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# **CresCine Internal Research Seminar Tallinn, 25 April WP7**

19 April 2024



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# **WP7 – National Audiences (T1)**

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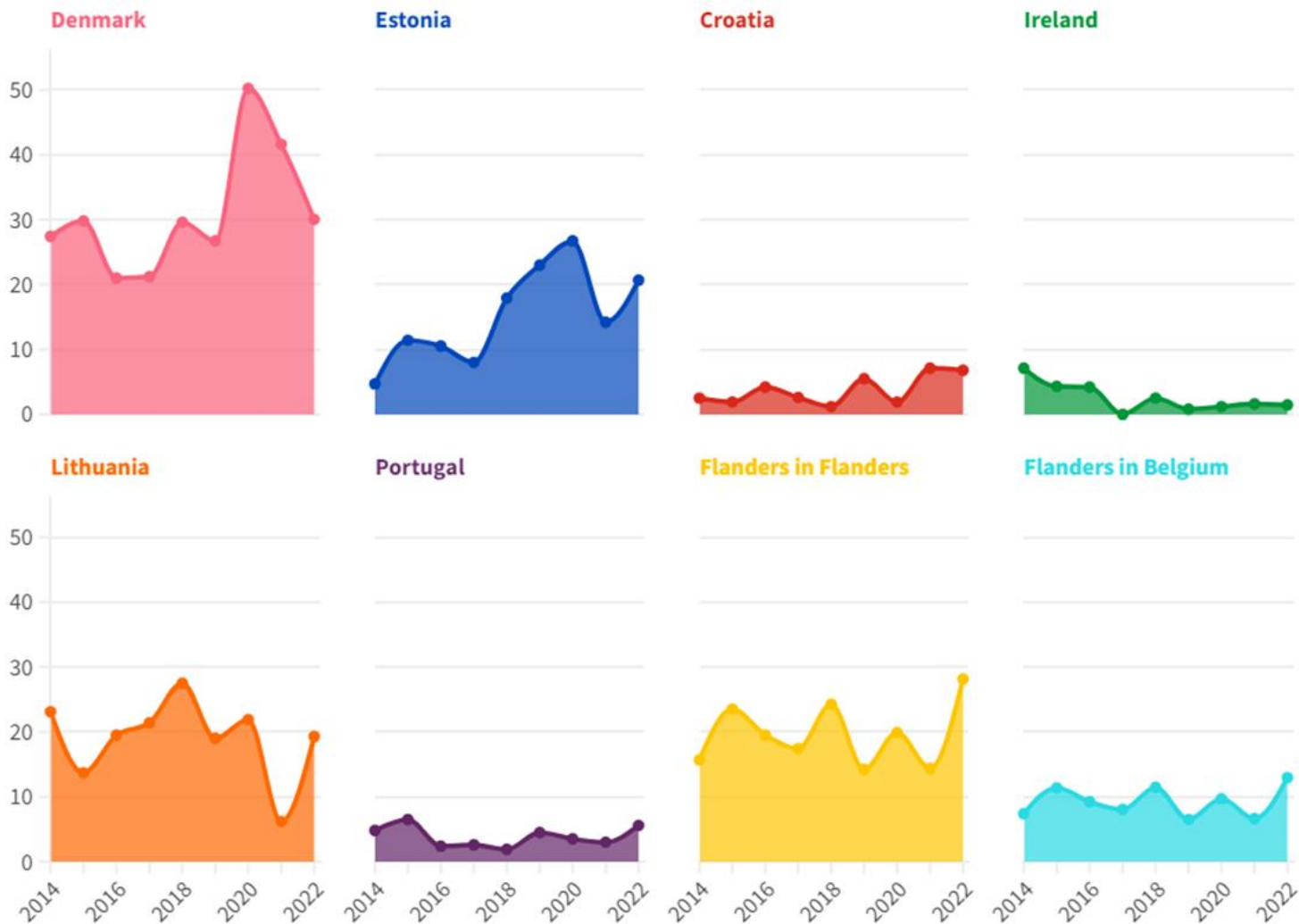
**From our early findings what are the dominant opinions and motivations of these countries' audiences' attitudes towards films produced in their own markets?**



## What we have in common: Audiences' attitudes towards films produced in their own markets

- Audiences were **self-conscious about their biases** towards domestic film and **knowledgeable** about domestic films' **achievements/acclaim**;
- Audiences' are **conscious of small film markets challenges** (i.e. limited **budgets**, limited range of creatives, a perceived need for **mass-market appeal**, a sense of **low production value**, little offer in 'expensive' genres)
- However, they find value in them nonetheless – especially in terms of **relatability/ locally-rooted stories** and representation,
- **Adaptations** of local (popular) culture and use of **well-known talent** are strong motivators for domestic audiences.

- There is a sense of '**Fomo**' when a domestic film becomes part of the national conversation
- This shows **the importance of social factors** are important motivators for choosing domestic film and perhaps it is easier to achieve this kind of '**buzz**' in the smaller markets, but **it requires visibility** in the first place
- Audiences' **selection processes** are **complex** and often require **multiple exposures**, which means domestic films have to achieve **visibility across multiple channels**



Share of domestic admissions  
in total admissions as reported  
in EAO Yearbooks (2014-22),  
Data on Flanders from  
Statbel/Cinedata  
Highlight: Average 2014-2022

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# Landscape per country

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**In Portugal audiences like to celebrate national talent. However, the general lack of engagement with Portuguese film and AV transpires and some people are as demanding with PT content as they are with any other: "Yes, we'll see. [laughs] At first I'm going to watch it, but if in the second or third episode I see that it's more of the same, the same thing will happen as with Casa de Papel, which is that you're interested and then it's more of the same, which is cliffhanger after cliffhanger"**



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**In Portugal people rely on WOM to select what to watch and be up-to-date with the latest releases: "the guys [group of friends] know that I like these thrillers and someone pointed out to me "look, I've seen this, mate, check this out, it's cool too"**



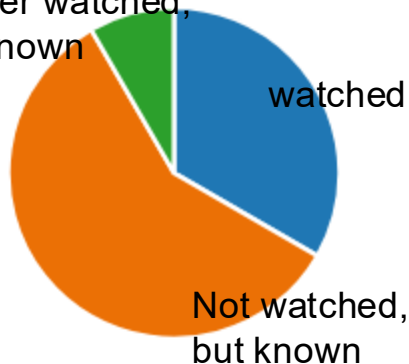
## Denmark

- Audiences showed awareness of well performing Danish films, even if they choose not to watch them

**“On the other hand, I know there are some good ones. *Onkel*, *Den Stille Liv*, and in fact also *Druk* I have heard good thing about and I am also a little inclined to see them. But (laughs), I end with watching something other anyway.”**

- Domestic distribution factors worth mentioning: Filmstripen (library streaming service) and Biografklub Denmark (discount tickets for set programme of domestic and European film)

Neither watched,  
nor known



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## Denmark



- Strong 'pop-cultural capital' of domestic films, but that may also speak against them for certain audiences.

**"I will say that I can almost be certain that there is not one single Dane who cannot at least remember one quote from [an Anders Thomas Jensen] film, even if they don't know it, because it's something that has simply moved into popular culture."**

- Audiences appreciated when Danish film ventures into underproduced genres (fantasy, action, romance)

# Estonia

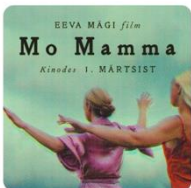
HIIMUMAA  
KINO

Pühapäev, 10. märts

14:00 Kõrgessaare VAK ELU JA ARMASTUS

18:00 Kõpu rahvamaja ELU JA ARMASTUS

18:00 Kärkla kinosaal MO MAMMA



Soeta pilet mugavalt: [www.hiiumaakino.ee](http://www.hiiumaakino.ee)

- In addition to the importance of relatability/locally-rooted stories and representation, some Estonian audiences also find it important to support Estonian cinema, especially by watching it at cinema theatre.

"Estonian film should be supported by going to [the cinema] to watch it. Estonian film - I even went to Tallinn to see it, because the schedule in Hiiumaa [small local cinema] somehow didn't fit, and I happened to be in Tallinn and had some time."

"However, at the same time, I believe that Estonian films should be watched, regardless of whether one likes them or not. Well, just to be aware of things. Um... well, it's our own, as they say. You have to watch it."

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## Estonia

- The motivation of watching domestic films but also importantly films from other (small) European countries is tightly connected to prejudices, convenience, accessibility and discoverability.

”They are probably the most accessible to me, I think, because most... most of the things available on Netflix and other 'internet spaces' are mostly based on the USA, English, and Canada. It's very difficult for other films to break through at all. [---] It's just hard... it's just hard to notice those other films. At the same time... I definitely have a lot of prejudices - that Eastern Bloc films are, you know, those depressing films about the remnants of the Soviet era; that all those Spanish, Italian films are some family dramas where pasta is eaten, right, or paella; that in Scandinavia, people only murder somewhere, right, in a black and white rooms.”

## A growing and multifaceted Irish film industry in a transnational context

Defining Irish cinema was often difficult in the past but now the domestic film industry's identity is becoming at the same time more local and transnational

In the past “I wouldn’t know what an Irish film was. I would know what a film about or set in Ireland was, but it could be a foreign film, set in Ireland yes.” *MD Participant #58*

“And then one of the things I think is interesting about Irish movies as well now is that Irish films are starting to be, you know **not about Ireland or not set in Ireland**. There’s a few that have been done in Latin America that are Irish productions and again they tend to be really, really good. Yeah, it’s something I admire, so I’ve an interest in it.”

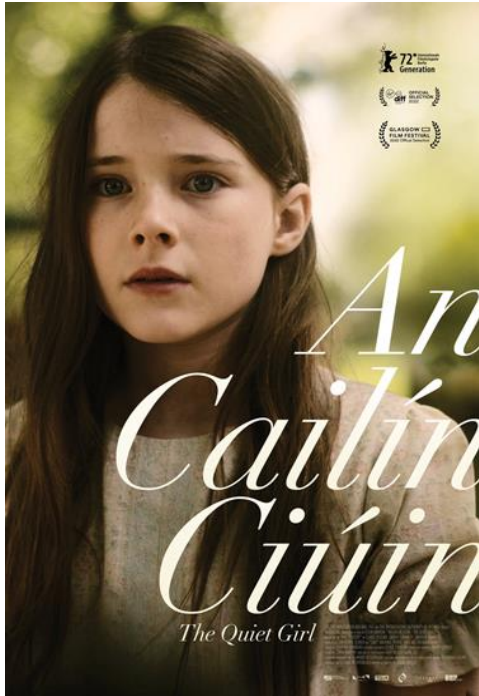
*Media Diary participant #92*



**THE LOBSTER**  
COLIN FARRELL RACHEL WISE JESSICA BARDEN OLIVIA COLMAN ADRIAN JARVIS  
ARIANE LABED ANBELIKI PAPOULIA JOHN C. REILLY LEA SEYDOUX MICHAEL SMILEY BEN WHISHAW

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## Contrasted opinions on Irish cinema in Irish-language (attractive for some, not appealing for others)



**While many enjoy Irish-language films and celebrate its comeback in ‘mainstream’ culture, some also find it fabricated and many watch them with subtitles:**

“I resented Irish being taught to me as a kid. I find [Irish film in Irish language] quite stilted... People in Ireland don’t normally speak Irish. It’s always a production. It’s a State-... You know, so to me it’s like falseness.”

*Media Diary participant #92*

“Yeah, like I really enjoyed it with *An Cailín Ciúin* recently, but I don’t speak Irish very well myself, so it was like watching any other subtitled movie bar there would be a better degree of understanding in a portion of the conversation.”

*Media Diary participant #65*

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## Flanders



- **The motivations for Flemish audiences to watch domestic films is strongly motivated by word of mouth:**

"The problem [to watch a Flemish film] is someone really has to tell me there is this movie or this series of VRT Max, and then I go check it out and it's often quite good, but it's not my first reflex"

- **Prejudices on the quality of the films also influence on the motivations to (not) watch:**

"I think I'm already kind of biased that the quality would not be amazing. So then [I wouldn't] reserve like 2 hours of my time for not such an amazing documentary."



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## Flanders



- Some audiences appreciated the characteristics of Flemish films as more locally-grounded in their region/city and with a domestic cast:

”So there were a lot of reviews [of Wil] in popular media, like in De Standaard and in Knack Focus and it got good reviews and I live in Antwerp. So that was also a motivation, because the movie is set in Antwerp and Matteo Simoni plays in it and I like watching him as an actor.”

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# GENERAL SCEPTICISM ON LITHUANIAN FILMS BASED ON EXPERIENCE

In Lithuania, respondents often emphasize the local flavor when they watch domestic films, categorizing them separately from other cinematic works.

A commonly heard phrase, both in film descriptions and general discussions, is *"As for Lithuanian film, it's okay."*

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# EMPHASIS ON ACTING AND ATMOSPHERE

**General opinion tends to be quite skeptical, often citing reasons such as the film's style, characterized by its slowness, and the theatricality of the acting. Respondents frequently note seeing the same actors in both theater and film, observing that their performances in movies feel overly theatrical. Some common sentiments expressed include:**

**"The films are just so slow, nothing happens, they are boring."**

**"But you know, the naturalness of the actors is what stands out here in this particular film. In the past there was more theatricality."**

**"Also, the acting was not believable. I just think Hollywood raised the bar too high. There is just no point in seeing local films. It's either cheap comedies or boring films"**

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## CHANGE HAPPENING NOW CAN BE SENSED

However, in quite a few interviews there is a sense that something is changing, new actors and new directors. Respondents see some change, are willing to see the change.

**“I don’t even know, it’s just the way it is. Maybe I’m not interested enough, but I’m starting to be more interested now.”**

**“I actually suspect that there might be a revival.”**

**“New generation is much better.”**

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## **GENERALLY REASONS TO GO SEE FILMS ARE WOM and FOMO**

“And some people talking about the film. Not necessarily positive ones, but they were talked about. I felt that I would miss something if I didn’t go.”

“I don’t know I just hear about it more, want to see more, I don’t know just maybe hear about Lithuanian films more, some more buzz, like, i don’t know, maybe it’s starts to feel like I am missing out on something and I need to start paying attention.”

# Wrap-up