
Work Package 7: T7.1

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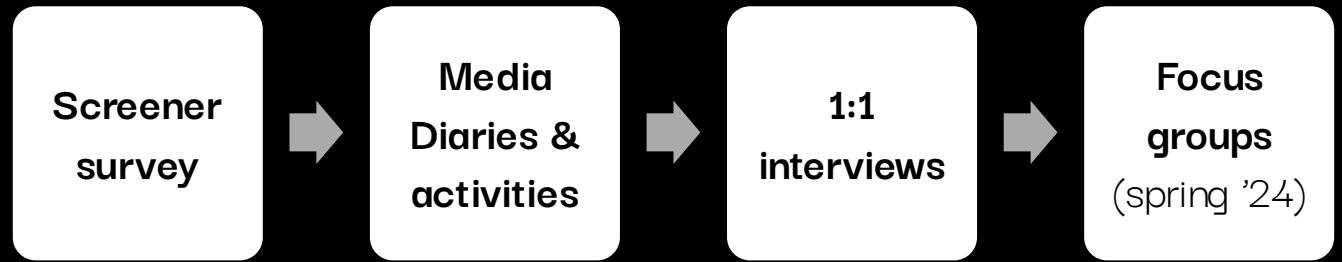
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...and many more!



Task 7.1



Focus points for analysis

- What are people's **motivations** for (not) watching domestic film?
- What are people's **opinions** on domestic film in the context of their individual film consumption habits?
- How and in which **(media) settings** do people **discover & experience** domestic film?
- What role does the **cinema** play in their lives and what are reasons for (not) going to the cinema?

Motivations

Selecting and viewing (domestic) film is often a **social activity**, where word of mouth of friends and family are key.

Quite a few people **‘follow’ specific actors or filmmakers** from the domestic market and seeing them billed motivates them to see a specific title, but at the same time the **small pool of creatives** can frustrate audiences and turn them away.

Film **adaptations** of popular media (literature, TV) can also draw audiences to domestic film.

IE (55-64): "I have a **close friend** S. and I suppose our relationship is largely based on cultural consumption [...] occasionally, he would say **he wanted to see a movie and we would go.**"

PT (35-40) had high expectations for *CODEX 632*, because it 1) was an **adaptation of a book** from José Rodrigues dos Santos, who is dubbed "the Portuguese Dan Brown", and this interviewee is a fan of both Dan Brown and José Rodrigues dos Santos 2) it **featured popular** (and attractive) **Portuguese actors and actresses**. But he was dissatisfied due to perceived theatricality of the characters' monologues and dialogues.

Discovery & Experience



In markets with low domestic share audiences point towards a lack of discoverability

PT "Pôr-do-sol" [*Sunset*] was highlighted by different interviewees as a very well-advertised product (TV, outdoors, Internet, Instagram), which was **an exception** to the usual "unknown" Portuguese content

IE (45-54): That was interesting during the media diary and seeing the trailers because **I would not have heard of quite a few films** you know. (...) I asked somebody at work and (...) I said would you watch Irish films? And he said, yeah, I do quite a lot. And I said, where do you hear about them? And he said 'my sister works in the industry, so she gives me information.' **So it's not like I'm missing a huge campaign."**

HR (18-25) I simply don't know, I am not aware, **nor do I see a lot of advertisements for Croatian films anywhere..** Maybe when I go to the cinema and see a poster for them. So I'm not even aware of how many Croatian films there are, but judging by the media diaries that you have sent me, apparently there are a lot of them, and I have not heard of most of them at all.

Opinions

Audiences are acutely aware of **the small nation status**, perceiving a need for mass-market appeal, limited range of creatives and little offer in 'expensive' genres.

But small nation films **can make up for their lack of budget** with story, distinctiveness and relatability (if they manage to achieve those).

There is a sense of wanting to **'support' national productions**, but problems in discoverability counteract this intention.

DK (26-40): "Well, **if you want a dragon in your series, it should be a fancy and impressive dragon**. And a studio in California will probably do that better than a studio in Ballerup"

HR (26-40): "Well, I think we simply don't have the budget. I think that we don't, our films **don't get enough budget** and even if they got it, they wouldn't really know what to do with it. It is not of lower quality in, for example, the plot or something like that. Now, **they can come up with a great plot**, but they know that it **can be a bit of an obstacle in the execution** [...]"

Cinema

Domestic viewing can be aided by **exhibition factors** like **discounted tickets** (Biografklub in Denmark; raffle cinema tickets on radio programmes in Portugal) or the free library streaming service (Filmstriben)

The **cinematic experience** can be preferred for **technological** reasons (e.g. sound), but also **social** reasons (e.g. socialization with the cinema)

High **prices**, lack of cinematic **infrastructure** and **convenience** of streaming can work against choosing the cinema.

DK (60+): "I watch a share of Danish film in **Biografklub**. [...] I will go and see *Tove's Room* on Thursday. It's Paprika Steen in the main role. [But I go anyway] because it's Biografklub." (Lene, 60+)

BE (60+): "Usually you get **really good sound**, you know you can see well, there's a big screen. And maybe it's also because I was used to it **when I was little**. Already it was a treat to go to the cinema, and today I still feel **it's a bit of a treat** to be able to sit in a big room with other people [...], it's a nice place to see a film."

Focus groups

- 22 trial focus groups in DK (Nov 2023)

March 2024

- 4 x 3 participants physically in 7 consortium cities
- Focusing on appeal of **specific strong domestic genres** and issue of **discoverability**
- **Debaqi** online discussions in Portugal & Estonia to feed the **‘Persona’s Dashboard’**