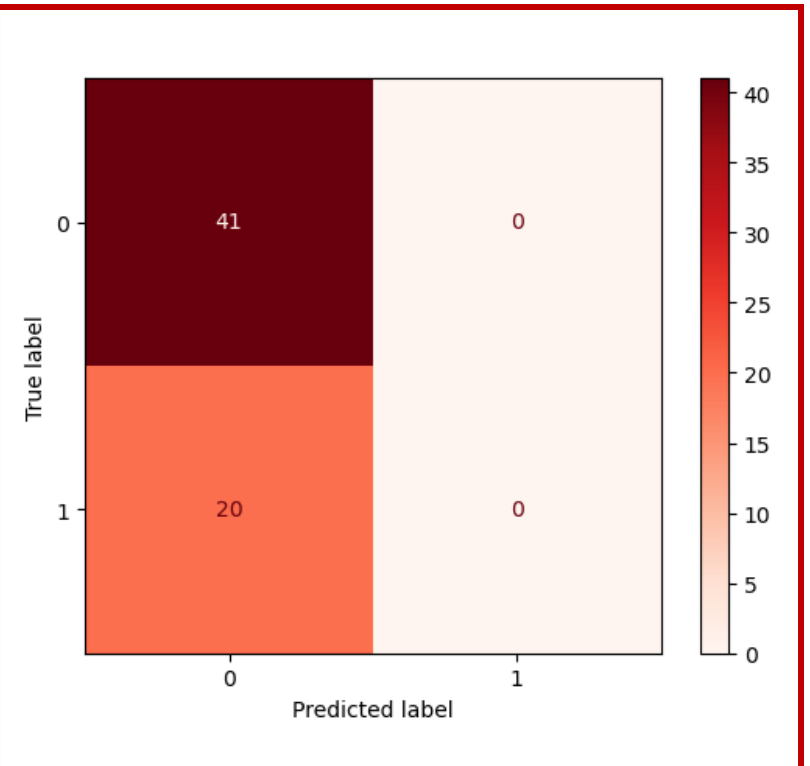


Predict Offline Attendance

Linear Regression

- Self identification as a film enthusiast
- Willingness to pay for online screening
- According to our model, no one will attend film festivals

This can't be right, so we try more complex models





Introduction

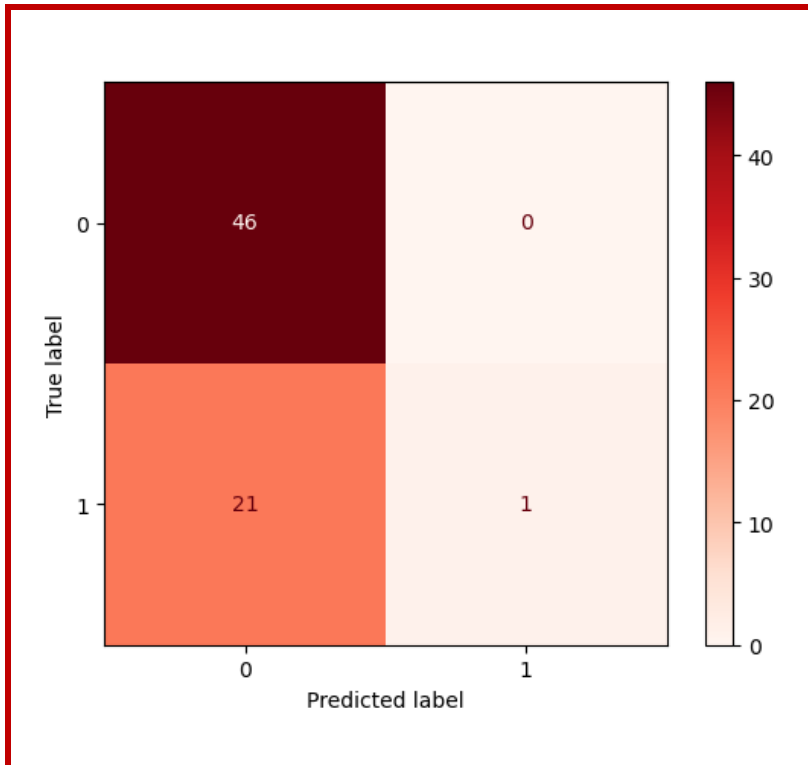
Primary Research

Secondary Research

Analysis

Results

Multivariate Logistics Regression



Missing variable bias

Using All Variables

Bias will be reduced, but it increases the risk of overfitting

Binary outcome variable

Logistic Function

It transforms the result of a linear regression into a probability value



Introduction

Primary Research

Secondary Research

Analysis

Results

Multivariate Logistics Regression

Missing variable bias

Using All Variables

Bias will be reduced, but it increases the risk of overfitting

Binary outcome variable

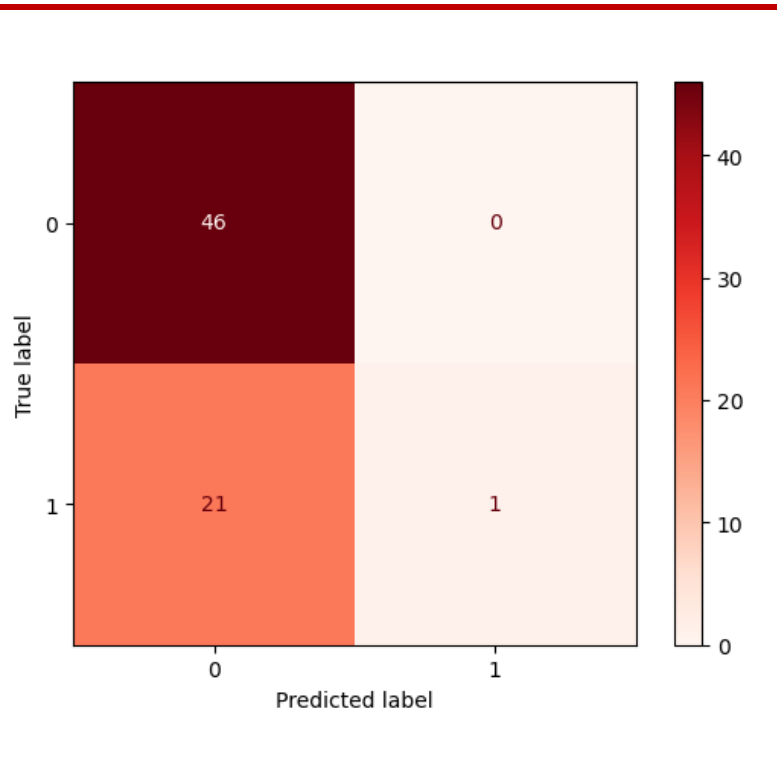
Logistic Function

It transforms the result of a linear regression into a probability value

Results are not improved – presence of NaNs

Too many NaNs to be deleted – infer with median

Increases noise – making it harder to fit the model





Introduction

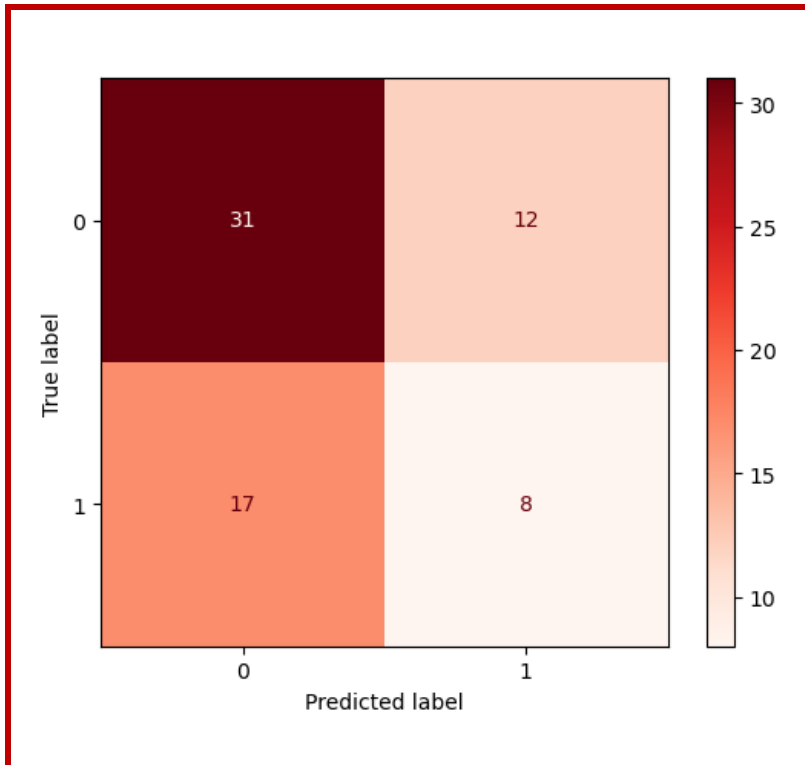
Primary Research

Secondary Research

Analysis

Results

Histogram Gradient Boosting



Predict Offline Attendance

Histogram Gradient Boosting

- It's possible the **relationship between variables is not linear**, so we try a binary tree algorithm
- At each step it **splits the data, measures the error and repeats**, giving more importance to the data previously labelled wrong
- The huge benefit is **not needing to infer NaNs**
- Performing **better**, but **still not great**



Introduction

Primary Research

Secondary Research

Analysis

Results

Why are These Models Not Working?

Analysis

Key Issues

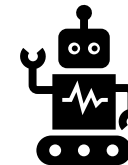
- Insufficient data to build robust models and accurate analysis
- Imbalanced sample skews predictions toward the majority class
- Inferring the data in the first two models creates confusion



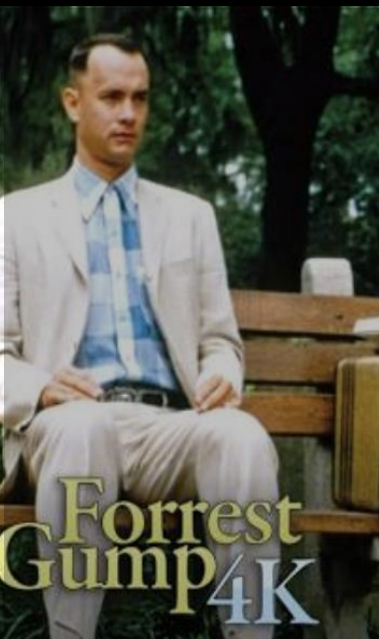
Collect more data



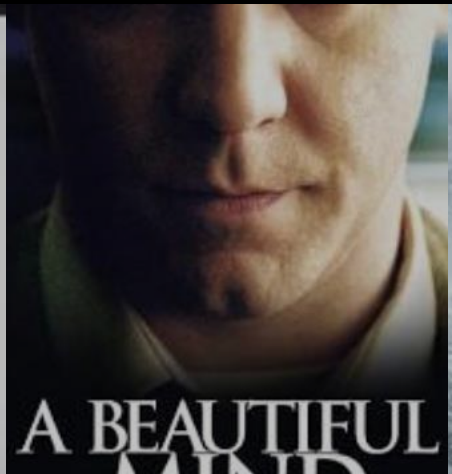
Fine tune model



Test more models



RESULTS





Introduction

Primary Research

Secondary Research

Analysis

Results

What Did We Discover?



Now Showing

Exclusivity

People value exclusivity and a cultural experience

Now Showing

Accessibility

Online formats face barriers in terms of exclusivity but offer accessibility

Now Showing

Engagement

Hybrid models show potential for broader engagement



Introduction

Primary Research

Secondary Research

Analysis

Results

Bringing engagements to the next level



Recommendation 1

Introduce

Hybrid elements, such as live streams with interactive features



Recommendation 2

Enhance

In-person events with exclusive content, such as live music or BTS



Recommendation 3

Offer

Affordable and on-demand catalogues for broader accessibility

A photograph of a theater interior with rows of red seats. The lighting is dim, creating a warm, intimate atmosphere. The seats are arranged in a grid pattern, and the word "experience." is overlaid in the center in a white, italicized font.

experience.

The background of the image is a dimly lit theater with rows of red seats. The seats are arranged in a grid, and the lighting is low, creating a moody atmosphere. The word "experience." is written in white, italicized font across the middle of the image.

experience.

*Alice P
Anastasiia B
Julia H
Matilde Z
Srusti S*