

# The use of qualitative data analysis software to read landscapes in movies: The case of Midnight in Paris

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*Received: February 2016 • Final Acceptance: October 2016*

## Abstract

Urban public landscapes include several discourses. Movies strengthen, diversify and change these discourses. For this reason, movies are a very important interaction area for the discipline of landscape architecture. With visual, aural and kinesthetic narrative, they have influences on landscapes and landscape perceptions. These influences are analyzed by reading movies and used as data in research. According to the aim of studies and researchers' background, various methodologies are used. One of them is qualitative data analysis software. This does not have a common method. The aim of this study reveals a methodology concerning the use of qualitative data analysis software to read landscape narratives in movies. In this context the case study is Midnight in Paris. Paris is consciously used as one of the characters of the movie. Thus, the narrative about Paris urban landscapes through the movie is revealed. Processing data in the proposed methodology consisted of designating the 7 basic Code Families (Landscapes, Places, Time, Movie characters, Discourses, Human behaviors, Music and Sounds); defining each sequence as a Quotation; creating Codes for each Quotation; and classifying Codes according to Code Families. Analyzing the movie was done by reading Networks between Codes and Code Families, and looking at statistical data in reports. Connections between Code Families contain important data to analyze visual, aural and kinesthetic landscape narratives in movies. Landscapes/Places and Time, Landscape/Places and Discourses, Landscapes/Places and Human behaviors give basic data for reading movies.

## Keywords

ATLAS.ti, Landscape analysis, Midnight in Paris, Movies, Qualitative data analysis.



doi: 10.5505/ituja.2016.22448

## 1. Introduction

While urban public landscapes are shaped interaction with various factors, at the same time they include several discourses. These landscapes speak with their residents and visitors when they live, walk and look around (Barthes, 2009). Also landscapes are used in movies which construct their own narratives. Thus movies strengthen, diversify and change the discourses about urban public landscapes. Because of these effects, movies are a very important interaction area for the discipline of landscape architecture. With visual, aural and kinesthetic narrative, they have influences on landscapes and landscape perceptions. This effectiveness, consciously or unconsciously, determines the landscape appreciation criteria and open space preferences for people.

Reading movies is an action that produces the basic meaning and connotation by signifiers in the construction of narrative (Jahn, 2015; Monaco, 2002). According to the aim of the study, various methodologies were used to read, for example discourse analysis, content analysis, semiological analysis etc. The most common methodology of these methodologies is semiology. Semiology is a science that investigates indicators. Indicators are generally defined as any kind of forms, objects or cases, which represent something other than itself and replace what they represent. In this regard, words, symbols, and signs and such are considered as indicators (Rıfat, 2009).

Besides these methodologies, qualitative data analysis software was used for reading movies. This does not yet have a common method but gives an advantage to researchers who aren't from the discipline of cinema. This software provides a technique for editing various sorts of data, such as text, audio, visual and multimedia, which facilitates interpretation and also assists in increasing the credibility of research findings (ATLAS.ti, 2002). There are some qualitative data analysis software like MAXQDA, NVivo and ATLAS.ti. The context and services of these programs are generally the same. They give both qualitative and quantitative results; give opportunities to make a detailed analysis to read a movie; and provide various data to interpret with *Networks* and reports obtained from the analysis.

The aim of this study reveals a methodology concerning the use of qualitative data analysis software to read landscape narratives in movies. In this context the methodology was used for reading a movie, Woody Allen's *Midnight in Paris* (Allen, 2011). In this film, Paris is used not only as a background but also as a character of the movie. In this way it is aimed at affecting tourist behavior and increasing Paris' tourism income (Özer, 2015b). Therefore there is a conscious narrative about Paris urban landscapes in *Midnight in Paris*.

## 2. Methodology

The qualitative data analysis software allows working on many docu-

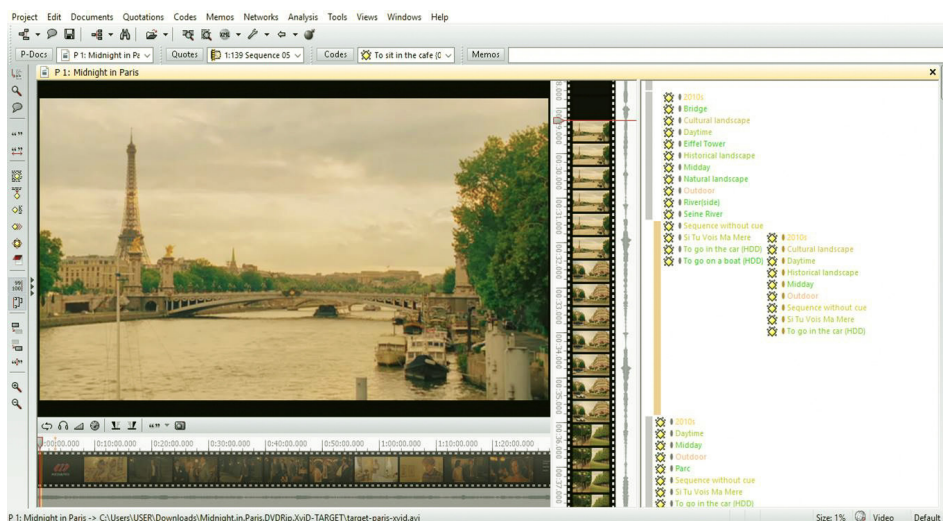


Figure 1. The interface of ATLAS.ti.

Name	Grounded	Density	Families
Outdoor	97	31	LANDSCAPES, PLACES
Cultural landscape	73	10	LANDSCAPES
Historical landscape	49	3	LANDSCAPES
Main street	37	7	LANDSCAPES
Sidewalk	22	1	LANDSCAPES
Street	16	1	LANDSCAPES
Natural landscape	15	2	LANDSCAPES
Monument	14	3	LANDSCAPES
Bridge	13	2	LANDSCAPES
Cafe	12	5	LANDSCAPES
River(side)	12	3	LANDSCAPES
Boulevard	11	6	DISCOURSES, LANDSCAPES
Parc	7	2	LANDSCAPES
Pool	6	2	LANDSCAPES
Garden/Parc	5	1	LANDSCAPES
Fountain	5	1	LANDSCAPES
Restaurant	5	2	LANDSCAPES
Merdventer/Basamaklar	4	2	LANDSCAPES
Museum	3	2	LANDSCAPES
Bar	2	7	LANDSCAPES
French garden	2	2	LANDSCAPES
Willow tree	2	2	LANDSCAPES
View	2	3	LANDSCAPES
Square	2	1	LANDSCAPES
The palace	2	3	LANDSCAPES
View point	1	2	LANDSCAPES
Water lilies	1	1	LANDSCAPES
Cathedral	1	3	LANDSCAPES
Urban landscape	1	2	LANDSCAPES
Terrace	1	2	LANDSCAPES
...	...	...	...

Figure 2. Some codes of landscapes.

ments in different formats. It enables the processing of data by *Quotations*, *Code Families*, and *Codes* etc. in these documents. *Quotations*, *Code Families*, and *Codes* were chosen according to the aim of study. As a result of processing the data, various *Networks*, digital data, and reports etc. were obtained. Relations between *Codes* constitute networks which are necessary for the reading, analysis and interpretation of movies.

The analysis of *Midnight in Paris* was conducted by ATLAS.ti 7 (Figure 1). Two documents were used: the video in .avi format (Allen, 2011), and the scenario in .pdf format (Allen). The video format of *Midnight in Paris* was the primary document.

The first process was defining *Quotations* in the video. This defining was made according to sequences, not plans. Sequences are parts composed by plans as they gather in a systematically successive way and have semantic integrity (Köprü, 2009). Therefore sequences are determined considering plans which are consecutively in the same place. Each *Quotation* at the same time formed movie sequences. At the end of the sequence defining process, 125 *Quotations* were obtained, created by 423 plans. 96 of them were outdoors while the others were indoors.

The second process was creating *Codes*, and appointing these *Codes* to the *Quotations*. *Codes* are created considering the aim of study. *Code Families* were synchronously designated because of the excess of *Codes*. Thus *Codes* were classified.

The *Code Families* are used as a kind

of layer, considering movie elements. The process of designating *Codes Families* is also a crosscheck of creating the *Code*. It can discover some *Codes* which are missing. At the end of the second process, creating *Codes* and designating *Code Families*, 566 *Codes* and 7 basic *Code Families* were determined.

Within the scope of this study, *Codes* were created specifically according to *Midnight in Paris* but 7 basic *Code Families* were determined for all landscape analyzing in all movies. These *Code Families* are *Landscapes*, *Places*, *Time*, *Movie characters*, *Discourses*, *Human behaviors*, and *Music and Sounds*. The determining and the crosscheck processes are supported by the literature.

**Landscapes:** Landscapes in movies are selected depending on narratives, movie characters, discourses, time etc. They are sometimes only a background, sometimes one of a character of movies. In this way, meanings can be attributed to landscapes. For this reason, landscapes should be analyzed in detail according to their typologies, classes, and elements. *Landscapes* in the each sequence of *Midnight in Paris* are encoded like Parks, Boulevards, Squares, River (side), Historical landscapes, Cultural landscapes etc. (Figure 2).

**Places:** Movies have effects on creating, strengthening and effacing images. These images are decisive in person-place relations. Landscapes in movies are imagined by images, discourses, actions etc. Thus, some landscapes are specifically identified as *Places* so that *Places* are encoded un-

Name	Grounded	Density	Families
Outdoor	97	31	LANDSCAPES, PLACES
Indoor	29	14	PLACES
Automobile (Old Peugeot)	11	1	PLACES
Hotel Le Bristol Paris	9	1	PLACES
Palace and Gardens of Versailles	7	6	PLACES
Eiffel Tower	6	2	PLACES
Maxim's Paris	5	7	PLACES
Gertrude Stein in Place	5	2	PLACES
Place Pigalle	4	3	PLACES
Party	4	6	PLACES
Flea Market of Marche aux Puces de Saint-Ouen	4	4	PLACES
Mont. St. Michele	4	3	DISCOURSES, PLACES
Seine River	4	2	PLACES
St. Eustache Kilises/St. Etienne du Mont	4	1	PLACES
The Left Bank Street	3	3	PLACES
Arc de Triomphe de l'Etoile	3	1	PLACES
Montmartre	3	5	DISCOURSES, PLACES
Boulevard Champs Elysees	3	2	PLACES
Cremerie Restaurant Polidor	3	3	PLACES
Agency Office	2	0	PLACES
Fitzgerald's Party	2	5	PLACES
36 rue de	2	2	DISCOURSES, PLACES
Monet's Water Lilies at L'Orangerie	2	5	PLACES
Philippe de Beauvais (Antikacı Dükkanı)	2	2	PLACES
Bricktop's Club (Nightclub Le Grand Duc)	2	3	PLACES
Moulin Rouge	2	1	PLACES
Dezrolle	2	3	PLACES
The Cathedral of Notre Dame	2	1	PLACES
The Rodin Museum Garden	2	1	PLACES
A taxi	1	3	PLACES
Claude Monet's Garden	1	4	PLACES

Figure 3. Some codes of places.

der the *Places Family*. The Eiffel Tower, River Seine, Alexandre III Bridge etc. are some of the *Codes* under this family (Figure 3).

**Time:** Although space and time are explained as different terms, they are considered by a person as an integral part of the whole (Kahvecioğlu, 2008). In view of this approach, outdoor is defined in terms of space and time. This is an individual process because it is related with a person's perception of the outside world, structuring and keeping in the mind (Kahvecioğlu, 2008). For this reason, *Time Family* is created to determine time like periods, years, seasons, daily times (morning, night etc.).

There are three different periods in *Midnight in Paris*: 2010s, 1920s and 1890s. Night, in the name of movie, is as important a time of day as daytime.

**Movie characters:** The source of psychological interaction through movies is identification (Aka, 2015). When a person is watching a movie, he/she leaves his/her own identity for a while and puts himself/herself in the movie characters' place (Aka, 2015; Wedding, Boyd, & Niemiec, 2005). Movie characters provide this identification with their discourses, behaviors and feelings. For this reason, movie characters like Gil, Inez, Helen, Gabrielle are defined in each *Quotation* under the family of *Movie characters*.

**Human behaviors:** Behaviors of movie characters and other people are a kind of discourse and a guide about the culture of the public area. *Codes* under this family are classified into 2 groups: People's Natural Behaviors and Behaviors of Movie Characters. Behav-

iors of Movie Characters are described in the sequences linking with movie characters.

**Discourses:** Discourse is one of the tools of narrative construction. They represents words, idea and consciousness (Jahn, 2015). Places are characterized and attributed meanings with movie characters' discourses. Within this scope, the scenario of *Midnight in Paris* was used as the second document. Discourses in this document were described in the previously determined sequences. If there were any differences in discourses between the scenario and the video, discourses in the video were used as data. In particular, *Places* and descriptions about these *Places* were encoded.

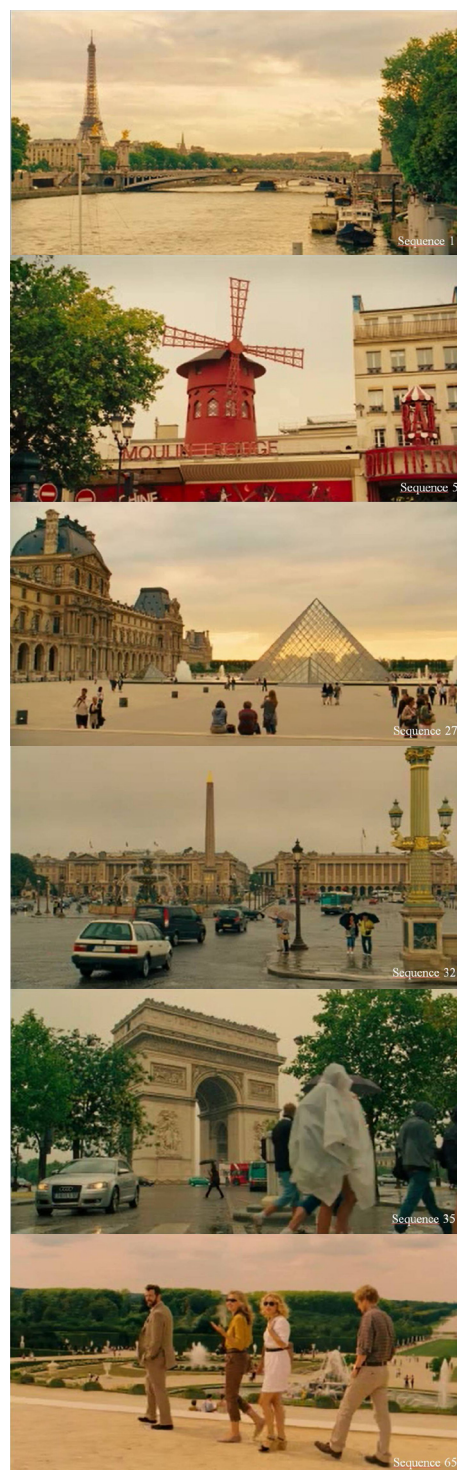
**Music and Sounds:** Music and sounds are other narrative tools which help support the *Places* (Uzunali, 2015). Music is an irreplaceable tool used to both create different emotions and strengthen the message in the narrative (Erdoğan & Solmaz, 2005).

In *Midnight in Paris*, there are 16 pieces of music and 4 sounds. 1 piece of music is a French song, 3 pieces of music are English songs, and 12 pieces of music are instrumental. The sounds, 12 'tings', rain, birds and a dog are used to described midnight, rain, landscape. These musical pieces and the sounds are described in the *Quotations*.

### 3. Analysis

Qualitative data analyzing software creates *Networks* of ad libitum between *Quotations*, *Codes*, and *Code Families*. These *Networks* constitute various data which provide the multidirectional





**Figure 4.** Places from 2010s in 'Midnight in Paris'.

reading of movies. The reading of *Midnight in Paris* in the scope of this article are exhibited that the movie gives, creates and/or repeats some information and images about Paris urban landscapes. For this reason, *Landscapes* and *Places* from *Code Families* are fit into the center of this study's analysis. Additionally, we revealed how *Landscapes* and *Places* support and establish the

other *Code Families*.

According to the result of the analysis, the movie was summarized as follow: *Midnight in Paris* narrates the story of Gil and his fiancée Inez who come to Paris in 2010 as tourists. Gil is an American author and a Paris lover. He dreams about living in Paris. One night, he loses his way wandering around the streets of Paris and sits on the stairs of a church. As the church bells begin to ring at midnight, he gets the chance to live the bohemian life of Paris with the famous artists of 1920s. On one occasion he goes back to the 1890s, the period of Belle Époque. There are several spaces in different time periods in the movie. At the end he decides to settle in Paris, breaks up with Inez and gets closer with Gabrielle under the rain, whom he met in the antique shop in the flea market.

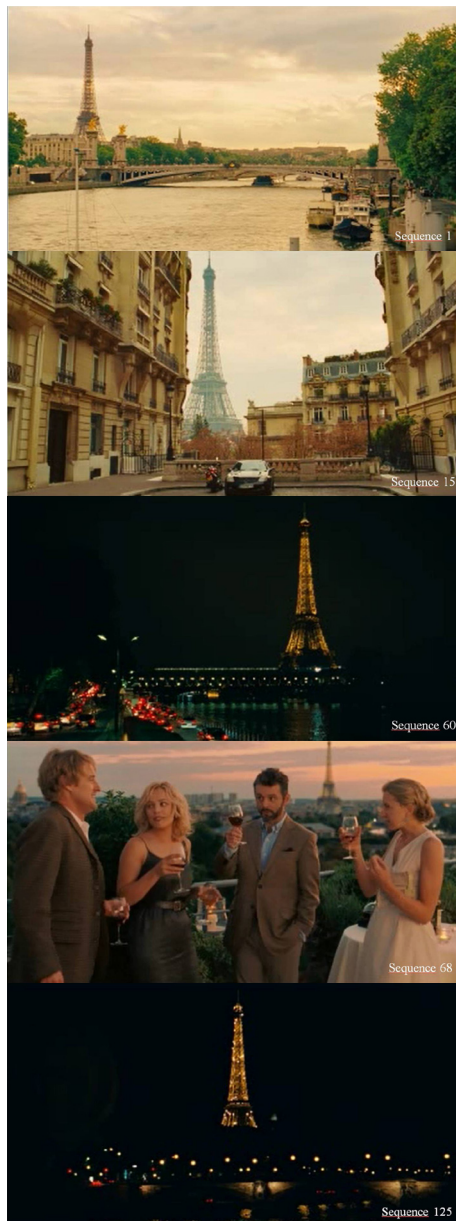
### 3.1. The construction of visual narrative: *Landscapes, places and time*

In *Midnight in Paris*, the most important milestones of visual narrative about Paris' urban landscapes are *Landscapes, Place* and *Time*. Paris is fantasized with time periods. As understood from the name of movie, night is as find a place as daytime. The past Paris, 1920s and 1890s, is as dreamed as contemporary (2010s) Paris.

The 2010s comprises 48% of the movie. The season/weather is Spring-Summer and showery (sometimes rainy). Daytime is not described specifically as morning, midday etc., except in one example. There is just one specific daytime scene that is in the morning three times in the 2010s in the hotel room.

Contemporary Paris (2010s) is narrated with *Landscapes* and *Places*, most of which have been imagined. Urban landscapes (Eiffel Tower, River Seine, Louvre Museum, Concorde Square etc.), most of which have been well-worn, are shown as visual feasts without actors/actresses and lines, with jazz music in the background, especially in the part composing the first 60 sequences/plans (the first 3:03,30 time of the movie) (Figure 4).

The most powerful image of contemporary Paris is the Eiffel Tower. It is seen at different times during the



**Figure 5.** Eiffel Tower in 'Midnight in Paris'. day and appears bright at night, in the background of six plans, from the first sequence until the last sequence of the movie (Figure 5).

River Seine and its bridges are the two important landscape elements of the movie. They are seen 11 times in 2010s, and 1 times in 1920s. 9 of these sequences are showed in the first 60 plans which only contemporary Paris images are used. Also these two elements have representative role in other 3 sequences (98<sup>th</sup>, 107<sup>th</sup>, and 125<sup>th</sup>) because of having movie characters. In the first one, Gil and Adriana see Zelda Fitzgerald walking around the riverside than they prevent her to jump into river and commit suicide in 1920s.



**Figure 6.** Constructing urban landscape identifiers for Paris in 'Midnight in Paris'.

In the second one, Gil walks along the riverside alone and looks mindfully. With these two sequences, the river represents both characters' inner world and their struggle to find peace.

From outdoor sequences understanding that Paris's topography is mostly plain because slope streets, stairs and cityscape are seen in less than 10% of them. This typology of Paris affects people's behaviors that aren't movie characters. People's most common urban landscape behaviors in 2010s are walking and bicycling. Public space behaviors of movie characters in all periods also form a perception about a city. According to the analysis, the behaviors of the movie characters are to drink coffee in cafes in boulevards, experience bohemian life in the bars on historical streets, go to museum gardens, wander around palace gardens, buy souvenirs from historical markets, and walk (Figure 6).

Meanings to the nightscapes in the







Church of St. Etienne du Mont



**Figure 8.** The stairs in 'Midnight in Paris' (photo: Özer, 2015a).

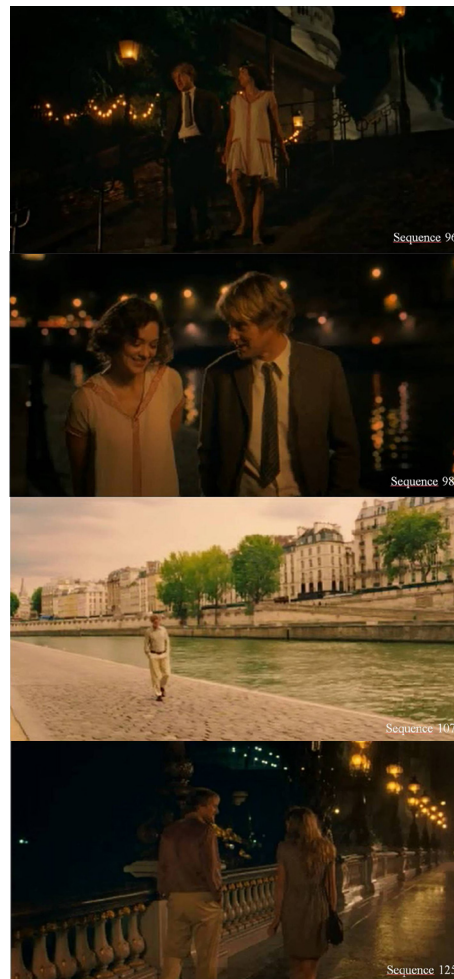
a church and time is midnight (Figure 8).

The music in the movie is mainly used to strengthen the narrative which is formed by *Landscapes*, *Places*, *Time*, and *Human behaviors*. Music genres are selected according to the feelings which are desired in the places. The first 3:03.30 part (4%) of the movie is a kind of advertisement for Paris. It is accompanied by jazz music (*Si Tu Vois Ma Mere*) and suggestive of romantic Paris.

### 3.3. Tacit messages by construction of kinesthetic narrative

The kinesthetic narrative in the movie is mostly given through tacit messages. These messages are used to strengthen the images and discourses about the city.

When the relationship of *Landscapes*, *Places*, *Time*, *Discourses* and *Human behaviors* in the movie is observed, it is seen that some identities about the city of Paris are built, such as "Paris in the rain", "midnight in Paris"



**Figure 9.** Constructing urban landscape identify for Paris in 'Midnight in Paris'.

and "Paris in 1920s". The movie characters are also involved in this relationship. In the last sequence of the movie, Gil comes together with Gabrielle by walking in the rain at midnight in Paris. As they come together in the final, it emphasizes the tacit romance (Figure 9).

"The city of love and romance" and "the city of light" are used to define Paris throughout the world (Gürel et al., 2013), and these adjectives are given in the movie as tacit messages. Beginning in the first sequence of the movie, the message of romance is processed in certain sequences. Eighty percent of the romance sequences are outdoor shootings and in different time frames (Figure 10).

Woody Allen uses rain for 4 purposes: to describe seasonal time; to create an image for Paris; to strengthen romance; and identify the movie characters.

Gil's, Inez's and Gabriel's discours-





**Figure 10.** Romance in 'Midnight in Paris'.

es about rain and behaviors under the rain provide data about romance, character analysis, and movie characters' relationships. For example, Gil and Inez are talking their first line at the beginning of the movie:

Gil: "Can you picture how drop dead gorgeous this city is in the rain? Imagine this town in the twenties -Paris in the twenties- in the rain- the artists and writers-"

Inez: "Why does every city have to be in the rain? What's wonderful about getting wet?"

Gil's and Inez's approaches about rain are also seen their behaviors. In the 84<sup>th</sup> Quotation, it is raining. Inez, Helen and Gil get out from the antique shop and walk to their car. Inez and Helen use an umbrella but Gil's hands are in his pockets and he walks without an umbrella.

These discourses and behaviors, together with the idea of living in Paris, gives other information about characters. Gil wants to live in Paris but Inez doesn't agree with him. At the end of the movie, Gil decides to live in Paris.

He has an encounter with Gabrielle on the bridge in the last Quotation (125<sup>th</sup> Sequence). The conversation between them is below:

Gil: "Can I walk with you or can I buy you a coffee? I hope now sore the rain."

Gabrielle: "That's okay. I don't mind getting wet."

Gil: "I feel like that. Yes, it's more beautiful."

Gabrielle: "Actually, Paris is the most beautiful in the rain."

#### 4. Conclusion

Movies provide important data, not only for art-based research but also for different disciplines like sociology, economics, landscape architecture etc. Therefore they should be analyzed and interpreted. Qualitative data analysis software facilitates reading movies for researchers. The study stages used with this methodology for a landscape architecture perspective are as follows:

- Video formats of movies should be used as the main document for analysis studies.
- A movie should be separated into Quotations according to sequences.
- 7 Code Families should be built up: Landscapes, Places, Time, Movie characters, Discourses, Human behaviors, Music and Sounds.
- In each sequence, Codes should be defined relating to Code Families and identified relating to Code Families and Quotations.
- For analysis studies, Networks should be looked between Code Families.
- Relationships between some Code Families include important data for the analysis of landscape narrative: Landscapes/Places and Time visual landscape narrative; Landscapes/Places and Discourses aural landscape narrative; Landscapes/Places and Human behaviors kinesthetic landscape narrative.
- The most used Codes are shown the main narrative elements of movies.

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