

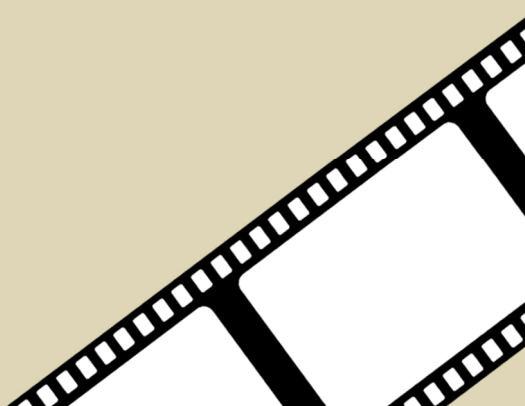
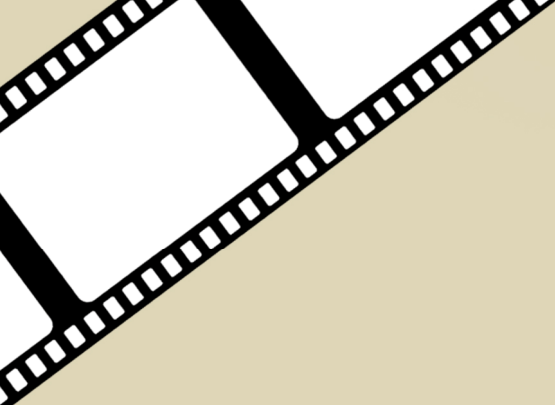
INDEPENDENT FILM MARKETING: MOTIVATIONAL FACTORS FOR ART
HOUSE AUDIENCES IN THE NETHERLANDS

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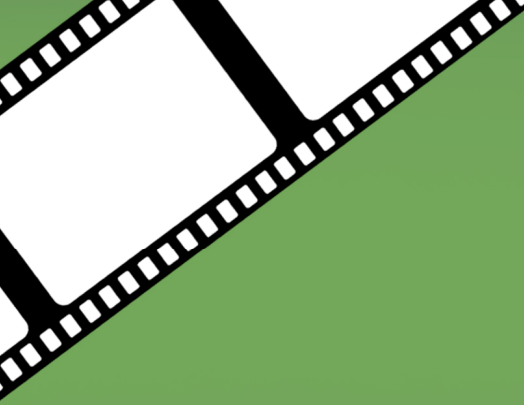
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“Distributing independent films isn’t easy. It’s not
for the light-hearted, the **lazy** or the
uninspired.”

- *Mark Steven Bosko*



MANAGEMENT SUMMARY

The main purpose of this report was to research how to increase art house ticket sales and visits by optimizing current marketing methods used to position independent films in the Netherlands. The perspective of the art film audience was taken during this research and their motivations to visit art houses were explored, as well as their preferred methods to find out about new independent film releases.

Data was gathered through a questionnaire which was distributed among 108 respondents in three art houses situated in three different cities in the Netherlands. This questionnaire was the core of the research and explored topics such as which gratifications the target audience are seeking during art house visits, whether expectations are fulfilled or not, which aspects of the film they consider important and which marketing methods they use in the decision-making process. Results of the questionnaire were analyzed by the use of descriptive statistics and by looking at how demographics influence the answers to certain questions.

More in-depth data was gathered through a small-scale focus group. Participants discussed several aspects of art house visits and what they found important or unimportant. The main reason to organize the focus group was to shed more light on certain findings of the survey. Results from the focus group were analyzed through coding the most frequently mentioned phrases and words.

Major findings from both the questionnaire and the focus group include that the people in the target audience most often seek the gratifications 'Relaxation', 'Social contact' and 'Cultural satisfaction' when watching independent films in art houses. Aspects of film which are most important to the audience are the story and genre, but the art house itself is also extremely important for them. Marketing methods that are most effective for the target audience are: suggestions from friends and family, critic reviews and interviews with the actors or director of the film. Overall, the target audience's passion for independent films is the most important trigger to visit art houses.

In order to increase art house ticket sales and more frequent visits, art houses need to focus on offering a unique experience to the target audience. The process of programming films needs to be done very carefully, taking into account the type of stories and genres the main target audience enjoys the most. The ambiance of the art house can be optimized by adding a café to the art house where people can meet and discuss films. Personnel can add a personal touch by recommending films and getting to know frequent visitors better. Extra activities such as workshops or Q&As with the director of a film will also increase ticket sales and help create a positive ambiance which includes more than simply watching films. Finally, optimizing in-house marketing is important to increase visibility of newly released films: a critic review board, trailers, a film magazine and the art house's website are all important ways to keep the target audience up-to-date.

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CHAPTER 1: INTRODUCTION

This research paper will focus on the marketing of independent films in the Netherlands. It will attempt to establish which marketing methods work best in the Netherlands to increase the amount of filmgoers who enjoy watching an independent film in an art house. The research will be conducted from the perspective of the audience, but will also be made relevant for film distributors and exhibitors.

1.1 Introduction to the Problem

According to the Guide of Dutch Film Distribution 2011, 55% of the Dutch population goes to cinemas occasionally. For people between 16 and 17 years old, this percentage rises to 88% with people in this age category considering visits to the cinema an important leisure activity. In the age category 18-23, the percentage is 83% (Bioscoopmonitor 2010/2011). Despite these high numbers, the majority of Dutch people do not go to cinemas often. Therefore, the challenge the Dutch film industry faces is to stimulate people in all age groups to visit cinemas more frequently. The current yearly average of 1.7 visits per person is low compared to other countries.

Another problem that needs to be addressed by this research is how to attract audiences to see a film in an art house and thus how to make this audience aware that a film exists and is worth seeing in an art house. Attracting audiences can be achieved through marketing and public relations (PR).

Ultimately, this research needs to establish which marketing methods are already successful to convince audiences to see a film in art houses. From that, conclusions can be drawn about which marketing methods are most successful and should be used to attract the largest possible audiences.

1.2 Justification

There has not been a lot of research done on this particular topic, and especially not for the Netherlands. Most research about film marketing focuses on Hollywood cinema and not on independent films or if it does focus on independent films, it has been carried out in different parts of the world, such as Australia, France and the USA. Therefore, doing this research can be of importance to independent distributors and exhibitors (art houses), so that they can optimize their independent film marketing in the Netherlands. Research on independent film marketing from other countries will contribute to this particular research, but ultimately, this research will mostly be applicable to the Netherlands. Given the fact that the Netherlands is already a very small market, any best practices concerning marketing independent films can contribute to the existence and success of distributors and exhibitors.

1.3 Problem Definition

After defining and justifying the problem, the following policy question can be established:

How, by optimizing current marketing methods, can independent films best be marketed, in order to increase art house ticket sales and more frequent visits in the Netherlands?

In order to be able to answer this policy question, a research question has to be formulated:

Which suitable practices can be induced from marketing methods and be applied to marketing independent films in the Netherlands, whilst considering the audiences' most important reasons for selecting a particular film to watch in an art house?

The following sub-questions will help answer the research question, and ultimately the advisory question, necessary to write recommendations and give advice:

- *Which marketing methods are generally used in Dutch independent film marketing?*
- *Which motivational factors do the target audience consider important for going to an art house and watching an independent film in the Netherlands?*
- *Which marketing methods would be more suitable in convincing people in the Netherlands to actually go see an independent film in an art house?*

1.4 Operationalization

In order to make this research feasible and attainable, boundaries have to be set by means of definitions.

1.4.1 Marketing Methods

In this research, marketing methods are considered ways in which distributors and exhibitors make the target audience aware of the existence of a new film. Marketing categories include, but are not limited to: print advertising, trailers, creating buzz around a film, stimulating word-of-mouth advertising, press junkets, premieres, submission to film festivals, point-of-sale marketing and free publicity such as reviews.

1.4.2 Independent Films

Ensign and Knapton's *The complete dictionary of television and film* (1985) defines an art film as "an avant-garde or experimental film that uses bizarre or new techniques of production, plot or performance" or "an informational film about or revolving around one of the major art forms." Furthermore, Irving (1995) defines an art film as "a film made by an independent filmmaker, often on a modest production budget and without stars, and distributed as a genre film".

In this research, the terms “art films” and “independent films” are used interchangeably and both follow the above-mentioned definition. Independent films are considered films *not* made in Hollywood studios or under the influence of Hollywood executives, i.e. mainstream films. Independent films are considered artistic films made on a small budget. In this definition, independent films are not limited to films from a specific country.

1.4.3 Independent Film Audiences

In this research, independent film audiences are considered to be people who visit art houses on a regular basis: at least four times a year. Also, these audiences prefer to visit an art house over a multiplex cinema. The demographics of the target audience will be discussed further in Chapters 3 and 4.

1.4.4 Art Houses

In this research, art houses are considered small cinemas where independent films are shown and where the programming does not include Hollywood cinema. Art houses included in this research will be well-established art houses from the two largest cities in the Netherlands, namely Rialto (Amsterdam) and LantarenVenster (Rotterdam), as well as the Louis Hartlooper Complex in Utrecht. A further explanation will be given in Chapter 2 as to why these three art houses were chosen.

1.5 Restrictions

This research paper focuses on independent film marketing, and therefore similar products are automatically discarded in this research, such as Hollywood productions. The reason why this research focuses on independent films is because independent films still struggle to attract audiences more than Hollywood cinema and blockbusters do. The funding for the marketing of independent films is lower and both distributors and exhibitors need to be creative with their marketing efforts. Recommendations for the most suitable practices for marketing independent films, in a way that is attractive for those audiences, can therefore be extremely helpful.

Furthermore, by limiting the research conducted to only three art houses, in three of the largest cities in the Netherlands in terms of population, the results cannot be generalized to smaller cities/villages or in different regions with different norms, values and beliefs. This research will be particularly helpful for art houses and to a smaller extent distributors when distributing independent films in cities similar in size to the researched cities (Amsterdam, Rotterdam and Utrecht). For much smaller cities or even villages, a different marketing approach might be necessary.

1.6 Purpose and Rationale

This research will hopefully help create a better understanding of what drives audiences to go see an independent film in an art house, ultimately with the goal of increasing ticket sales. By combining theoretical models and findings from similar research carried out by other researchers, the

questionnaire was set up and distributed to a sample of the target audience. The results from this questionnaire led to the recommendations and advice which will hopefully help distributors and especially exhibitors optimize their marketing efforts for independent films.

1.7 Structure

This research paper starts with an introduction where the problem definition, justification and restrictions are discussed. Following the introduction, the methodology and research design is presented, which explains how the research was carried out. From this methodology, the theoretical framework on which the research was based is presented. What follows after the theoretical framework are the research results from the questionnaire and focus group, discussion and conclusion, and finally recommendations. In the appendices, the actual research results from the questionnaire in the forms of tables and graphs will be presented, as well as the questionnaire, transcript of the focus group and answers to open questions from the questionnaire. Finally, a management summary will precede the introduction for those who do not have enough time to read the entire research paper.

1.8 Current Situation in the Netherlands

The burden of film marketing lies with distributors in the Netherlands. Exhibitors do not have much influence over marketing of the films they are exhibiting. Also, exhibitors rent films from distributors and after reviewing the weekend's box-office results on Monday, the exhibitors decide which films will be cut from the theater to make place for new releases.

The major independent exhibitors in the Netherlands are: ABC Theatrical Distribution/Cinemien, Cinéart, Lumière, BFD Films, Moonlight Films and Wild Bunch Benelux. These distributors are members of the Dutch Association of Film Distributors (NVF). The NVF looks after the interests of the member film distributors in the Netherlands. The NVF also consults the Dutch Association of Cinema Exhibitors (NVB), the government and other associations within the entertainment industry (filmdistributeurs.nl).

This research mainly focuses on finding ways to increase the marketing influence of exhibitors, rather than distributors, over new independent film releases. It aims to find suitable practices for exhibitors to exert brand management and create brand loyalty among art house visitors. The audience's point of view is still central in this research, but apart from that the art house's point of view is also important.

CHAPTER 2: METHODOLOGY

In order to arrive at answers to the sub-questions, research question and advisory question, different stages of research needed to be completed. The research design was determined by the specific needs of the research in order to write helpful recommendations, which are based on theories, literature reviews and facts obtained in the research outcomes.

2.1 Preliminary Research

Preliminary research consisted of desk research in Hogeschool Utrecht academic libraries, on the web and on the deep web. The main focus was to find books and articles explaining the current situation of (independent) film marketing, specifically in the Netherlands. This pre-research helped formulate the questions that needed to be asked in order to form solid recommendations for independent film marketing in the Netherlands.

2.2 Theoretical Framework

The research was based on existing theories and information found in publications related to independent film marketing. Existing theories were selected based on relevance to the topic at hand, whereas publications were selected according to both relevance and reliability of the source. The combination of theories and relevant publications led to a theoretical framework which was then applied in the actual research phase. The framework will be presented in the next chapter.

2.3 Research

The main research consisted of a literature search, a survey and a focus group. Literature research and the survey are part of explorative research, trying to find new information and insights into the problem and current situation. Apart from it being explorative research, it is also evaluative, since these methods help evaluate and analyze existing theories and previous research done on the topic. This research was designed in order to underline certain aspects which have previously been marked as important, and to detect possible changes in consumer behavior over the years. The focus group was held since the results from the questionnaire yielded certain uncertainties and hypotheses that needed to be verified.

2.3.1 Literature Research

Literature research was used to answer the sub-questions about the marketing methods which are currently used and can be optimized to increase art house ticket sales in the Netherlands. Literature research was carried out as qualitative research, analyzing information related to the questions mentioned before. Independent film distributors were also contacted in this phase to shed some light on their practices when it comes to independent film marketing.

2.3.2 Questionnaire

The primary research method for the main research was quantitative: a survey conducted by distributing a questionnaire to the target audience. This questionnaire included questions formulated with the help of the theoretical framework and literature review, with the purpose of providing insights and answers to the sub-questions about which motivational factors the target audience finds important when watching independent films. The questionnaire also included questions about which marketing methods are most effective in convincing the target audience to see an independent film in an art house. A sample size of approximately 100 respondents was the aim and, in the end, 108 respondents filled out the questionnaire.

The sample (from the target audience) was found at three art houses in the Netherlands (Rialto, LantarenVenster and Louis Hartlooper Complex), where direct access to the target audience could be provided. The sampling method that was used was accidental sampling within pre-selected art houses. It was not possible to select participants randomly, since not all people in the target audience would be at the art houses when the questionnaire was handed out. However, the art houses that were pre-selected (as mentioned in the Introduction) are representative cases of Dutch art houses.

Rialto was established as an art house in 1982, but before then, Rialto was a well-known Amsterdam neighborhood cinema founded in 1921. Rialto's program focuses on European and non-western artistic film productions. Furthermore, the art house hosts several special programs, such as Rialto Podium, Rialto Laat and Rialto Wereld. During these programs, films are accompanied by an introduction, interview and/or after party. Rialto is also initiator and organizer of the annual summer festival World Cinema Amsterdam (rialtofilm.nl).

LantarenVenster was established in 1949 as a theater for film, dance, theater and music in Rotterdam. Nowadays, the main focus is on film and (jazz) music. The art house is the perfect place to watch current auteur films and world cinema. LantarenVenster's program focuses on non-western and mainly European quality films; films which are generally not available in multiplex cinemas. LantarenVenster is also host to the Rotterdam International Film Festival and several local film clubs. Moreover, LantarenVenster is part of the Europa Cinemas Network, supporting European film (lantarenvenster.nl).

Louis Hartlooper Complex (LHC) opened its doors in 2004 in Utrecht. It was named after Louis Hartlooper, a famous actor from Utrecht (1864-1922). Magazine "Vrij Nederland" called LHC the best art house in the Netherlands, pursuing many cultural goals. Nowadays, LHC is a well-known film and culture center throughout the Netherlands, which offers special activities and focuses on showing numerous auteur and independent films (louishartloopercomplex.nl).

Rialto and LantarenVenster were chosen because they are well-established art houses in the two largest cities in the Netherlands (Amsterdam and Rotterdam respectively), whereas Louis Hartlooper Complex in Utrecht is a nationally well-known art house. The chance of a higher response rate was greater at these particular art houses, since these art houses already have a loyal customer base. Furthermore, the three art houses have different target audiences; LantarenVenster mainly attracts an older crowd, whereas LHC attracts more students. The variety in the demographics of the target audiences helps to generalize the findings to the Dutch population of art house audiences. The most important results from the questionnaire can be found in Chapter 4.

2.3.3 Focus Group

A small focus group was set up in the last research phase, since some results from the questionnaire were different than expected. It was important to either verify those results as being correct, which would show a change in consumer behavior over the last few years and a difference between the Netherlands and other countries, or disprove these results. According to Gilbert (2008), in the final stage of research, focus groups can be useful for gaining feedback on research findings obtained through other methods. In combination with literature research and the questionnaire, the focus group was carried out for this reason.

The focus group was carried out with six participants, who represented the main target audience, over a period of one hour. Four respondents were part of the 25-35 age group and two respondents were part of the 55-64 age group. Three females and three males participated. The type of moderation used for this focus group was medium-level moderation: the moderator performs a guiding role in the discussion, ready to interject, ask questions and probe for further information when necessary (Gilbert, 2008). The most important data resulting from this focus group can be found in Chapter 5.

2.4 Analysis

Results found in the first two stages of the research led to the next phase; preliminary research led to the theoretical framework, and the theoretical framework led to the actual research design. Results from the main research phase, literature research, the survey and the focus group, were analyzed based on the sub-questions and provided an answer to each question. The findings were also analyzed against the backdrop of the theories used in the theoretical framework, as well as the findings from the literature review. Similarities, differences and gaps between previous research and findings from this research were compared and noted. From this, conclusions and recommendations were drawn.

2.5 Conclusion

Ultimately, the conclusions which can be drawn from the questionnaire and focus group results are most important, together with possible recommendations, or advice, for interested parties. Answers to the research question, as well as the advisory question will help solve the problem mentioned in the introduction and offer solutions on how to improve the situation; i.e. how to increase ticket sales and more frequent visits to art houses. Advice for better and more effective marketing for independent films from the audience's point-of-view will be given in the recommendations. Lastly, suggestions for further research will be provided as well.

CHAPTER 3: THEORETICAL FRAMEWORK

In this chapter, the theoretical framework on which the research will be based is presented and explained. The theoretical framework consists of findings from other researchers who did similar research on (independent) film marketing, as well as theoretical models which help find a solution how to increase art house ticket sales. Since not much research has been done in the Netherlands on independent film marketing, the theoretical framework will be based on international sources which can then be applied to the Netherlands.

3.1 Uses and Gratifications Theory

Some research about film marketing has implemented the uses and gratifications theory to explain film-going behavior. Tu (2008) applied this theory as theoretical background to research foreign language film viewing behavior, whereas Austin (1986) utilized the uses and gratifications theory to research motivations for film attendance. In this research, the uses and gratifications theory can be applied to answer the following sub-question:

- *Which motivational factors do the target audience consider important for going to an art house and watching an independent film in the Netherlands?*

Katz, Blumler and Gurevitch were first to formulate and expand the concept of the uses and gratifications approach. Katz et al. (1974) point out that studies have shown that audience gratifications can be derived from at least three distinct sources: media content, exposure to the media, and the social context that typifies the situation of exposure to different media. According to McQuail (2005), the central question posed in the uses and gratifications theory is: *why* do people use media, and what do they use them for? The theory is based on functionalist sociology, which viewed the media as serving the various needs of society – e.g. for cohesion, cultural continuity, social control and a large circulation of public information of all kinds (Wright, 1974). The theory also assumes that we all have differing primary, secondary, and even tertiary needs for various types of information in our complex and sometimes confusing world. In order to make sense of our lives, to help us make decisions about the various circumstances we meet in a 24/7, networked, potentially dangerous world of advocacy and propaganda, or just to learn and avoid boredom, it has become essential for us to use various media at different times and in different situations to get highly critical as well as inconsequential information (Blumler, 1979; Rubin, 2002; cited in Larson, 2007). McQuail (2005) also offers various media gratifications sought or obtained¹:

¹ Note: The various gratifications sought or obtained mentioned here are those relevant to this particular research. Other gratifications sought or obtained mentioned by McQuail (2005) are: Guidance and advice, Security, and Sexual arousal.

- Information and education
- Diversion and relaxation
- Social contact
- Value reinforcement
- Cultural satisfaction
- Emotional release
- Identity formation and confirmation
- Lifestyle expression
- Filling time

Although the uses and gratifications theory has mostly been applied to radio, newspapers (Lazarsfeld and Stanton, 1944; 1949) new electronic media (Perse, 1990) and telephone (Dimmick and Rothenbuhler, 1984) in the past, applying the uses and gratifications theory to films is certainly useful to help gain an understanding about the art film audience's motivations to see a particular film. Especially McQuail's (2005) 'media gratifications sought or obtained' were used as the core of the research design for this research. The uses and gratifications theory is one of the few widely used theoretical approaches that focuses on the user side of the communication process (Smit, 1999).

3.2 Social Identity Theory

According to Stokes and Maltby (2008), viewers use films, and their own reactions to them, as opportunities to display their cultural competence, and as forms of cultural capital. Their distinction between types of films also functions to discriminate between groups of viewers, i.e. the target audience makes distinctions between people who watch low and high-brow films. This is certainly a phenomenon occurring with art film audiences, based on the audiences' profile. It is also consistent with the uses and gratifications theory, specifically the gratifications sought or obtained: 'Cultural satisfaction', 'Lifestyle expression' and 'Identity formation and confirmation'.

Taking into account the point Stokes and Maltby (2008) made from a sociological point of view, it is also relevant to refer to sociologist Pierre Bourdieu (1984) who further argues that taste classifies the classifier. Social subjects, classified by their classifications, distinguish themselves by the distinctions they make; between the beautiful and the ugly, the distinguished and the vulgar. Bourdieu (1990) goes on to say that film as an expressive form has the potential to become recognized as art, occupying the sphere of the legitimizable (cited in Hill, 2004). Therefore, it is very likely that art house audiences see independent films as part of their identity, more so than regular film audiences do.

Bourdieu (1984) also discusses how the field of film is itself differentiated and subject to internal cultural hierarchies or oppositions. Thus, there is a difference between a taste for works that require a large cultural investment and preferring the most spectacular feature films, overtly designed to entertain (cited in Hill, 2004). Furthermore, in his theory of consumer taste formation, Bourdieu (1984)

rejects the traditional notion that "tastes" (i.e. consumer preferences) are the result of innate, individualistic choices of the human intellect. He argues that this "Kantian aesthetic" fails to recognize that tastes are socially conditioned and that the objects of consumer choice reflect a symbolic hierarchy that is determined and maintained by the socially dominant in order to enforce their distance or distinction from other classes of society (cited in Allen & Anderson, 1994). This means, in essence, that the art film audience shares some common social class characteristics. In conclusion, the uses and gratifications theory combined with the social identity theory is a great tool to determine the target audience's profile; who are they, why do they value independent films and what are their needs and expectations?

3.3 Expectancy-Value Theory

Closely related to the uses and gratifications theory is the expectancy-value theory. This theory proposes that motivation and effort are the combined result of people's expectations of success and the value they attach to that success (Atkinson, 1958; McClelland, Atkinson, Clark & Lowell, 1953; cited in Vialle, Lysaght & Verenikina, 2005). Smit (1999) links the expectancy-value theory to the uses and gratifications theory by stating that the linkage is made by the assumption that media use can be explained by the opinions people have regarding characteristics of that medium or medium content and the expectation that use of the medium will have an effect ('beliefs'). These beliefs are evaluated in terms of positive or negative value judgments ('evaluations') and can result in motives for using the medium ('gratifications sought'). Effects of media use – 'gratifications obtained' – are based on media content as well as the use itself or the social situation.

Palmgreen and Rayburn (1985) proposed a model of the expectancy-value theory, based on the principle that attitudes (towards media) are an outcome of empirically located beliefs and also of values (and personal preferences). The elements in the model are formally related as follows:

$$GS_i = b_i e_i$$

where GS_i is the gratification sought from some media object X (medium, program or content type, in this case film); b_i is the belief (subjective probability) that X possesses some attribute or that a behavior related to X will have a particular outcome; and e_i is the affective evaluation of the particular attribute or outcome (McQuail, 2005). This model is visualized in the following figure:

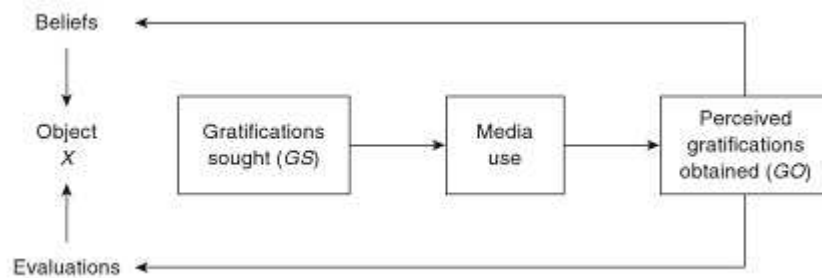


Figure 1. An expectancy-value model of media gratifications sought and obtained (Palmgreen and Rayburn, 1985; cited in McQuail, 2005)

In the case of independent film, the possible gratifications sought are linked to the uses and gratifications theory. The expectation is that the target audience is most likely to seek gratifications such as 'Cultural satisfaction', 'Lifestyle expression', and 'Identity formation and confirmation'. To a lesser extent, the target audience might be seeking gratifications such as 'Information and education', and 'Diversion and relaxation'. To have a clear idea whether the expectation people have when going to see an independent film at an art house is met by the actual value they get from the experience, research needs to be done to see for how many people this is the case and for how many people the perceived gratifications obtained differ from their expectations. In the latter case, the target audience should also explain why the gratifications obtained are different from the gratifications sought and this, in turn, can lead to establishing which marketing methods need to be optimized in order to increase, or at least maintain, ticket sales for independent films at art houses.

3.4 Motivational Factors for Independent Film Audiences

To understand why motivations of the independent film audience are important to consider in film marketing, Eliashberg and Sawhney (1994) explain that the motion picture industry is an "experiential product" market, characterized by product-quality-information asymmetry between firms and consumers. Before viewing a new movie, consumers have difficulty evaluating its quality. Thus, there is impetus for firms to provide quality signals (e.g., star power, advertising expenditures, screening width, which are considered motives for the audience) and for consumers to look for them, as well as for signals from third-party sources (e.g., media publicity, word of mouth, critic reviews, which can be considered marketing methods) in order to form quality perceptions and movie choice behavior (Basuroy, Desai & Talukdar, 2006; Neelingham & Jain, 1999; cited in Wang, Zhang, Li & Zhu, 2010).

It is important to note that for the art film audience, films are more than entertainment; they are part of a cultural lifestyle, a very important motivator for art film audiences to keep investing time and money in independent films. Most art film audiences are extremely loyal to independent films—they attend films very frequently and even consider film-going as an important long-term activity in their life. From a marketer's perspective, this long-term orientation reduces marketing expenses because the audiences will respond quickly to the promotion of a product with which they already have a relationship. Furthermore, the consistency of this market may correspond with the ability to

standardize marketing strategies that do not have to be redesigned to suit short-term fluctuation of the market demand (Chuu, Chang and Zaichkowsky, 2009). Also, according to Chuu et al. (2009), art film audiences go to the movies because they like films, not because they use films for other purposes such as social gatherings. In addition, Vahemetsa (1970) adds that films deliver more benefits than just entertainment for this audience.

When looking further at the target audience's demographics, it can be said that they tend to be well-educated, include more men than women, and people are more likely to be single (Smythe, Lusk & Lewis, 1953; Adler, 1959). However, Austin (1984) proposed that there is no difference in gender. Chuu et al. (2009) and Adler (1959) also present hobbies and interests for the art house audience. They are more likely than commercial film audiences to attend classical music concerts, operas, plays, lectures, and the ballet. They are more likely to listen to radio stations that focus on broadcasting classical music than commercial audiences. The audience has a greater interest in public affairs than mass audiences (cited in Chuu et al., 2009). Lastly, art film audiences are more print oriented in comparison to the commercial film audiences, who are more television oriented (Faber, O'Guinn & Hardy, 1988; cited in Chuu et al., 2009), something that is important when it comes to optimizing marketing methods and choosing the right media to market independent films.

Finally, sources of motivation are also important in convincing people a film is worth watching. According to Giyahi (2012), relatives, friends, critics and articles of newspapers and magazines are the most important motivators to see a film. Art film audiences also care more about the producer or director than the actors; furthermore they are much less dependent on advertising in nearly all media for movie information than the commercial film audiences are (Smythe et al., 1953; Adler, 1959; Faber et al., 1988; cited in Chuu et al., 2009). Giyahi (2012) states that TV programs and Internet sites or message boards are the least important sources of information.

3.5 Effective Film Marketing Methods

Establishing which film marketing methods are most effective and/or preferred by the target audience is also an important step, as well as establishing which film marketing methods are least effective.

This part of the theoretical framework provides answers, in part, to two sub-questions, namely:

- *Which marketing methods would be more suitable in convincing people in the Netherlands to actually go see an independent film in an art house?*
- *Which marketing methods are generally used in Dutch independent film marketing?*

A research by Giyahi (2012) on movie-going behavior in Iran claims that firstly, TV advertising or seeking publicity in amusement programs on TV, and secondly, word of mouth advertising and social networks (i.e. resources, relationships, and a credible identity as proposed by the film's value) are the most effective advertisements for films. Urban and environmental advertisements are in third place. Advertising via Internet sites, advertising before starting films at the cinema halls and advertising in

newspapers and magazines are the least effective advertisements for films. TV programs and Internet sites or message boards are the least important advertising strategies, including social media.

Apart from the above-mentioned marketing methods, other methods found in literature also need to be addressed. Handel (1950) stated that critics and their reviews are particularly important in the entertainment industry. Smythe et al. (1953) and Austin (1984) stress that when choosing movies, art film audiences tend to be influenced by critic reviews more than personal recommendations, while audiences who attend art films less regularly are less influenced by critic reviews (cited in Chuu et al., 2009). Critic reviews fall in the category of free publicity and even though critic reviews are uncorrelated with early box office results, they do tend to correlate with the total cumulative box office for motion pictures as well as the staying power, or “legs,” of the motion picture (Eliashberg & Shugan, 1997). Basuroy, Chatterjee and Ravid (2003) further claim that critics have a dual perspective, i.e. they are influencers and predictors. At the simplest level, this suggests that any marketing campaign for a film should carefully integrate critic reviews, particularly in the early weeks. However, negative reviews hurt revenue more than positive reviews help revenue in the early weeks of a film’s release.

To gain a better understanding of the current marketing practices of Dutch independent film distributors, email contact was sought with different distributors in the Netherlands.

According to a Marketing & Publicity representative from Benelux Film Distributors (BFD Film), the marketing methods that this Dutch art house film distribution company uses include, but are not limited to:

- Free publicity (television and radio interviews, interviews in newspapers and magazines, critic reviews)
- Press kits (distributing press releases, introducing the film’s cast to the press, press days, set visits and press screenings)
- Festive premieres with Dutch VIPs
- Targeted paid marketing campaigns, especially focusing on TV, print, Internet and outdoor
- Social Media such as Facebook, Twitter, Hyves and more recently Snipper
- Joint promotion campaigns in collaboration with the appropriate partners, for example in newspapers, on Internet sites, events and in stores to appeal to the target audience directly and increase the visibility of the campaign to a maximum
- Pre-premieres for contest winners (joint promotions), also including Ladies Nights.
- Exclusives and primetime airing of trailers in TV shows with high ratings (De Wereld Draait Door, RTL Boulevard) and posters (website Dutch Film Festival)

A PR & Marketing representative of Amstel Film shared that their marketing efforts depend on the budget per film and that they mostly spend this on online marketing, print and/or outdoor advertisements. Marketing tactics also depend on the target audience of the film and which different media this audience uses. Posters and postcards are printed and distributed among art houses that

show the film. Films are also shown at a film fair, which is a fair only for programmers of art houses. Furthermore, Amstel Film organizes press screenings for critic reviews. From the remaining budget after these marketing costs, print advertisements are bought (in magazines such as Preview, Filmkrant, Filmagenda and specific media for the target audience). Online and/or outdoor advertisements are also purchased, such as Facebook ads targeted on the specific audience. Since the budgets per film are very low, Amstel Film always tries to use as much free publicity as possible, such as contests, pre-premieres and barbers with media that fit the film. The representative claims that low budgets significantly influence Amstel Film's marketing possibilities, especially when competing with larger independent distributors. She also admits that in the case of art house audiences marketing is not very effective due to critic reviews, which are much more influential and cannot be influenced by distributors.

CHAPTER 4: RESULTS - QUESTIONNAIRE

For the major part of the research, questionnaires were distributed among the target audience. The complete questionnaire can be found in Appendix 1. In total, 108 people filled out the questionnaire at the three art houses mentioned in Chapter 2. In this chapter, the most important results from this data will be presented, whilst referring back to the theoretical framework proposed in Chapter 3. Tables and graphs of the overall outcomes of the questionnaire can be found in Appendix 2.1, while tables of the relations between questions and demographics can be found in Appendix 2.2. Table 1 in this chapter gives an overview of the most notable demographics and which gratifications are most important to those groups. Table 2 gives an overview of the most notable demographics and which marketing methods are most popular among those demographics, and finally Table 3 gives an overview of the most notable demographics and which other aspects are most important to these groups.

4.1 Gratifications Sought

After applying the uses and gratifications theory to the target audience in the Netherlands, some interesting results were found. In this section, the different gratifications examined in the questionnaire will be discussed individually in sub paragraphs. For this question, categories the respondents could choose from were: 'never', 'sometimes', 'neutral', 'often' and 'always'.

4.1.1 Education

With 40.7%, "Education" is a gratification only sometimes sought by the target audience; 11.1% of respondents never seek the gratification education. Interestingly enough, the majority of the age group 55-64 (30%) claim they often seek this gratification. Another 30% of people who completed VWO (Preparatory Scholarly Education, secondary education) say they often want to learn something from an independent film.

4.1.2 Relaxation

Most respondents often seek the gratification "Relaxation" (63.9%), with 18.5% always visiting art houses to obtain this gratification. For people whose highest completed level of education was MBO (Middle-Level Applied Education, tertiary education), an overwhelming majority of 81.8% said they often want to relax when watching a film at an art house. Of those who live in student housing, 80% consider relaxation an important gratification.

4.1.3 Diversion and Escape

Another often-sought gratification is "Diversion and escape" (38.9%). 13.9% never seek this gratification. However, for the majority of people 65 and over (38.9%) and the retired population (33.3%) this gratification is never a consideration.

4.1.4 Avoidance

The least-sought gratification is "Avoidance" with 72.2% of the respondents stating they never go to an art house to avoid other situations. 15.7% say they sometimes go watch a film to avoid another task. Of the 30 people who work part-time, a significant 90% say they never seek avoidance; 80% of retired people do not either. People who have children are very clear about this gratification: 86% never seek avoidance, whereas people without children have a much lower tendency to never seek this gratification: 56.9%.

4.1.5 Social Contact

"Social contact" is an often-sought gratification (50.9%), especially for people in the age groups 18-24 (57.1%) and 25-34 (65.2%), students (71.4%), as well as people in the income class of €0 - €1499 (60.6%). People who visit multiplex cinemas more than art houses often seek social contact (73.3%), considerably more than people who visit art houses more (49.1%).

4.1.6 Value Reinforcement

The gratification "Value reinforcement" is sometimes sought by 24 respondents and often sought by 29 respondents; 20 respondents say they never seek value reinforcement. In this case, the respondents are quite divided about the importance of gratifying value reinforcement. However, 66.7% of people between 35 and 44 years old often seek value reinforcement by visiting art houses. Also, the majority of people who have finished MBO (45.5%) often want to reinforce their values, as well as respondents who usually go see a film by themselves (42.9%).

4.1.7 Cultural Satisfaction

40.7% of people often seek to gratify "Cultural satisfaction", particularly participants who are 65 and over (61.1%) and those who are retired (60%). 25% only sometimes seek this gratification. For people who usually go to an art house alone, cultural satisfaction is only sometimes important (57.1%).

4.1.8 Emotional Release

The majority claim they never or only sometimes seek this gratification (54.6%). 18.5% often seek emotional release while watching a film in an art house. However, the majority of people with a high income of €3000+ do often seek emotional release (33.3%), as opposed to people with an income between €1499 and €2999 who never seek this gratification (also 33.3%). Higher-educated respondents (WO, or University) have a strong tendency to never seek emotional release (43.9%). Respondents who visit multiplex cinemas as often as art houses answered that they never seek emotional release (46.7%).

4.1.9 Identity Formation and Confirmation

As was proposed in the theoretical framework, important gratifications for the target audience were believed to be "Identity formation and confirmation" and "Lifestyle expression". However, the results show that 46.3% of the respondents never consider "Identity formation and confirmation" a

gratification sought and only 14.8% often do. Nonetheless, a slight majority of students (42.9%) claim they often want to form and confirm their identity, even though 38.1% of students say they never want to do this. This same division can be noted when looking at the age group 18-24: 42.9% never seek this gratification, yet another 42.9% in fact often seek this gratification.

4.1.10 Lifestyle Expression

For “Lifestyle expression”, a majority of 45.4% state that this is never a gratification sought. Only 13% claim they often seek this gratification. However, when looking at the age group 65 and older, 27.8% often or always seek this gratification. 44% of unemployed respondents also say they often want to obtain this gratification, similar to 36.4% of respondents who have completed MBO.

4.1.11 Filling Time

“Filling time” is not an often-sought gratification. 65.7% of respondents never go to an art house to fill time. In all categories, respondents are unanimous in their tendency to never go to an art house to simply fill time. Therefore, it can be said that this gratification, out of all gratifications mentioned in this research, is the least important to the target audience.

Most Notable Demographics	Most Important Gratification(s)
Age group 18-24	Social contact, Identity formation and confirmation
Age group 25-34	Social Contact
Age group 35-44	Value reinforcement
Age group 55-64	Education
Age group 65 and over	Cultural satisfaction, Lifestyle expression
Completed MBO	Relaxation, Value reinforcement, Lifestyle expression
Completed WO	Education
People who live in student housing	Relaxation
People who usually see a film alone	Value reinforcement
Retired people	Cultural satisfaction
Students	Social contact, Identity formation and confirmation
Unemployed people	Lifestyle expression
Income of €0 - €1499	Social contact
Income of €3000	Emotional Release

Table 1. Overview of the most notable demographics and which gratifications are most important to these groups

Lastly, 36.1% named other gratifications which they seek when watching a film in an art house. Five respondents mentioned getting inspired by watching independent films and to evolve creatively from them. Another five respondents said that the experience itself of watching a film was a gratification they seek by going on a journey, experiencing a creative evolution and enjoying artistic performances. Other gratifications which were mentioned more than once are: understanding the times we live in,

being away from home, curiosity about the unknown, entertainment, enrichment, expanding one's horizons, and gaining new experiences, lessons and visions. A full list of other gratifications mentioned by the respondents is presented in Appendix 2.3.

4.2 The Gap Between Expectations and Gratifications Obtained

By using the expectancy-value theory, information was gathered about the gap between gratifications sought and gratifications obtained, if there are any, by the respondents. If respondents did not always obtain the gratifications sought after watching a film in an art house, they had the opportunity to explain why this was the case. Of all respondents, 66.7% claimed they often obtain the gratification they were seeking, while 11.1% said they sometimes got what they expected and only 5.6% stated they always obtained their perceived gratifications.

Almost half of all respondents (49.1%) gave an explanation why the perceived gratifications obtained differed from the gratifications sought. The most common answers fall into two categories: the film does not live up to the expectation, or the respondent was misinformed; mostly by trailers and critic reviews. Of the 53 respondents who gave a reason for the gap between expectations and gratifications obtained, the majority (58.5%) claims that in that case the film was disappointing – it was too boring, too long or too complicated, among other things. Being misinformed by trailers or critic reviews happens to 26.4% of the respondents who gave an explanation. Other reasons include not being in the right mood, matter of interest, getting distracted by the director's choices. A full list of answers can be found in Appendix 2.4.

4.3 Most Popular Marketing Methods

As with the different gratifications, the results for the different marketing methods will be presented individually in sub-paragraphs in this paragraph. For this question, categories respondents could choose from were: not important, somewhat important, neutral, important and very important.

4.3.1 Suggestions From Friends and Family

When looking at the different marketing methods people can use to get informed about films and which they use to make their choices, suggestions from friends and family, i.e. word of mouth, tops the list with 53.7% of all respondents claiming it is an important tool for them, and 22.2% who say it is in fact very important. Suggestions from friends and family are especially important for respondents between 18 and 24 years old (63.3%) and for people who work full-time (66.7%). For people without children, this method is more important (62.7%) than for people with children (45.6%).

4.3.2 Film Forums and Databases

Respondents are divided about the importance of using film forums and databases. This method is important for 33.3% of respondents, yet 26.9% say this method is not important while choosing which films to watch. For people between 25 and 34, film forums and databases are important (47.8%), yet

for people between 55 and 64, this tool is not important (40%). People who usually go to art houses with family or kids also tend not to find this method important when selecting a film (47.6%).

4.3.3 Critic Reviews

Critic reviews are indeed an important indicator to determine if a film is worth watching, with 72.9% of people finding it important or very important. Critic reviews are especially important to people who usually go to an art house alone (important and very important categories combined: 85.8%) and to people who go to art houses more often than to multiplex cinemas (61.4%), as well as retired respondents (73.3%). People who have finished MBO consider critic reviews very important (54.5%).

4.3.4 Trailers and TV Teasers

In regards to the importance of trailers and TV teasers, respondents are divided. 27.8% think this method gives them a good idea whether or not they want to watch the film, although 24.1% think trailers and TV teasers are not important and may mislead them. There is a significant difference between people with and without children. The majority of people who have children do not find trailers important (31.6%), whereas the majority of people who do not have children find trailers important (43.1%). When looking at age divisions, respondents between 18 and 24 do find trailers and TV teasers quite important (64.3%); 40% of people aged 55 to 64, however, say this method is not important to them.

4.3.5 Posters

Of all respondents, 64.8% say they find posters unimportant or only somewhat important in their decision-making process. As many as 65% of all respondents who go to an art house thrice a month or more disregard posters as being an important factor in their decision, as well as 71.4% of people who usually go to an art house alone. 60% of retired respondents also do not find posters important when selecting a film.

4.3.6 Online Advertisements

Direct online marketing is another form of advertisement not very popular among respondents. Online advertisements are not important to 66.7% of the target audience. Among people who visit art houses thrice or more per month, a significant number do not consider online advertisements important (90%). From respondents who usually go to art houses alone, 85.7% claim to never pay attention to online ads.

4.3.7 Billboards

Billboards seem to be a waste of time and money with this audience; 76.9% say they do not pay any or only a little attention to this advertising method. As with posters and online advertisements, people who usually go to art houses alone are not interested in using billboards as a reference (71.4%). When looking at gender, women are a bit more adamant about not paying attention to billboards

(66.7%) than men (48.5%). 68.3% of people who have graduated from WO also say they are not influenced by billboards, similar to 73.3% of retired respondents.

4.3.8 Interviews with Actors or Director

Similarly to critic reviews, the free publicity gained from interviews with actors or the director of the film in newspapers, magazines or talk shows is also important to respondents; 38.9% of all respondents find this information source to be important and very important for 13.9% of the respondents. For 47% of males, this marketing method is important, however, females are much more divided about the importance of this method. The majority (26.2%) find it important, but 23.8% claim they do not find it important. In the age groups 55-64 and 65+, people appreciate this tool the most: 43.3% and 61.1% respectively think critic reviews are important.

4.3.9 The Film's Social Media Pages

The film's social media pages are not important or only somewhat important to respondents (70.4%). Oddly enough, the film's social media pages are even not important for people in the age groups 18-24 (64.3%) and 25-34 (60.9%), age groups that are presumably most active on social media networks. Also, people who are higher educated (WO) are not interested in this method (63.4%), as well as students (71.4%). People with no children are less interested in the film's social media pages (60.8%) than people with children (43.9%).

4.3.10 The Film's Website

The film's website is also not considered overly important to the target audience (50%). Although 43.9% of people who visit art houses more often than multiplex cinemas say they do not find the film's website important, 21.1% of this category say they do. As many as 85.7% of people who usually go to an art house by themselves claim they do not use the film's website to get informed. Similar to the film's social media pages, younger audiences interestingly enough do not think the film's website is important in making a decision (57.1% for 18-24 year olds and 60.9% for 25-34 year olds).

4.3.11 Buzz From Abroad

Buzz from abroad is not something marketers in the Netherlands can build on in their campaigns: only 10.2% indicate this marketing method as being important, while 60.2% say it is not important at all. Of those who only visit art houses, 71.4% say buzz from abroad is not something they pay attention to. In the age group 18-24, 28.6% is not interested in buzz from abroad, while the same percentage is actually interested in this. In the older age categories, buzz from abroad is the least important (70% for 55-64 and 83.3% for 65 years and older).

4.3.12 Award Shows

The majority (59.3%) claim that award shows (such as the Academy Awards or BAFTAs) are not important or only somewhat important in the decision-making process to select a film. Interesting to note is that for the majority of people who visit multiplex cinemas more often than art houses, award

shows are important (40%), while people who visit art houses more often have a tendency to not find this aspect important (43.9%). On the other hand, in the age group 18-24, the majority (28.6%) agree that award shows are indeed important. This is also the case for people who finished HBO (Higher Professional Education or College) (38.1%).

4.3.13 Film Festivals

The film's appearance in film festivals is (very) important for 42.6% of the people who filled in the questionnaire. Especially for people who visit an art house once or twice a month, film festivals are an important indicator of good films (48.9%), similar to people who usually go see an independent film with their family and/or kids (42.9%). People who usually go alone disagree and the same percentage (42.9%) claim film festivals are only somewhat important. In the different age groups, film festivals are most popular among 25-34 year olds (56.5%), as well as for unemployed (55.6%) and retired respondents (53.3%).

Most Notable Demographics	Most Popular Marketing Method(s)
Age group 18-24	Suggestions from friends and family, Trailers and TV teasers, Award shows
Age group 25-34	Film forums and databases, Film festivals
Age group 55-64	Interviews with actors or director
Age group 65 and over	Interviews with actors or director
People who usually see a film alone	Critic reviews
People who see films with family and/or kids	Film festivals
Completed MBO	Critic reviews
Completed HBO	Award shows
People who work full-time	Suggestions from friends and family
Retired people	Critic reviews, Film festivals
Unemployed people	Film festivals
People with no children	Suggestions from friends and family, Trailers and TV teasers
People who visit art houses once or twice a month	Film festivals
People who visit art houses more often than multiplexes	Critic reviews
Males	Interviews with actors or director

Table 2. Overview of the most notable demographics and which marketing methods are most popular among these groups

When asked if they also use different marketing methods or would want to use other methods, 19.4% said they did or would. Most noteworthy methods are the Internet in general, specific websites which offer information about films such as Filmladder.nl and, in particular, the website of the art house.

Other marketing methods which respondents use or want to use include film magazines, film clubs, apps on smartphones, demos in the street, commotion, and opinions from employees at art houses. A full list of other marketing methods can be found in Appendix 2.5.

4.4 Other Important Aspects

In the questionnaire, people were also asked to rate certain aspects of films in general from being not important in their decision-making process to being very important. In combination with the most popular marketing methods, these film aspects can be the trigger for people to choose to watch a particular film in an art house and can therefore be used in marketing campaigns. As with the different gratifications and marketing methods, these film aspects will also be presented individually in sub-paragraphs.

4.4.1 Script or Story

The story of the film is deemed important or very important by the clear majority: 90.7%. Especially for people who go to an art house once every three months, the story of a film is important (61.5%), as well as for people who usually go to art houses with their family and kids (61.9%) and people 65 and over (61.1%). Respondents who have studied at MBO also claim they think the story is an important aspect (72.7%).

4.4.2 Actors

The actors in a film are believed to be important while making a decision to watch a film by 48.1% of respondents and very important by 10.2%. 65% of respondents who go to an art house three times a month or more find the actors important, and 71.4% of people who see films alone are interested in who the actors are. A majority of 66.7% of people 65 and over also find actors important, while only 35.7% of people between 18 and 24 think so.

4.4.3 Director/Producers

The director or producers of a film are a little less important than the actors for respondents, although 34.3% still say they find it important who directed or produced a film and 12% find it very important. Of all people who visit art houses more often than multiplex cinemas, a majority of 42.1% think the director or producers are important, whilst only 19% of people who only visit art houses think this is important. In the age group 45-54, 57.9% consider this aspect important.

4.4.4 Genre

The genre of a film is one of the most important aspects when choosing to watch a film in an art house, with 76.9% finding it important or very important. Of people who usually go to an art house alone, a considerable amount find the genre of a film important (85.7%). When looking at gender, males find genre more important than females: 65.2% against 42.9%. People between 25 and 34 also consider genre quite important (78.3%), as well as respondents who have studied at HBO level (66.7%).

4.4.5 Soundtrack

Opinions about the importance of the film's soundtrack are divided. Of people who visit art houses more than multiplex cinemas, 28.1% think the soundtrack of a film is only somewhat important, while people who visit art houses as much as multiplexes tend to think it is important (40%). For people who go alone claim the soundtrack is only somewhat important (42.9%).

4.4.6 Awards Won

The awards a film has won are not the most important consideration for independent filmgoers. A slight majority of 27.8% say this is not important to them, however, interestingly enough, 25% say it is indeed important. Awards won are especially unimportant for people who see independent films more than three times a month (45%) and for people who usually go alone (57.1%). Respondents in the age group of 55-64 also find awards won unimportant (46.7%), but people aged 18-24 (42.9%) and aged 25-34 (43.5%) do find them important. People with children tend to find awards unimportant (40.7%), while people without children lean towards finding awards won important (37.3%).

Three other aspects worth considering while making film choices were rated by the respondents.

4.4.7 People I'm With

The people a person goes with to watch the film were said to be important in the decision-making process by 38% of respondents and 20.4% even said they are a very important consideration in order to satisfy all parties involved. Logically, for people who usually go alone, this consideration is not important, although still 42.9% in this category seem to be undecided. For people who go with friends, company is more influential (43.8%) than for people who go with family or children (28.6%). Also, for men, company is more important (45.5%) than for women (26.2%). Especially for people between 25 and 34, the people they go to an art house with play an important role (56.5%). 54.5% of people who studied MBO claim this is even very important.

4.4.8 My Mood

People's moods are important in the selection of an independent film (28.7%). For those who go to an art house once or twice a month, mood is an important factor (38.3%). However, for people who see films alone, this is only somewhat important (42.9%). Respondents between 18 and 54 generally agree that mood is indeed an important factor in the decision-making process; all three age groups linger around 42-43%. Mood is especially important for people who have studied MBO (54.5%), as well as people who are unemployed (44.4%).

4.4.9 The Art House

The art house itself plays a big role; the location, personnel and ambiance of the art house are considered important or very important by 67.6% of respondents. People who visit art houses as often as multiplex cinemas definitely find the art house itself important (80%), as well as 81.8% of MBO

graduates and respondents who visit with family and kids (71.4%). 66.7% of people who earn over €3000 a month also consider the art house itself important.

Most Notable Demographics	Most Important Other Aspect(s)
People who visit art houses every three months	Script or story
People who see films with family and/or kids	Script or story, The art house
Age group 65 and over	Script or story, Actors
Completed MBO	Script or story, People I'm with, My mood, The art house
People who visit art houses thrice or more a month	Actors
People who usually see a film alone	Actors, Genre
People who visit art houses more often than multiplexes	Director/producers
Age group 45-54	Director/producers, My mood
Males	Genre, People I'm with
Age group 25-34	Genre, Awards won, People I'm with, My mood
Completed HBO	Genre
Age group 18-24	Awards won, My mood
People who see films with friends	People I'm with
Unemployed people	My mood
Income of €3000	The art house

Table 3. Overview of the most notable demographics and which other aspects are most important to these groups

Finally, respondents had the possibility to give other reasons why they prefer watching films at art houses. In most cases the ambiance of the art house and the quality of the films were mentioned. The fact that art houses are non-commercial, are smaller venues and are more civilized than multiplex cinemas are also reasons for people to come back, as well as because art houses are generally cheaper. These reasons for people to go to art houses do in fact prove that people, unconsciously, want to express their lifestyle and consider identity formation through watching independent films. This is also in accordance with the social identity theory. Furthermore, some respondents indicate they are dissatisfied with commercial cinemas and therefore go to art houses. However, a few respondents indicated that a bad experience at an art house can result in them never going back and using word of mouth to discourage people to go there as well. A full list of other remarks for art house visits can be found in Appendix 2.6.

4.5 Demographics

From personal questions in the questionnaire, the demographics of art house audiences for the Netherlands specifically can be drawn up. The Dutch city-based target audience is most likely to visit art houses once or twice a month (43.5%) or once every three months (24.1%). They also visit multiplex cinemas, but visit art houses more often (52.8%). People in the target audience enjoy watching independent films with their friends the best (74.1%). They do not care if the film is in a language they do not understand, as long as there are subtitles (50.9%).

The majority of the target audience consists of males (61.1%), and is either between 25 and 34 years old (21.3%) or 55 and 64 years old (27.8%) and higher educated; 38.9% have finished HBO, while 38% have finished WO. Most people in the target audience are either employed full-time (30.6%) or part time (27.8%), but students also make up a significant part of the target audience (19.4%). Despite being higher-educated, the majority of the target audience has a regular monthly income; 38.9% earn between €1500 and €2999. 30.6% earns between €0 and €1499 a month. The target audience is mostly married or live together with their partner (48.1%), but singles are also common (35.2%). Finally, only a slight majority of the target audience has children (52.8%).

CHAPTER 5: RESULTS – FOCUS GROUP

After reviewing the results from the questionnaire, several aspects appeared to differ from what was hypothesized based on theories and the literature review. It was expected that the gratifications 'lifestyle expression' and 'identity formation and confirmation' were very important motivational factors for the target audience to go to an art house, but results from the questionnaire indicated otherwise. Also, in relation to certain gratifications or marketing methods, the target audience was divided about their importance. In order to clarify these results, a small focus group was set up. The goal of this focus group was to determine whether the results from the survey were in fact correct or if the specific questions were perhaps asked in a misleading way, which could have yielded the wrong results. The complete transcript of the focus group can be found in Appendix 3.

5.1 Motivational Factors

Throughout the focus group it became clear that for all six participants, independent films are an extremely important part of their lives. They visit art houses on a regular basis and the reasons they do so include entertainment, self-enrichment, interest, education and being out of the house. They each claim their lives would be more boring, less interesting and less inspired if independent films did not exist. The participants see independent films as an art form that can teach them about other cultures, although one participant points out it is not about another culture per se, but more about a certain view that originates from a specific culture. Although education is mentioned quite often throughout the discussion, learning something from a film is not the main goal for these participants; it is an additional benefit of watching independent films.

The participants agree that independent films should contain certain elements; a good story, an interesting soundtrack, originality, and character development are all very important. Yet the most important aspect is that filmmakers of independent films need to convey a message by telling taboo or stigma stories. If this is lacking in a film and there is more focus on entertainment the participants are disappointed because they feel that this typifies lowbrow Hollywood cinema. Some participants do enjoy a specific kind of Hollywood cinema, while others have no interest in supporting huge commercial productions and are more willing to support smaller ventures.

5.2 Identification with the Target Audience

When asked if participants identify themselves with the specific art house audience, many different opinions were voiced. Some participants felt that they do belong to this audience and they enjoy meeting like-minded people at art houses to discuss the films they have seen. It also became clear that whether or not the participants feel they belong to the target audience depended on the art house they go to. Each art house has its own audience, especially age-wise, and in order to feel a part of the crowd, people have to find an art house that fits their needs. Apart from watching films at art houses,

one participant also claimed they go to art houses to simply have dinner or drinks at the adjoining café. The ambiance an art house provides extends to these cafés. Other participants said they do not feel part of the specific art house audience, simply because they associate this audience with artsy people who dress and act differently, against the norm. These participants do not have the urge to fit in to or to socialize with this crowd, but this difference does not discourage them from going to art houses either. Important to note here is that throughout the discussion some participants changed their minds slightly and became more willing to admit that in fact they do belong to the art house audience in some way or another. Explanations from other participants of how they perceive the target audience made the ones who changed their minds realize there might be different aspects in identifying themselves with the target audience, apart from only clothing and behavior.

Following this discussion, one participant claimed that they think there is a certain group of people who only go to art houses for the status this activity supposedly brings, rather than for truly enjoying independent films. These people only go to art houses to belong to a certain crowd and because they think they are more interesting simply because they go to art houses. The validity of this point was doubted by some participants, but in the end it was agreed that there might be a very small segment who are motivated by status in their art house visits. All participants claimed their main motivator to visit art houses was because they simply love independent cinema and find the concept interesting. However, by claiming that they value meeting like-minded people and discuss the films they watch, some participants are in fact motivated by the gratification 'Lifestyle expression'. Also, all participants stated that their lives would be completely different if art houses and independent films did not exist. This shows that independent films are an important part of their lives and that there would be a gap in their lifestyle in case this type of film would disappear.

5.3 Expectations

A few participants like to be surprised when watching a film. They do not inform themselves about the film beforehand, and perhaps only read about the subject in a summary of a few lines. This is said to enhance the experience, even if the film turns out to be awful. If in this case the expectation was not fulfilled, it could well be because these participants did not inform themselves well enough about the film. Other reasons why expectations were not fulfilled can be because the film and story were not developed well enough. Other than this, it is simply a matter of personal taste. Even if critic reviews rave about a film, it is still possible that an individual does not like it because of the subject matter or film techniques used. Most participants agree that they want to form their own opinion, even if people recommend a film or discourage them to go see it. In the end, no matter how awful the film is, all participants claim they will never walk out of a film. They all hope the story will develop in a later stage and that there will be unexpected twists after all.

5.4 Marketing Methods

Recommendations from friends are taken into account by some participants, but as mentioned before, the recommendations are not taken at their word. It also depends largely on who recommends a film; participants know exactly who of their friends have the same taste in films and can be trusted to recommend great films. Own opinions also have to be formed through reading about a film on the Internet, and especially on blogs and the art house's website, as well as film magazines. An impression of the ambiance of a film can also be formed through trailers. These aspects are believed to give the participants a good idea of whether or not they will like the film and in combination with recommendations, they decide to watch the film or not. One participant claims that the first impression of the film has to be good; otherwise they lose interest in seeing it. For some participants the awards a film has won are of no influence, but they might increase the chances of participants hearing about the film because of increased publicity. For one participant, awards won are in fact important since they show that a film is of a certain quality to deserve an award.

Even though the participants of the focus group were only a small sample of the overall target audience, they already showed diversity, strong opinions about the subject, and most importantly, a passion for independent films. The latter could not have been concluded from the survey, yet it is a very important characteristic of the target audience. It is perhaps their main motivator to go to art houses and watch independent films. Everything else the target audience gets back from watching independent films are benefits and important to a certain extent, but the target audience's passion is most explicit.

CHAPTER 6: DISCUSSION AND CONCLUSION

In this chapter, the answers to the sub-questions and research question will be presented based on the results found from the questionnaire and the focus group, in relation to the theoretical framework and hypotheses made at the start of the research. Results from the research carried out will be discussed as well.

6.1 Which Marketing Methods are Generally Used in Dutch Independent Film Marketing?

When looking at Dutch independent film marketing specifically, through insights provided by Marketing Department employees of Dutch independent film distributors, there is a slight difference with marketing methods which are used in an international setting. In the Netherlands, marketing methods which are used include free publicity such as radio, newspaper and magazine interviews and critic reviews, press kits, premieres, film fairs for programmers of art houses, TV teasers, print such as posters and postcards, Internet and outdoor marketing, social media, joint promotion campaigns, pre-premieres, contests, and scoops and primetime airing of trailers. In an international setting, based on the theories found, press kits and pre-premieres are of lesser importance in the marketing campaign.

As was established from email contact with a Marketing Department representative of a Dutch independent film distributor, in the Netherlands marketing efforts depend greatly on the budget per film and can be optimized by looking at who the target audience is for a specific film and which media this audience use. Larger independent film distributors have a greater impact on audiences simply because they have more money to spend on the campaign's visibility, but in the end marketing might not be very effective after all, due to the influence critic reviews have on art house audiences. In this case, the distributor does not have the feeling they can influence critics to write a positive review. The latter fact can partly be tackled by organizing press screenings of the film in order to influence the overall experience critics have while watching the film.

6.2 Which Motivational Factors Does the Target Audience Consider Important for Going to an Art House and Watching an Independent Film in the Netherlands?

Based on the uses and gratifications theory, gratifications were identified as possibly important for the target audience, which they might seek to gratify when watching an independent film in an art house. The most important gratifications, after research, appeared to be: 'Diversion and relaxation', 'Social contact' and 'Cultural satisfaction'. In accordance with the social identity theory, from which it can be concluded that art house audiences use films and their own reactions to them as opportunities to display their cultural competence, and as forms of cultural capital, it was hypothesized that the

gratifications 'Cultural satisfaction', 'Lifestyle expression' and 'Identity formation and confirmation' were most sought by the target audience and thus important motivational factors.

Based on the results from the survey, only part of this hypothesis should be considered true for the Dutch target audience. The gratification 'Cultural satisfaction' does appear to be important for the target audience; the majority of questionnaire respondents say they are often looking for cultural satisfaction when going to an art house (40.7%). Participants of the focus group confirm this by stating they want to learn more about the mindsets of other cultures, but also by saying independent films are an important part of their lives and their cultural being. Indirectly, participants also indicated that they think independent films are of higher quality and prestige than Hollywood cinema and through this reflect cultural capital.

Other results from the questionnaire indicate that 'Lifestyle expression' and 'Identity formation and confirmation' are gratifications which are seldom sought by the target audience. In fact, the majority claim they never want to gratify these motivations. Since it was suspected that these outcomes were the result of questions formulated too directly in the questionnaire, the focus was put on clarifying these results during the focus group. With the results from the focus group, it is safe to say that the survey results about fulfilling the gratification 'Lifestyle expression' can be doubted. The majority of respondents of the questionnaire claimed that they never seek this gratification (45.4%), as well as 'Identity formation and confirmation' (46.3%), but after reviewing the focus group, various aspects point towards the opposite; lifestyle expression and identity formation and confirmation are indeed important reasons why some people go to art houses, even if they are not aware of it. Most focus group participants admit independent films are a major part of their lives and in case this art form would cease to exist, it would leave a significant gap. Ultimately, by going to art houses on a regular basis (once or twice a month), the audience has a desire to express this part of their lifestyle or to use it to form or confirm their identity; one participant of the focus group said independent film really was their life and they considered themselves a true film fanatic. If people feel so strongly about independent films, it is impossible for them not to consider it part of who they are or who they aspire to be. In this case, it is safe to say that these two questions in the questionnaire were formulated too directly and this resulted in the majority of people immediately responding negatively.

Apart from these findings, it can also be concluded that for certain groups, lifestyle expression is indeed important. Correlations showed that the majority of people 65 and over always want to express their lifestyle with an art house visit. The majority of unemployed respondents also want to do this, as well as the majority of people who have finished MBO. If a marketing campaign for an independent film focuses on lifestyle expression, these target groups are ideal, even though these segments are not directly part of the main independent film audience. As for identity formation and confirmation, students and people in the age group 18-24 are more likely to go to art houses to obtain this gratification.

A gratification which was not included in the hypothesis was 'Relaxation'. According to the results from the questionnaire, this was in fact the most sought gratification (63.9%). Participants of the focus group confirmed this by saying their main motivation to see an independent film is still to relax, be entertained and to simply watch a good film. All other gratifications which are obtained during this experience are additional motivations, but are not the most important reasons to go to an art house. The second most important gratification for respondents of the questionnaire is 'Social contact' (50.9%), which some of the focus group participants complemented by saying they enjoy meeting like-minded people to discuss the film they have just seen. It is important to note that one of the segments that find social contact important is people who visit multiplex cinemas more often than art houses. For people who visit art houses more often, social contact is a less important consideration, yet still not unimportant. In the theoretical framework, it was stated that art film audiences go to the movies because they like films, not because they use films for other purposes such as social gatherings. From the research conducted, this appears to be false, although it can be argued that social contact in this case is more about meeting like-minded people, rather than about just going to a film with friends to catch up.

Some respondents of the questionnaire also claimed they are looking for other gratifications not directly mentioned in the uses and gratifications theory. People said to be looking for 'inspiration and enrichment', 'artistic gratification', 'creative evolution', 'entertainment and inspiration' and 'gaining new experiences, lessons and visions', among others. The wide variety of other gratifications mentioned by the respondents of the questionnaire shows that motivational factors cannot be limited to the uses and gratifications theory, or the social identity theory.

6.2.1 Other Motivational Factors

When looking at elements of the film that can be decisive in people's decision-making, a few elements stand out. First of all, almost all other motivational factors which were mentioned in the questionnaire are considered important or very important by the target audience (story, actor, director/producers, genre, company, mood and the art house itself). Only two factors are only somewhat important (soundtrack) or not important (awards won). In the focus group, the soundtrack of a film was mentioned as being an important aspect as to whether a film is boring or exciting and if expectations of the film are fulfilled in the end. Although beforehand a soundtrack cannot be judged in the same way that the plot can be judged, the composer's previous work can still indicate if the soundtrack will be of high quality or not.

The importance of awards won were also discussed in the focus group. Similar to the results of the questionnaire, people were divided regarding the importance of this element. In the focus group it was determined that some people find awards won an important indication of the quality of a film and that it is very important for them in their selection procedure, since awards are given for a reason. Other people think awards only help the film's publicity and increase awareness about the film. Whether or

not these people will watch the film does not depend on awards won, but mostly on the story of the film and if the subject is appealing to them.

From the results of the survey, it can be concluded that the story is by far the most important aspect people consider when it comes to elements of the film playing a role in the decision-making process (90.7%). The focus group participants agreed; if the story is not interesting or not worked out well, the film will lose all of its appeal. The second most important element is the genre of a film (76.9%). In the focus group, genre was also seen as a decisive element; if a person does not like horror films, no matter how good the reviews or recommendations are, they will not go see such a film. The third most important element is the art house itself (67.6%). In the focus group, participants explained that people like to simply have dinner or drinks at the adjoined café because of the ambiance an art house has, without having to watch a film there. Also, when asked if the focus group participants could identify with the specific independent film audience, a few said this depends on the art house they go to. This suggests that the ambiance of an art house can influence the experience considerably, as well as the people who go there.

6.2.2 Expectations

Of course not every art house visit is what was expected. The expectancy-value theory can be used to see whether or not the gratifications sought have been obtained after watching an independent film. In general, most respondents of the questionnaire said their expectations are fulfilled in most cases. Yet, this is not always the case and although one of the most commonly mentioned reasons is that people are misinformed by trailers or critic reviews, most people report they were disappointed by the film itself. One respondent of the questionnaire said: "Sometimes I have already fantasized too much about the film beforehand; how the story is going to evolve, etc. and create a certain picture in my head, especially when it is an adapted story (from a book)", while another respondent blamed quality: "The quality of the film is substandard and there is not enough depth in the film". For the most part, though, the film is too boring and not interesting enough, which causes disappointment. In this case, marketing can overhype a film and create even higher expectations for the audience, which is not appreciated by the target audience. Respondents said: "Often I am influenced by critic reviews which turn out to be wrong", "The critics were confused" and "I interpreted the trailer wrongly". The latter is interesting since this respondent does not think the trailer was misleading, but thinks they interpreted it wrongly and thus the unfulfilled expectation is their own fault. Nonetheless, in the end, it is simply a matter of interest and taste, something the participants in the focus group also pointed out. If almost everyone dislikes a film, it does not necessarily have to mean that no one can truly enjoy the film.

In conclusion, the gratifications which the target audience consider most important when going to an art house to see an independent film are 'Relaxation', 'Social contact' and 'Cultural Satisfaction'. Segments of the target audience which are most influenced by these gratifications are people who have completed MBO and those who live in student houses (relaxation), people in the age groups 18-

24 and 25-34, students and people with an income class of €0 - €1499 (social contact), and people 65 and older, retired people and those who usually go to an art house alone (cultural satisfaction).

In combination with story, genre and the art house itself, the above-mentioned gratifications are the most important motivational factors identified by for the target audience to explain their film-going behavior. Yet most importantly, the target audience's passion for independent films is what creates loyal customers, and the overall experience of going to an art house is an important consideration for the target audience. Therefore, simply marketing a film is not enough; the art house experience starts at the theater's door. As was found in the theoretical framework, most art film fans are extremely loyal to films—they attend films very frequently and even consider film-going as an important long-term activity in their life. They will embrace any other gratification or motivational factor that they can fulfill during their art house visit, such as education or value reinforcement, but in the end, the target audience simply wants to relax and have a good time.

6.3 Which Marketing Methods Would Be More Suitable in Convincing People in the Netherlands to Actually Go See an Independent Film in an Art House?

In the theoretical framework, general marketing methods used in independent film marketing were presented. TV advertising, publicity at amusement programs, word of mouth advertising, social margins and critic reviews are named as the most effective methods. Other important methods are suggestions from friends and family and articles in papers and magazines. Less important are TV programs and Internet sites or message boards, including social media.

The theoretical framework proves to be correct when it comes to suggestions from friends and family, critic reviews and interviews with actors or the director of the film in magazines and papers. These three marketing methods are in fact the most popular among respondents of the questionnaire. Suggestions from friends and family are seen as most important (75.9%), although the participants of the focus group explain that suggestions are only considered from people who have the same taste in film and that it is not a given that they will watch the film after a recommendation. The subject needs to be appealing to them apart from these suggestions and the first impression of the film, through for example trailers, has to be good.

When it comes to critic reviews, 72.9% of respondents to the questionnaire say this is important in their decision-making process. Although the Marketing Department representative of Amstel Film claimed that distributors have no influence on critic reviews, several sources disagree, as shown in the theoretical framework. Here it was stated that, at the simplest level, any marketing campaign for a film should carefully integrate critic reviews, particularly in the early weeks. Given the fact that critic reviews are of great importance to the target audience, distributors should consider quoting influential reviews on the film's poster or in the trailer. Press kits are also a good idea to influence critics to write

a good review, something BDF Film is already implementing: distributing press releases, organizing press days, set visits and press screenings.

Another important marketing method for the respondents of the questionnaire is interviews with actors or the director of the film (38.9%). These people are seen as reliable sources who can directly convince the audience that a film is worthwhile. Like BFD Film is already doing, it is important to introduce the film's cast to the press. They are the ones who were involved in the project and who can convey the message of the film best.

Just like the literature review suggested, Internet sites like social media are less important for the target audience. The film's social media pages are not important (70.4%), just like the film's website (50%). However, some respondents of the survey indicated they use the website of the art house to find information about films. Participants in the focus group also claimed to do this and the use of blogs was also mentioned in the discussion. While the literature review proposed that message boards are not an important tool for the audience, the respondents of the questionnaire think differently: 33.3% say this is important. Given the fact that during the focus group the Internet was mentioned as being important to find more information about a film, it will be concluded that pages not directly related to a specific film are indeed important for the target audience, such as general film websites or databases (Filmladder.nl or IMDb), but pages directly related to a specific film are not, such as the film's website.

After the research carried out, it can be concluded that for the Dutch target audience, free publicity is most important. They value personal recommendations or recommendations from parties who are not connected to the film the most. Nonetheless, information about a film provided by the actors or director of the film is also popular. All these aspects can be influenced by marketing; to raise the interest of the potential audience, positive buzz needs to be created around the film. This buzz should not be overhyped, because this might put people off or create expectations which are too high. Ultimately, the film needs to be in the public's eye in just the right amount. It needs to stand out enough to arouse interest and make people aware the film has been released, but it is not necessary to use all possible marketing methods to position the film; this will cause overhyping and most likely a distaste among the target audience.

6.4 Best Practices

Lastly, the research question posed at the beginning of the research must be addressed and answered. The following question was the core of the research carried out:

Which suitable practices can be induced from marketing methods and be applied to marketing independent films in the Netherlands, whilst considering the audiences' most important reasons for selecting a particular film to watch in an art house?

As determined in the previous paragraphs, it has been concluded that the Dutch independent film audience is extremely diverse and cannot be generalized easily. Their tastes differ greatly and whereas some people want to be well informed before they go see a film, others want to be surprised and avoid informing themselves through media used by marketing. They do not watch trailers, do not pay attention to outdoor or online advertising or read reviews. Another important consideration with this audience is the fact that they are fervent independent filmgoers. On average, people go to art houses once or twice a month or even more often. The audience is loyal to their favorite art houses, but ultimately watching films is the most important consideration. It is fair to conclude that most members of the target audience receive information about new films at the art house, may it be from point-of-sale advertising or word-of-mouth advertising from like-minded people they meet at the art house.

Members of the target audience select films to relax and have a good time. They take the story and the genre of the film into consideration, as well as the social contacts they maintain at the particular art houses they go to. To a lesser extent, people want to gain more from their art house visits, such as expanding their horizons and finding inspiration. Passion for film is what connects this audience and what makes independent films an important part of their lives. Recommendations from friends with this same passion may help people make choices, as well as positive reviews from respected critics.

Given the fact that the audience is so diverse and divided about what truly convinces them to go see a film in an art house, it is difficult to induce best practices from marketing methods currently used in the Netherlands. In essence, the loyal target audience does not need to be convinced that watching independent films in art houses is worthwhile; they only need to be reminded of which films are coming out soon. In this case, a best practice could be to increase point-of-sale advertising at art houses, since the audience can be found there on a regular basis. Respondents of the questionnaire indicated they enjoy reading interviews with actors and directors, so issuing a film magazine that focuses on films at the art house can be a good idea. By offering film workshops or Q&As with film directors, the audience will also have a reason to come to an art house besides watching films. This ties in with the fact that the majority of the target audience seeks the gratification 'Social contact' when visiting art houses. The art house's website plays an important role in keeping the target audience up-to-date about activities and films from a distance. These are methods or best practices which will be noticed by the target audience, even if they are not directly aware that they are being targeted.

CHAPTER 7: RECOMMENDATIONS

By using theories and literature reviews, as well as by carrying out desk research, conducting a survey and organizing a focus group, the problem stated in the introduction of this graduation assignment has been researched and a solution was sought. The goal of this research was to find a way to increase art house ticket sales in the Netherlands and to stimulate more frequent art house visits among the target audience. Recommendations are based on the results found from the questionnaire and focus group and will help answer the advisory question posed at the beginning of the research:

How, by optimizing current marketing methods, can independent films best be marketed, in order to increase art house ticket sales and more frequent visits in the Netherlands?

As was concluded in the previous chapter, increasing art house ticket sales and stimulating more frequent visits is most effective at the art house itself. The quality of the film is extremely important for the target audience, but since art houses cannot influence the quality of a film and because having a great experience at an art house contains much more elements than simply a good film, the recommendations will be divided into the different steps of creating positive experiences at art houses.

7.1 Programming of Films

Selecting which films will be rented from distributors is a delicate process and is the only way art houses have a say in the quality of films. Each week, programmers have to make extremely cautious decisions about which newly released films will appeal to their target audience and which films currently playing at the art house are not attractive anymore and thus are taking up valuable screening space (variable programming). The most important factor to consider here are the wishes and preferences of the target audiences: which genres are most appealing to them and which stories offer them gratifications other than entertainment and relaxation? It is vital that programmers of art houses regularly keep an eye out to see who their target audience is and whether this target audience is shifting or develops different preferences. Samples need to be taken every other month in order to map this information.

7.2 Ambiance and Personal Touch

Even if the programming of films is done very carefully, people can still dislike particular films; this is a matter of personal taste. However, simply because a person dislikes a film in particular, it does not mean they cannot still enjoy their experience of going to an art house. An important aspect mentioned by respondents of the questionnaire and participants of the focus group was the adjoined café which a lot of art houses offer apart from showing films. This café needs to offer the possibility to discuss the films people have seen and to meet new people who have the same hobby. Personnel of the art house should aim to build a personal relationship with loyal customers that goes beyond simply

serving them drinks and selling them tickets. What stood out at Rialto in Amsterdam was that the personnel of the art house knew the names of customers who come there often and that they even have drinks together between films. This builds brand loyalty for customers, because they are approached with a personal touch, instead of treated like numbers. People have also stated they like to discuss films with art house personnel for recommendations, since it is expected that they have seen all films offered. At Louis Hartlooper Complex in Utrecht, before the start of the film, personnel of the art house come into the screening room and share some background information about the film: who is the director, prizes that the film has won, etc. This is also a great way to add a personal touch to the evening. Moreover, in case of technical difficulties, the personnel of the art house need to find adequate and timely solutions to compensate visitors, for example by offering them a coupon or refunding them.

7.3 Extra Activities

Watching a film can be a great experience on its own, but by adding extra activities, the experience will be unforgettable for the audience. The marketing department of art houses should organize Q&As with the director of a film after screening that film. This is a great way to increase ticket sales, since the art house target audience has indicated that they like to discuss independent films and the possibility to have a discussion with the director about the meaning of that particular film and to get in-depth information is invaluable for this audience. If possible, premieres or film festivals with prominent guests such as the director or actors of a film will also be extremely appealing to the target audience.

An additional activity which art houses can consider are creative workshops related to filmmaking. Hiring professionals to give workshops on script writing, directing and cinematography, for example, will attract loyal visitors, but also new visitors who are not directly aware of the fact they might enjoy art house visits, but who do want to partake in workshops. This extra service ties in with creating a certain ambiance at an art house, because people meet like-minded people and feel they are part of a fan community.

7.4 In-House Marketing

As was concluded in the discussion and conclusion chapter, in-house marketing at art houses is the most effective way of advertising newly released films to the target audience. People from the target audience can be found at art houses regularly and they are also more receptive to marketing efforts during these visits since they are already occupied with independent films at that moment. Showing trailers of new films of the same genre as the film people are about to watch will generate interest among the target audience. Since genres prove to be such an important factor for the target audience, marketing departments of art houses should try and match trailers they receive from distributors to the right films with the same genre even more.

Employees of the marketing department should also constantly scan the Internet and newspapers/magazines for trusted critic reviews. Both Rialto and Louis Hartlooper Complex had already integrated a critic review board and it was observed that many people were reading these critic reviews carefully while waiting for a film to start. Since it has been proven that critic reviews are important to the target audience, a critic review board with reviews of all films currently or soon playing at the art house can inspire people to go see different films they might like.

It is also worthwhile to issue a monthly film magazine/newspaper specifically focusing on activities held at that art house. This film magazine can feature interviews with actors or the director of a film, reviews, a coming soon section and an introduction of new workshops or special activities organized by the art house. This, again, would be the responsibility of the marketing/publicity department, but would be a good investment of time and money because it combines several marketing aspects which are important for this target audience. Reading a magazine while waiting for the film to start or on the way home is a great way to capture the audience.

Finally, the website of the art house is also an extremely important tool. Many people of the target audience indicated they often use the website as a reference about new films. The website is also a tool which can be accessed from home and can therefore attract new audiences who are not reached by direct in-house marketing efforts. The website should not only feature as a platform to present new releases and synopses, it should also look professional and radiate the same ambiance as when a visitor goes to the art house itself. The marketing department could maintain the website, but it is better to hire a professional web designer who can add an extra flavor to it.

The recommendations mentioned above are all marketing methods and techniques to increase more frequent art house visits among the already existing target audience. Some art houses may already implement some of these techniques, while for others they can be a new addition to their marketing plan. If an art house already implements these methods, optimization can still improve art house ticket sales and create more brand loyalty on behalf of the target audience.

7.5 Recommendations for Further Research

Since this research was small-scale and conducted in limited time, quite a few recommendations can be given for further research. Firstly, this research can be expanded to more cities or even smaller towns to get a more complete overview of the independent film target audience in the Netherlands in general. Also, the questionnaire was only conducted among 108 respondents, a greater response rate would yield more concrete results and truly include or exclude certain gratifications and marketing methods as being important.

Secondly, the results of the questionnaire and focus group were generic for all of the Netherlands, but it can also be interesting to compare different cities against each other to find more specific results. It could very well be that art houses in Amsterdam need a completely different approach than art houses

in Rotterdam. In this case, more art houses in the same city need to be included in the research, instead of only one art house per city.

Thirdly, the questionnaire needs to be revised by the use of validated scales and the inclusion of more indirect questions addressing each gratification, especially those of 'identity formation and confirmation' and 'lifestyle expression'. Therefore, the column which asks respondents to indicate how often they seek the different gratifications mentioned should be revised. Respondents should not have an adverse reaction to the gratifications mentioned.

There are multiple ways to analyze the results of the questionnaire. In this research, the overall results were analyzed to find out which aspects were most important and afterwards, relations between the overall results and demographics were analyzed to find which aspects were important for which segments of the target audience. The statistical analysis did not go far beyond the descriptive level, but it was improbable to find statistically significant results with the small sample at hand. However, if the sample size increases, it can be extremely interesting to investigate further possible correlations. Nonetheless, in this research, overall analysis and looking for relations provided the results needed to answer the research question.

Finally, it is also advisable to use the focus group method more extensively and in earlier phases of the research. The focus group offers great in-depth information and with more planning and dedication, it can provide extremely interesting views and opinions which can truly explain the behavior of the target audience when selecting an independent film to watch in an art house.

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APPENDICES

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Appendix 1: Questionnaire

My name is Malou Tulleken and I am conducting a questionnaire on the behavior, expectations and preferences from independent film audiences when selecting a film to watch in an art house, for my graduation assignment at Hogeschool Utrecht (International Communication & Media). I want to gain a better understanding of how fans of independent film come to a decision to watch a particular film in an art house, especially by looking at your preferences and motivations. My questionnaire takes approximately 5-10 minutes to complete. Your response will be kept completely anonymous (i.e. your identity will never be revealed), and I will only use the data to complete my graduation assignment. Under no conditions will I publish or communicate the results elsewhere. Your participation is completely voluntary, and you can refuse to answer any questions that you choose without questions asked.

1. How often do you go to an art house?

Justification: This question is of an introductory kind and establishes how often respondents go to art houses, which is important for demographic information.

- ☐ Never or almost never
- ☐ Once a year
- ☐ Once every 6 months
- ☐ Once every three months
- ☐ Once or twice a month
- ☐ Thrice or more a month

2. Apart from visiting art houses, do you also visit regular cinemas?

Justification: Introductory question. By asking this question the dedication of the target audience to art houses as opposed to regular cinemas can be established.

- ☐ No, never
- ☐ Yes, but I visit art houses more often
- ☐ Yes, I visit regular cinemas as often as art houses
- ☐ Yes, I visit regular cinemas more than art houses

3. With whom do you usually go to see a film at an art house (choose one)?

Justification: Important to ask if a marketing campaign wants to focus on the company a person of the target audience is in. This is also a good demographic question.

- ☐ With friends
- ☐ With family/kids
- ☐ With co-workers
- ☐ I usually go alone

4. In how far do you agree with the following statement:

"I do not care if the film is in a language I do not understand, as long as there are subtitles."

Justification: This is also an introductory question. It establishes if the target audience is prone to only watch films in languages they understand (which makes marketing more difficult) or if this is not an issue at all for the audience.

- ☐ Disagree
- ☐ Partly disagree
- ☐ Neutral
- ☐ Partly agree
- ☐ Agree

5. Can you indicate how often the following gratifications are a motivator for you to see a film in an art house?

Justification: This question is based on the uses and gratifications theory and uses the gratifications deemed important for watching independent films. This question answers the following sub-question by specifically looking at gratifications sought and obtained: Which motivational factors does the target audience consider important for going to an art house and watching an independent film in the Netherlands?

	Never	Sometimes	Neutral	Often	Always
<u>Education</u> <i>I want to learn something</i>					
<u>Relaxation</u> <i>I want to relax</i>					
<u>Diversion and escape</u> <i>I want to focus on something else</i>					
<u>Avoidance</u> <i>I want to avoid having to do another task</i>					
<u>Social contact</u> <i>I want to meet up with friends or family</i>					
<u>Value reinforcement</u> <i>I want to remind myself what is important to me</i>					
<u>Cultural satisfaction</u> <i>I want to learn about other cultures or feel part of a certain culture when visiting art houses</i>					
<u>Emotional release</u> <i>I want to forget about my own emotions for a while</i>					
<u>Identity formation and confirmation</u> <i>I want to express who I am by the film I choose</i>					
<u>Lifestyle expression</u> <i>I am who I am because I watch films at art houses</i>					
<u>Filling time</u> <i>I have nothing better to do</i>					

6. Can you think of any other gratifications which are important to you to see a film in an art house?

Justification: Following the gratifications named by McQuail (2005), respondents might have different gratifications for watching independent films in art houses not categorized in the uses and gratifications theory.

- ☐ No
☐ Yes, namely

.....

7. When looking at the motivator which is MOST important to you, there can always be a gap between your expected gratification and the actual outcome. Taking your answer to question 5, how often do you get exactly what you expected?

Justification: Here the gap between the expected gratification and the actual outcome is measured, and this question is based on the expectancy-value theory. This Likert-scale question first measures whether or not there is a gap, after which the respondents can explain what cause the gap in the next question.

- ☐ Never
☐ Sometimes
☐ Neutral
☐ Often
☐ Always

8. If you do not always get what you expected when watching a film in an art house, can you explain why your expectation was not fulfilled, with regards to the gratifications you were seeking?

Justification: In this open question, respondents can give reasons why there was a difference between the expected gratification which they were hoping to obtain by watching a film and the actual outcome. Answers to this questions will be coded and be analyzed with the help of the expectancy-value theory. It is an addition to following sub-question: Which motivational factors does the target audience consider important for going to an art house and watching an independent film in the Netherlands?

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9. Can you indicate how important the following aspects are to you when selecting a film to watch in an art house?

Justification: This question is based on information found in other research about (independent) film marketing and also answers the following sub-question: Which motivational factors does the target audience consider important for going to an art house and watching an independent film in the Netherlands? However, this question answers this sub-question from a different perspective than question 5, namely from the film's perspective, but also factors that play a role in film selection (company, quality indicators and the art house itself).

	Not important	Somewhat important	Neutral	Important	Very important
Script/Story					
Actors					
Director/Producers					
Genre					
Soundtrack					
Awards won at (international) film festivals					
The people I am with					
My mood					
The art house itself (ambiance, location, personnel, etc.)					

10. Can you indicate how important the following methods of learning about the existence of a film or learning more about a film before deciding to watch it are to you?

Justification: This question is also based on information found in other research about (independent) film marketing. The options include different marketing methods used in film marketing and need to be categorized as being important or not important by respondents. Results from this question will answer the following sub-question: Which marketing methods would be more suitable in convincing people in the Netherlands to actually go see an independent film in an art house?

	Not important	Somewhat important	Neutral	Important	Very important
Suggestions from friends/family					
Film forums/databases (such as IMDb)					
Critic reviews in newspapers/magazines					
Trailers and TV teasers					
Posters					
Online advertisements (such as banners)					
Billboards					
Interviews with actors or director in					

magazines/newspapers/talk shows					
The film's social media pages					
The film's website					
Buzz from abroad					
Award shows					
Film festivals					

11. Are there any other methods you use or want to use to find out more about a film?

Justification: Similar to question 8, it is possible that respondents use different or newer marketing methods to find out about the existence of a film than are mentioned in previous research about film marketing. In this question, the respondents can indicate if this is the case, and if yes, which other marketing methods they use. Answers will be coded and methods which are mentioned often will be included in the recommendations. Henceforth, this question also answers the following sub-question: Which marketing methods play a role in convincing people in the Netherlands to actually go see an independent film in an art house?

- ☐ No
☐ Yes, namely

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12. Do you have any other remarks you would like to leave here concerning your motivations to watch a particular film in an art house?

Justification: This question is an open-ended question mainly asked if people have any other remarks or comments about their film choices or gratifications sought and obtained which did not fit any other questions. Information from this question will again be coded and used as extra findings.

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Last but not least, I would like to ask you a few general questions.

Justification: The following questions are necessary to get a better understanding of the target audience's demographics: gender, age, education, employment, income, living situation and children. This information is important in establishing what sort of people are part of the target audience and are considered important for optimizing marketing campaigns. In this questionnaire it was preferred to ask these questions lastly, since people tend to lose interest the longer a questionnaire takes. By asking the important questions first, it is more likely that people are still concentrated and personal questions are much easier to fill in for respondents. Also, by asking the easy personal questions lastly, respondents will sense that the questionnaire is almost over.

13. What is your gender?

- ☐ Male
☐ Female

14. What is your age?

- ☐ Younger than 18
- ☐ 18-24
- ☐ 25-34
- ☐ 35-44
- ☐ 45-54
- ☐ 55-64
- ☐ 65 or older

15. What is the highest level of education you completed?

- ☐ VMBO
- ☐ HAVO
- ☐ VWO
- ☐ MBO
- ☐ HBO
- ☐ WO

16. What is your current employment situation?

- ☐ Full-time
- ☐ Part-time
- ☐ Unemployed
- ☐ Student
- ☐ Retired

17. What is your current monthly level of income?

- ☐ € 0-1499
- ☐ € 1500-2999
- ☐ € 3000+
- ☐ I don't want to say

18. What is your current living situation?

- ☐ Married / living together
- ☐ Single (living alone)
- ☐ Living at home with (grand)parents / family
- ☐ Student housing
- ☐ Other

19. Do you have children?

- ☐ Yes
- ☐ No

Thank you very much for participating

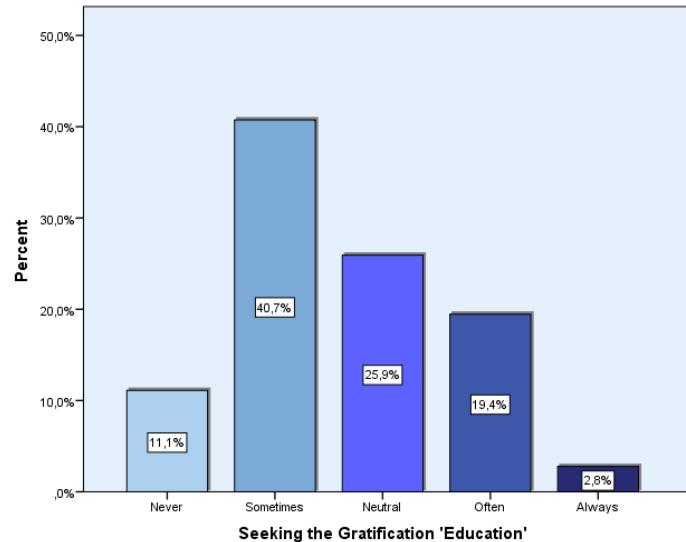
Appendix 2: Research Results Questionnaire

2.1 Tables and Graphs of Overall Outcomes Questionnaire

Gratification 'Education'

	Frequency	Percent
Never	12	11,1
Sometimes	44	40,7
Neutral	28	25,9
Often	21	19,4
Always	3	2,8
Total	108	100,0

Table 1. Frequencies and Percentages of People Seeking the Gratification 'Education'

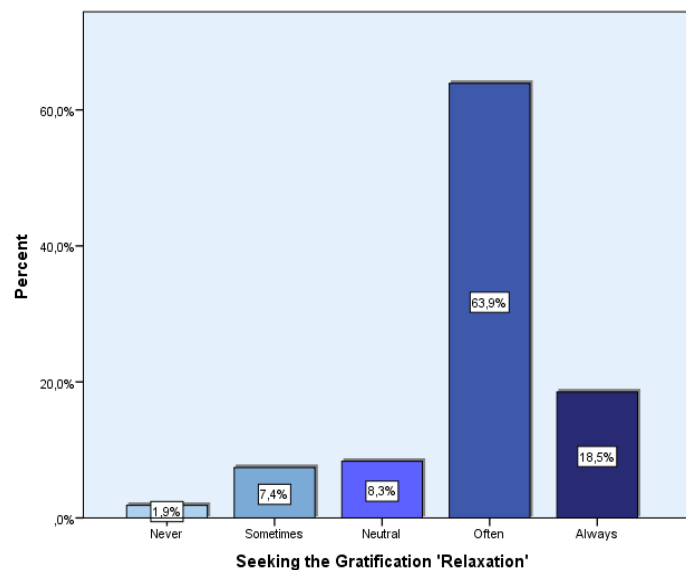


Graph 1. Percentages of People Seeking the Gratification 'Education'

Gratification 'Relaxation'

	Frequency	Percent
Never	2	1,9
Sometimes	8	7,4
Neutral	9	8,3
Often	69	63,9
Always	20	18,5
Total	108	100,0

Table 2. Frequencies and Percentages of People Seeking the Gratification 'Relaxation'

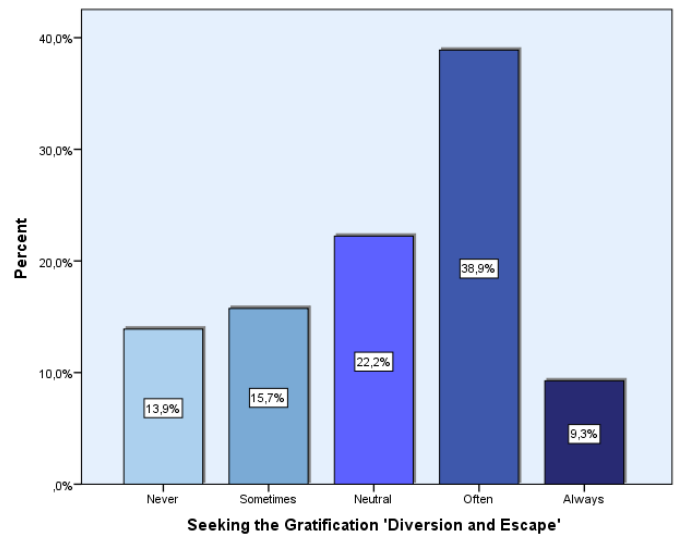


Graph 2. Percentages of People Seeking the Gratification 'Relaxation'

Gratification 'Diversion and Escape'

	Frequency	Percent
Never	15	13,9
Sometimes	17	15,7
Neutral	24	22,2
Often	42	38,9
Always	10	9,3
Total	108	100,0

Table 3. Frequencies and Percentages of People Seeking the Gratification 'Diversion and Escape'

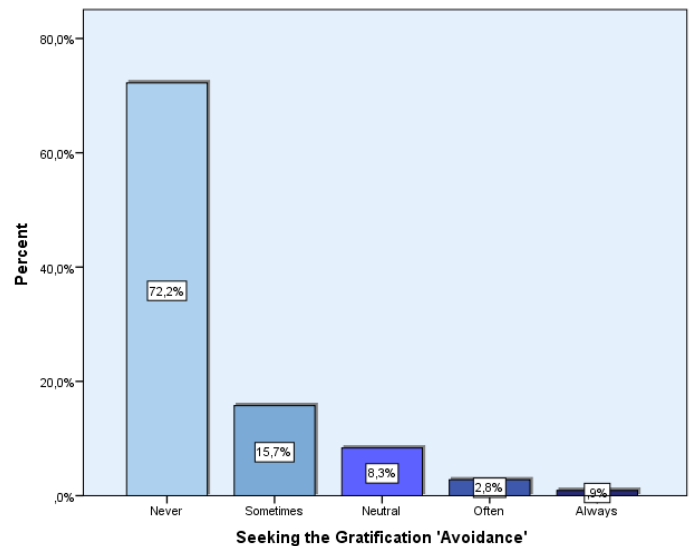


Graph 3. Percentages of People Seeking the Gratification 'Diversion and Escape'

Gratification 'Avoidance'

	Frequency	Percent
Never	78	72,2
Sometimes	17	15,7
Neutral	9	8,3
Often	3	2,8
Always	1	,9
Total	108	100,0

Table 4. Frequencies and Percentages of People Seeking the Gratification 'Avoidance'

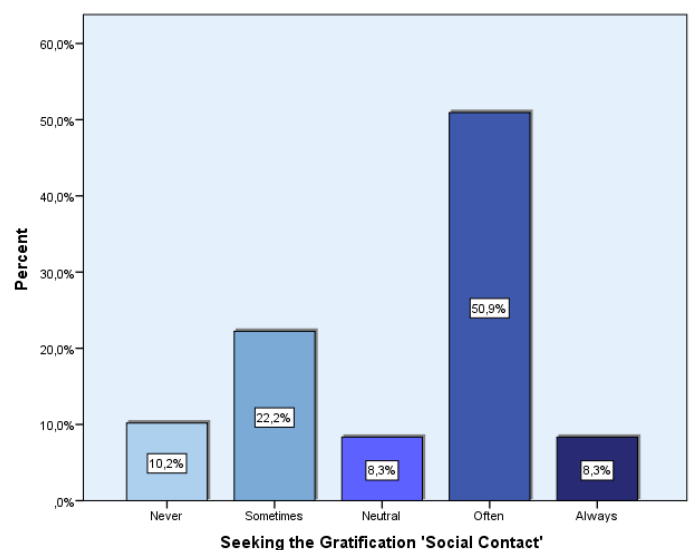


Graph 4. Percentages of People Seeking the Gratification 'Avoidance'

Gratification 'Social Contact'

	Frequency	Percent
Never	11	10,2
Sometimes	24	22,2
Neutral	9	8,3
Often	55	50,9
Always	9	8,3
Total	108	100,0

Table 5. Frequencies and Percentages of People Seeking the Gratification 'Social Contact'

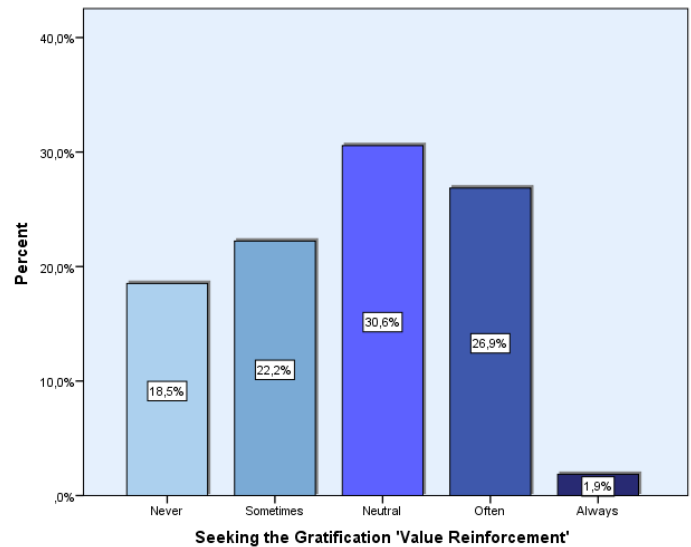


Graph 5. Percentages of People Seeking the Gratification 'Social Contact'

Gratification 'Value Reinforcement'

	Frequency	Percent
Never	20	18,5
Sometimes	24	22,2
Neutral	33	30,6
Often	29	26,9
Always	2	1,9
Total	108	100,0

Table 6. Frequencies and Percentages of People Seeking the Gratification 'Value Reinforcement'

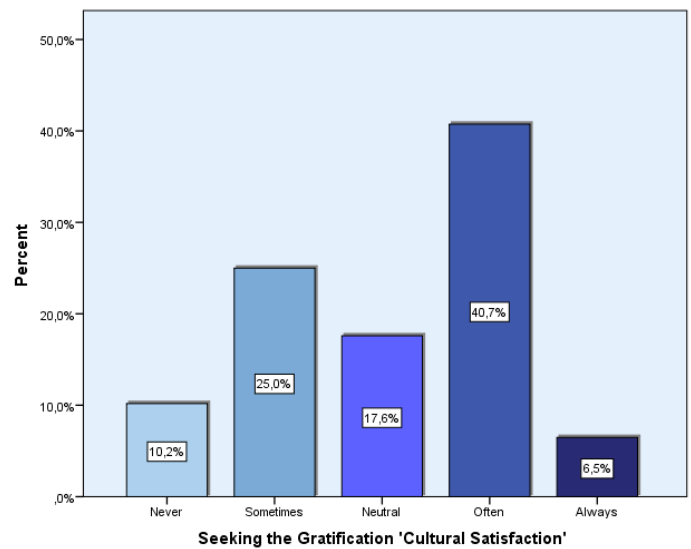


Graph 6: Percentages of People Seeking the Gratification 'Value Reinforcement'

Gratification 'Cultural Satisfaction'

	Frequency	Percent
Never	11	10,2
Sometimes	27	25,0
Neutral	19	17,6
Often	44	40,7
Always	7	6,5
Total	108	100,0

Table 7. Frequencies and Percentages of People Seeking the Gratification 'Cultural Satisfaction'

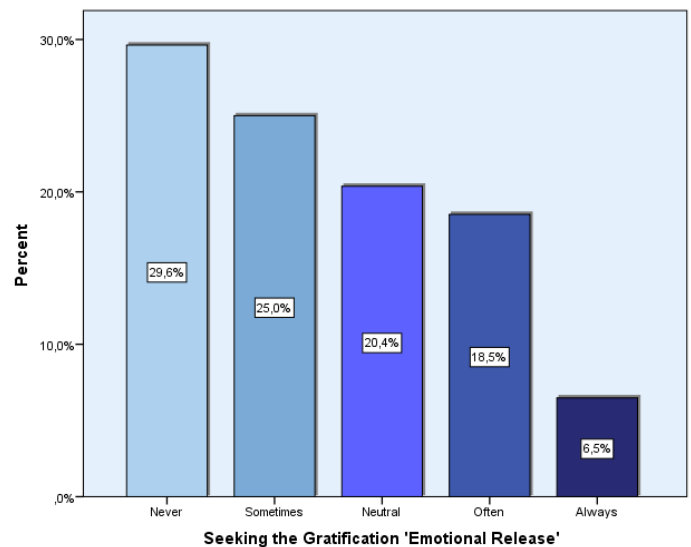


Graph 7: Percentages of People Seeking the Gratification 'Cultural Satisfaction'

Gratification 'Emotional Release'

	Frequency	Percent
Never	32	29,6
Sometimes	27	25,0
Neutral	22	20,4
Often	20	18,5
Always	7	6,5
Total	108	100,0

Table 8. Frequencies and Percentages of People Seeking the Gratification 'Emotional Release'

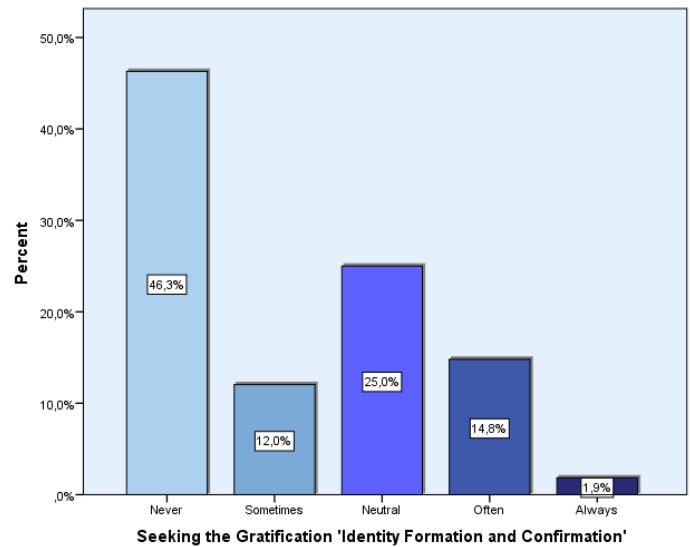


Graph 8: Percentages of People Seeking the Gratification 'Emotional Release'

Gratification 'Identity Formation and Confirmation'

	Frequency	Percent
Never	50	46,3
Sometimes	13	12,0
Neutral	27	25,0
Often	16	14,8
Always	2	1,9
Total	108	100,0

Table 9. Frequencies and Percentages of People Seeking the Gratification 'Identity Formation and Confirmation'

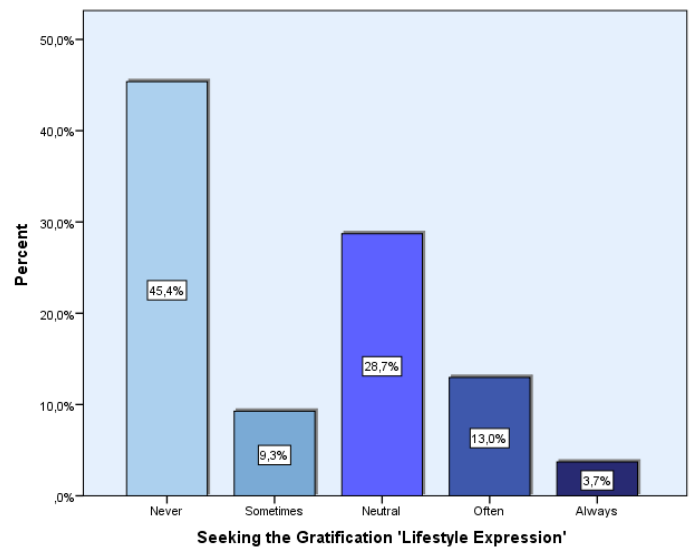


Graph 9: Percentages of People Seeking the Gratification 'Identity Formation and Confirmation'

Gratification 'Lifestyle Expression'

	Frequency	Percent
Never	49	45,4
Sometimes	10	9,3
Neutral	31	28,7
Often	14	13,0
Always	4	3,7
Total	108	100,0

Table 10. Frequencies and Percentages of People Seeking the Gratification 'Lifestyle Expression'

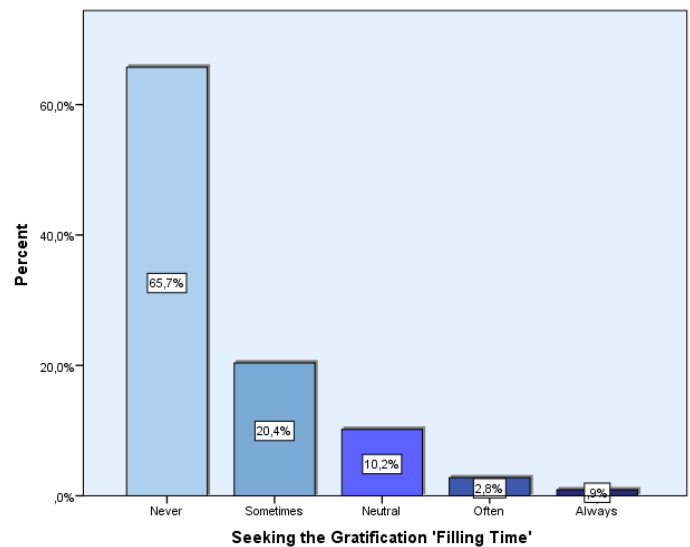


Graph 10: Percentages of People Seeking the Gratification 'Lifestyle Expression'

Gratification 'Filling Time'

	Frequency	Percent
Never	71	65,7
Sometimes	22	20,4
Neutral	11	10,2
Often	3	2,8
Always	1	,9
Total	108	100,0

Table 11. Frequencies and Percentages of People Seeking the Gratification 'Filling Time'

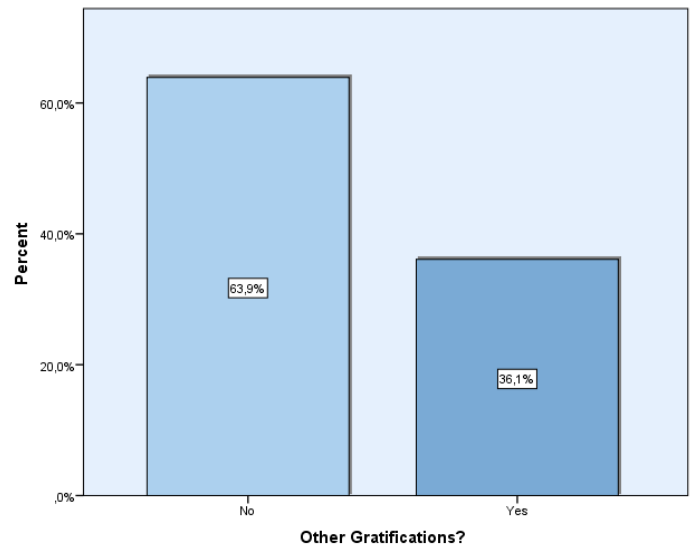


Graph 11: Percentages of People Seeking the Gratification 'Filling Time'

Other Gratifications

	Frequency	Percent
No	69	63,9
Yes	39	36,1
Total	108	100,0

Table 12. Frequencies and Percentages of Who Seek Other Gratifications

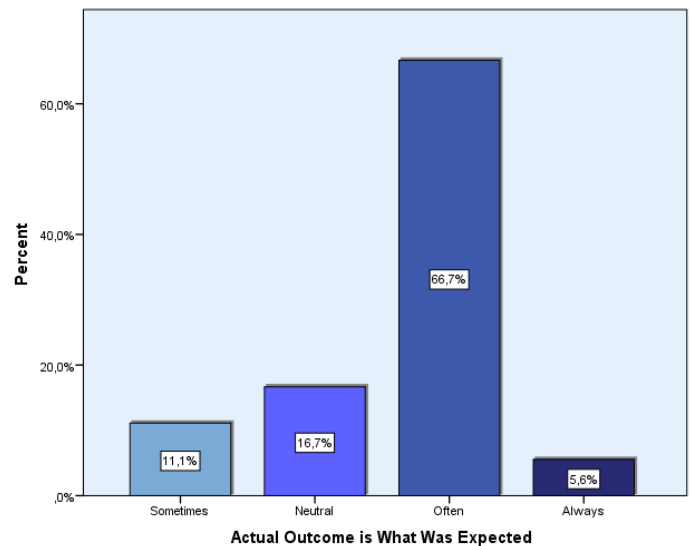


Graph 12: Percentages of Who Seek Other Gratifications

Actual Outcome is What Was Expected

	Frequency	Percent
Never	0	0,0
Sometimes	12	11,1
Neutral	18	16,7
Often	72	66,7
Always	6	5,6
Total	108	100,0

Table 13. Frequencies and Percentages of Actual Outcome is What Was Expected

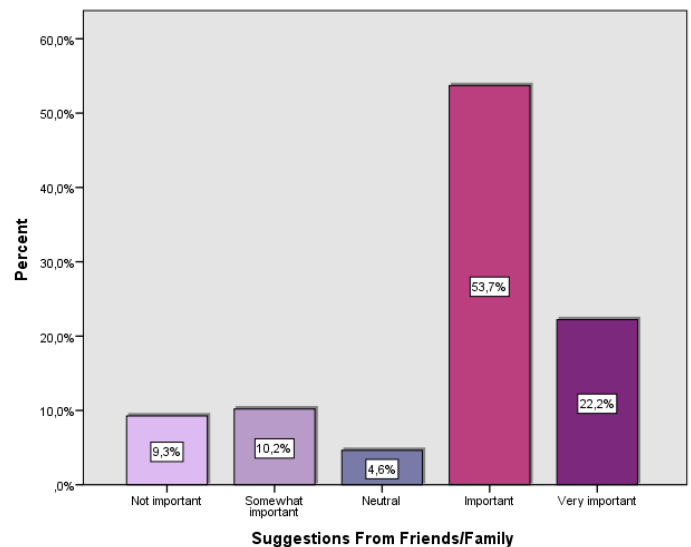


Graph 13: Percentages of Who Seek Other Gratifications

Suggestions From Friends/Family

	Frequency	Percent
Not important	10	9,3
Somewhat important	11	10,2
Neutral	5	4,6
Important	58	53,7
Very important	24	22,2
Total	108	100,0

Table 14. Frequencies and Percentages of Importance of 'Suggestions From Friends/Family'

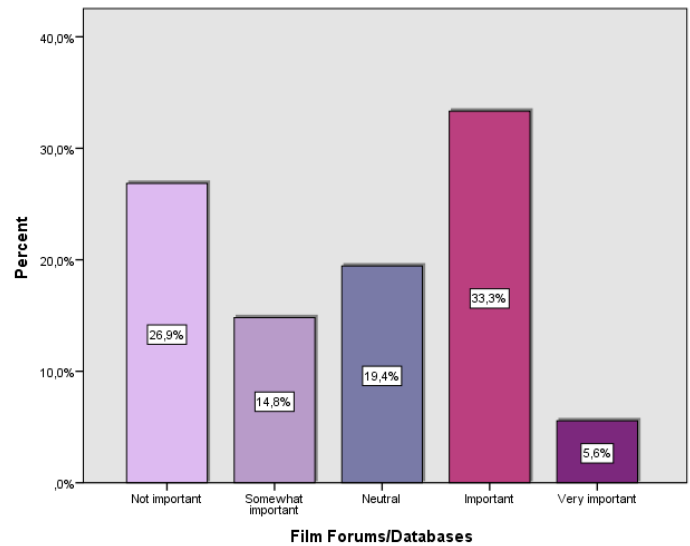


Graph 14: Percentages of Importance of 'Suggestions From Friends/Family'

Film Forums/Databases

	Frequen- cy	Percent
Not important	29	26,9
Somewhat important	16	14,8
Neutral	21	19,4
Important	36	33,3
Very important	6	5,6
Total	108	100,0

Table 15. Frequencies and Percentages of Importance of 'Film Forums/Databases'

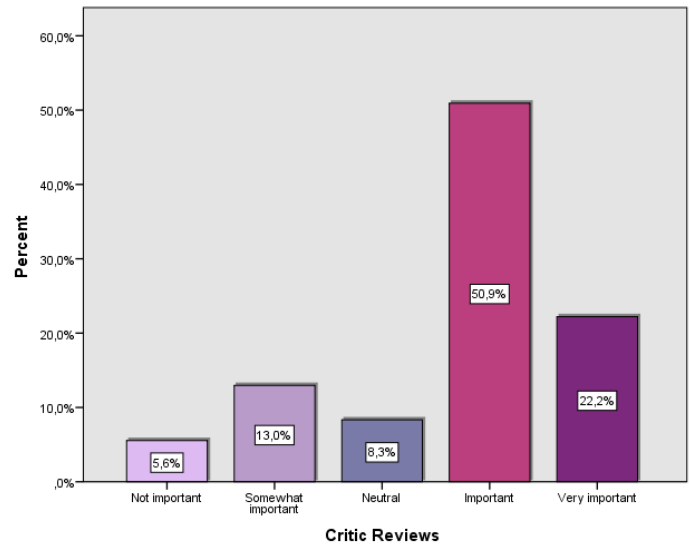


Graph 15: Percentages of Importance of 'Film Forums/Databases'

Critic Reviews

	Frequen- cy	Percent
Not important	6	5,6
Somewhat important	14	13,0
Neutral	9	8,3
Important	55	50,9
Very important	24	22,2
Total	108	100,0

Table 16. Frequencies and Percentages of Importance of 'Critic Reviews'

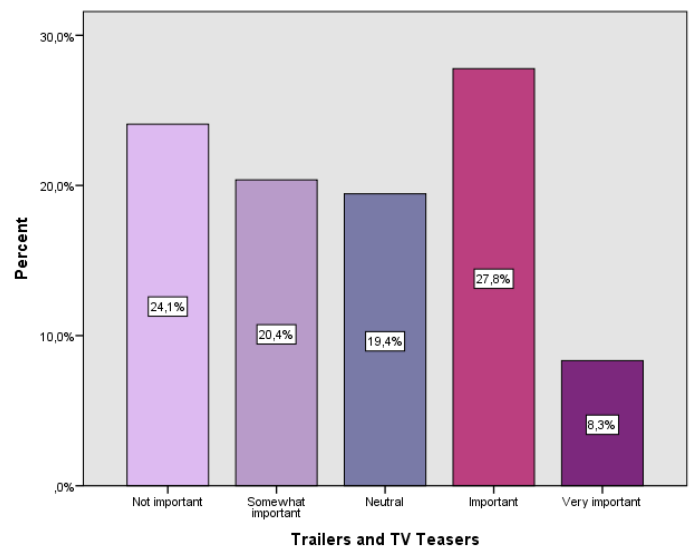


Graph 16: Percentages of Importance of 'Critic Reviews'

Trailers and TV Teasers

	Frequen- cy	Percent
Not important	26	24,1
Somewhat important	22	20,4
Neutral	21	19,4
Important	30	27,8
Very important	9	8,3
Total	108	100,0

Table 17. Frequencies and Percentages of Importance of 'Trailers and TV Teasers'

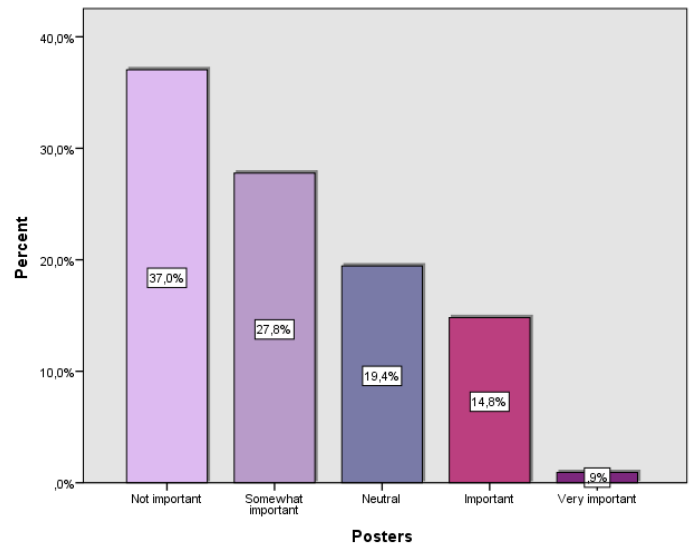


Graph 17: Percentages of Importance of 'Trailers and TV Teasers'

Posters

	Frequency	Percent
Not important	40	37,0
Somewhat important	30	27,8
Neutral	21	19,4
Important	16	14,8
Very important	1	,9
Total	108	100,0

Table 18. Frequencies and Percentages of Importance of 'Posters'

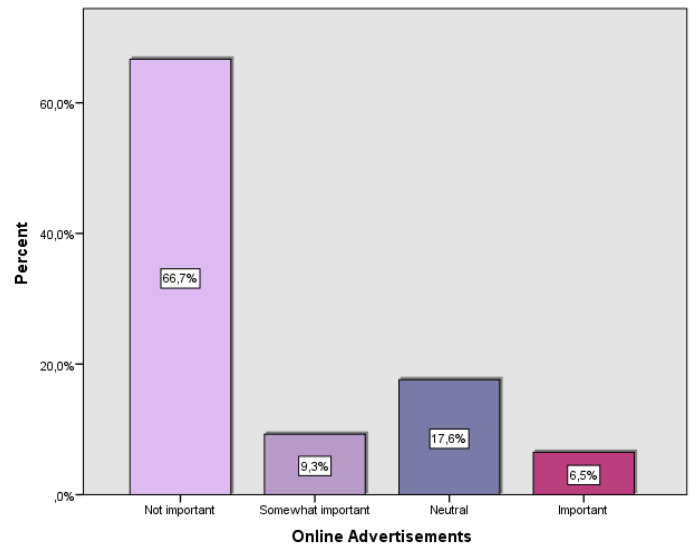


Graph 18: Percentages of Importance of 'Posters'

Online Advertisements

	Frequency	Percent
Not important	72	66,7
Somewhat important	10	9,3
Neutral	19	17,6
Important	7	6,5
Not important	0	0,0
Total	108	100,0

Table 19. Frequencies and Percentages of Importance of 'Online Advertisements'

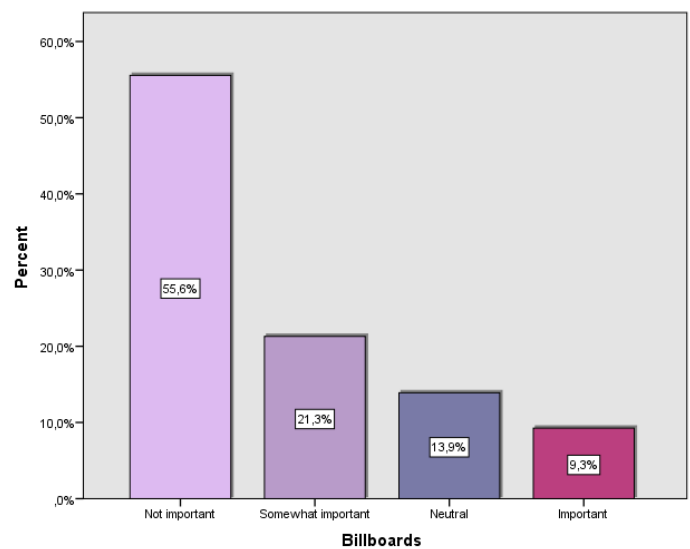


Graph 19: Percentages of Importance of 'Online Advertisements'

Billboards

	Frequency	Percent
Not important	60	55,6
Somewhat important	23	21,3
Neutral	15	13,9
Important	10	9,3
Very important	0	0,0
Total	108	100,0

Table 20. Frequencies and Percentages of Importance of 'Billboards'

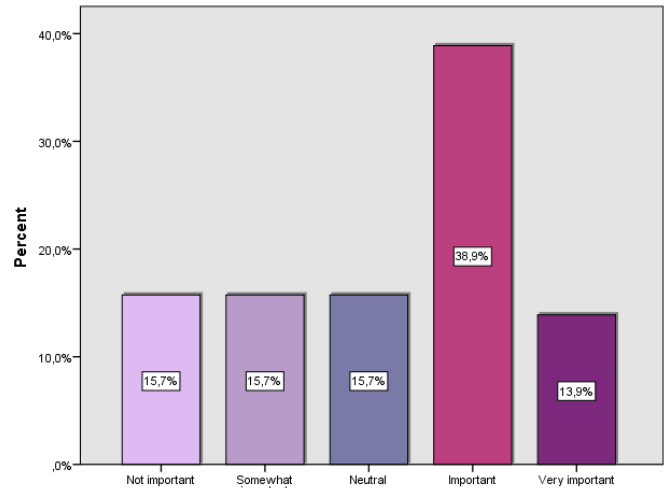


Graph 20: Percentages of Importance of 'Billboards'

Interviews with Actors or Director

	Frequency	Percent
Not important	17	15,7
Somewhat important	17	15,7
Neutral	17	15,7
Important	42	38,9
Very important	15	13,9
Total	108	100,0

Table 21. Frequencies and Percentages of Importance of 'Interviews with Actors or Director'



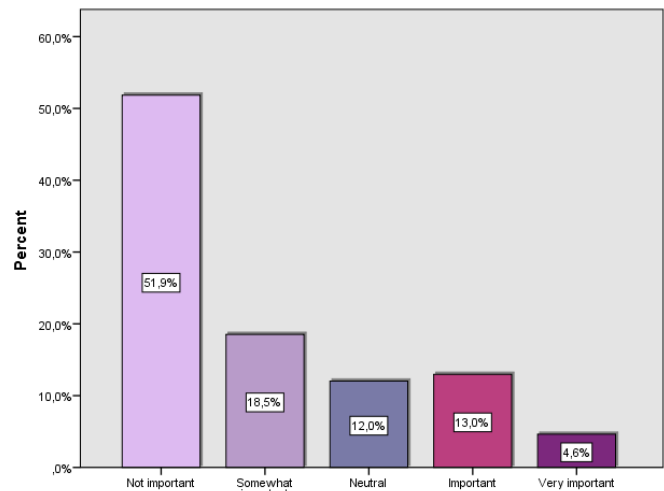
Interviews with actors or director

Graph 21: Percentages of Importance of 'Interviews with Actors or Director'

The Film's Social Media Pages

	Frequency	Percent
Not important	56	51,9
Somewhat important	20	18,5
Neutral	13	12,0
Important	14	13,0
Very important	5	4,6
Total	108	100,0

Table 22. Frequencies and Percentages of Importance of 'The Film's Social Media Pages'



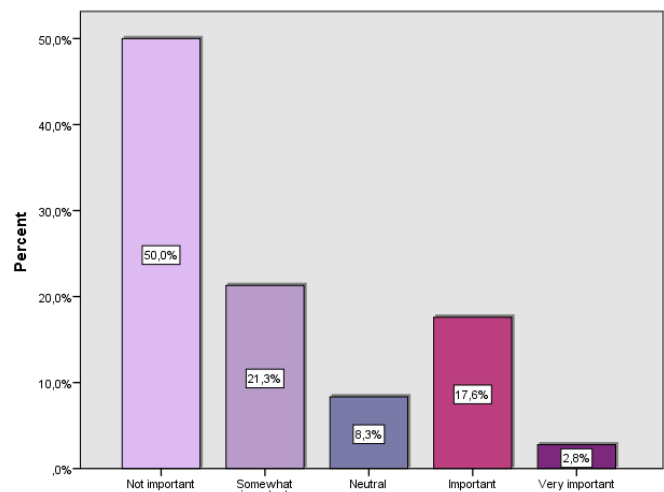
The Film's Social Media Pages

Graph 22: Percentages of Importance of 'The Film's Social Media Pages'

The Film's Website

	Frequency	Percent
Not important	54	50,0
Somewhat important	23	21,3
Neutral	9	8,3
Important	19	17,6
Very important	3	2,8
Total	108	100,0

Table 23. Frequencies and Percentages of Importance of 'The Film's Website'



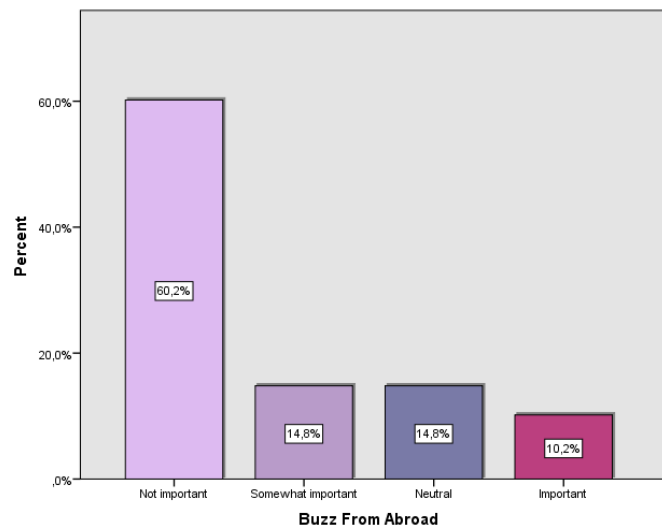
The Film's Website

Graph 23: Percentages of Importance of 'The Film's Website'

Buzz From Abroad

	Frequen- cy	Percent
Not important	65	60,2
Somewhat important	16	14,8
Neutral	16	14,8
Important	11	10,2
Very important	0	0,0
Total	108	100,0

Table 24. Frequencies and Percentages of Importance of 'Buzz From Abroad'

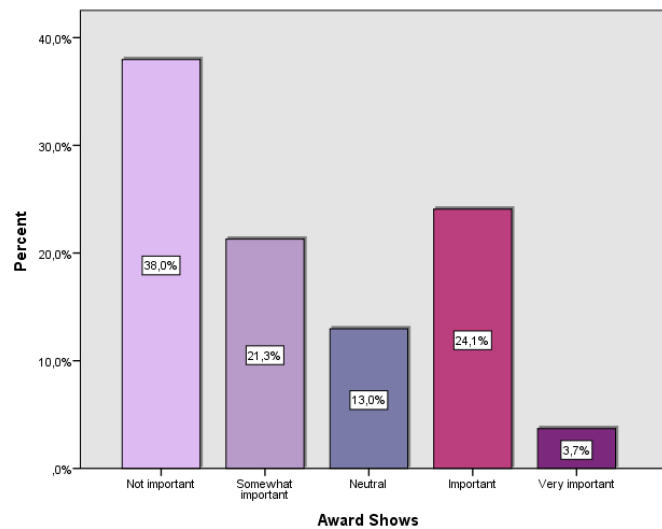


Graph 24: Percentages of Importance of 'Buzz From Abroad'

Award Shows

	Frequen- cy	Percent
Not important	41	38,0
Somewhat important	23	21,3
Neutral	14	13,0
Important	26	24,1
Very important	4	3,7
Total	108	100,0

Table 25. Frequencies and Percentages of Importance of 'Award Shows'

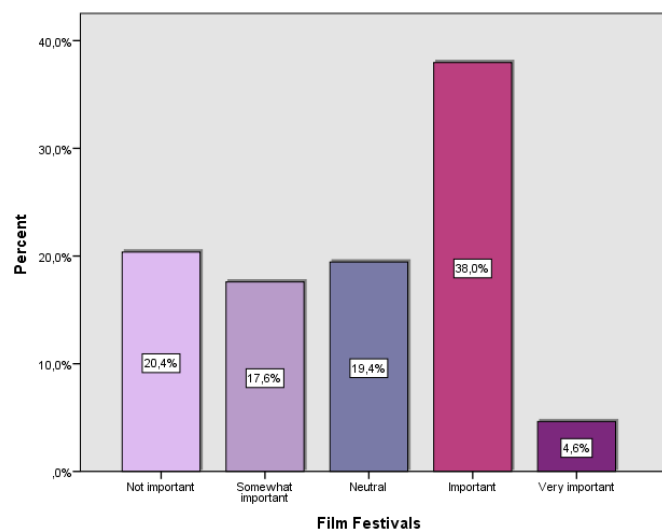


Graph 25: Percentages of Importance of 'Award Shows'

Film Festivals

	Frequen- cy	Percent
Not important	22	20,4
Somewhat important	19	17,6
Neutral	21	19,4
Important	41	38,0
Very important	5	4,6
Total	108	100,0

Table 26. Frequencies and Percentages of Importance of 'Film Festivals'

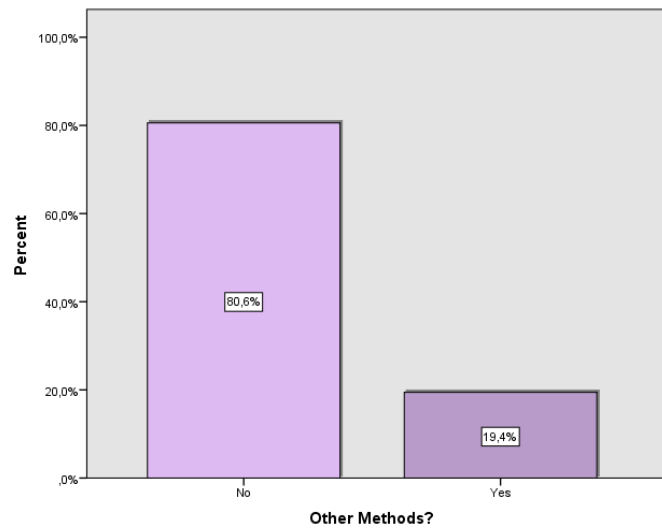


Graph 26: Percentages of Importance of 'Film Festivals'

Other Methods

	Frequency	Percent
No	87	80,6
Yes	21	19,4
Total	108	100,0

Table 27. Frequencies and Percentages of Other Methods

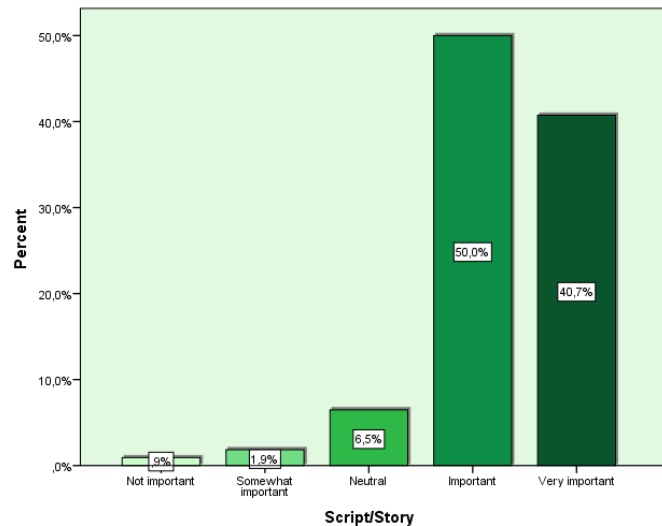


Graph 27: Percentages of People Using Other Methods

Script/Story

	Frequency	Percent
Not important	1	,9
Somewhat important	2	1,9
Neutral	7	6,5
Important	54	50,0
Very important	44	40,7
Total	108	100,0

Table 28. Frequencies and Percentages of Importance of 'Script/Story'

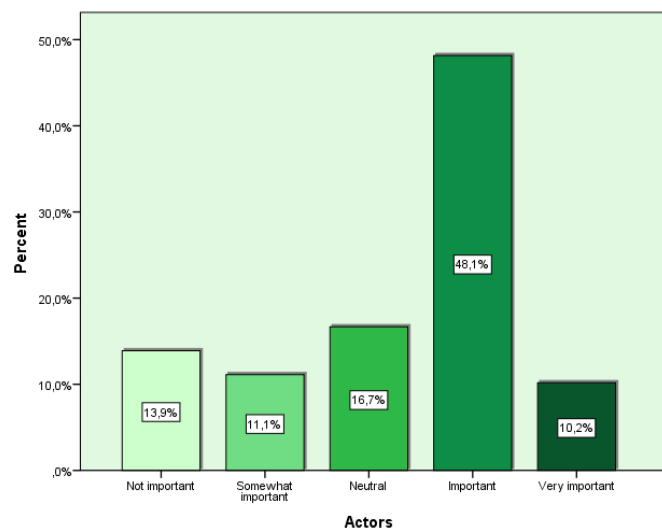


Graph 28: Percentages of Importance of 'Script/Story'

Actors

	Frequency	Percent
Not important	15	13,9
Somewhat important	12	11,1
Neutral	18	16,7
Important	52	48,1
Very important	11	10,2
Total	108	100,0

Table 29. Frequencies and Percentages of Importance of 'Actors'

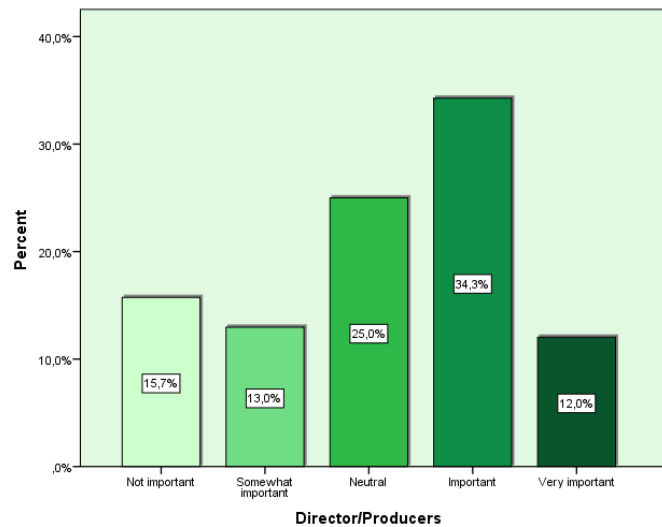


Graph 29: Percentages of Importance of 'Actors'

Director/Producers

	Frequency	Percent
Not important	17	15,7
Somewhat important	14	13,0
Neutral	27	25,0
Important	37	34,3
Very important	13	12,0
Total	108	100,0

Table 30. Frequencies and Percentages of Importance of 'Director/Producers'

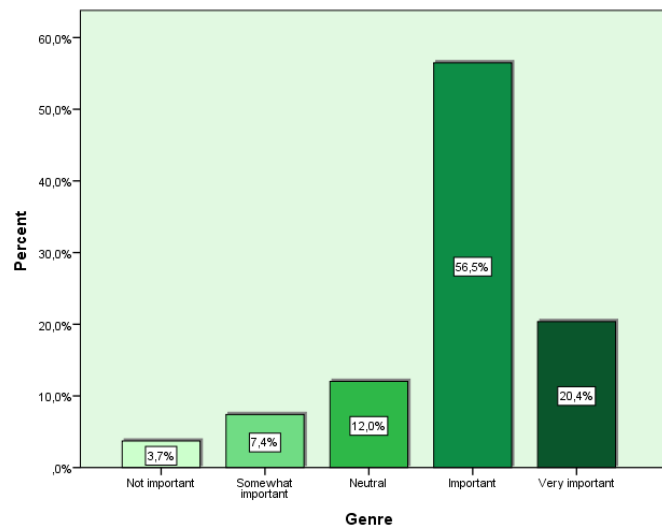


Graph 30: Percentages of Importance of 'Director/Producers'

Genre

	Frequency	Percent
Not important	4	3,7
Somewhat important	8	7,4
Neutral	13	12,0
Important	61	56,5
Very important	22	20,4
Total	108	100,0

Table 31. Frequencies and Percentages of Importance of 'Genre'

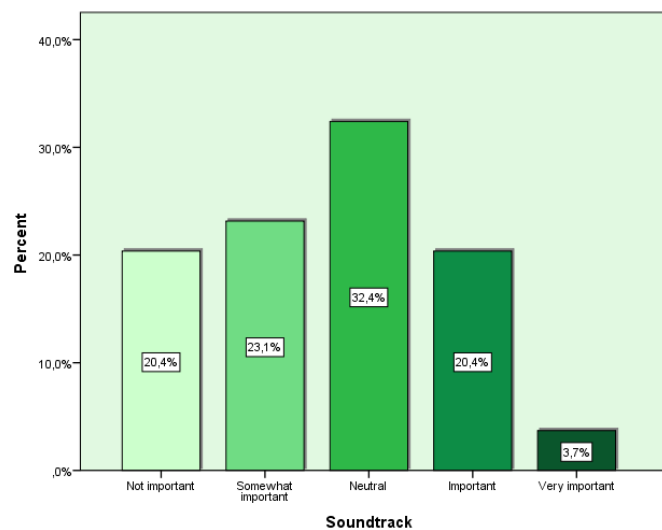


Graph 31: Percentages of Importance of 'Genre'

Soundtrack

	Frequency	Percent
Not important	22	20,4
Somewhat important	25	23,1
Neutral	35	32,4
Important	22	20,4
Very important	4	3,7
Total	108	100,0

Table 32. Frequencies and Percentages of Importance of 'Soundtrack'

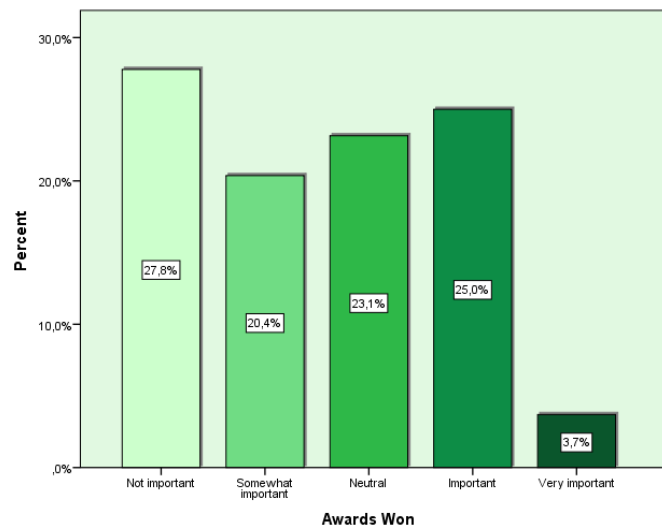


Graph 32: Percentages of Importance of 'Soundtrack'

Awards Won

	Frequen- cy	Percent
Not important	30	27,8
Somewhat important	22	20,4
Neutral	25	23,1
Important	27	25,0
Very important	4	3,7
Total	108	100,0

Table 33. Frequencies and Percentages of Importance of 'Awards Won'

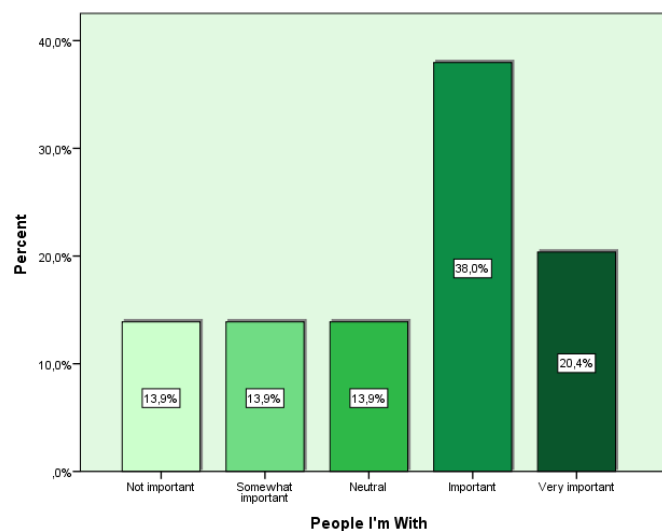


Graph 33: Percentages of Importance of 'Awards Won'

People I'm With

	Frequen- cy	Percent
Not important	15	13,9
Somewhat important	15	13,9
Neutral	15	13,9
Important	41	38,0
Very important	22	20,4
Total	108	100,0

Table 34. Frequencies and Percentages of Importance of 'People I'm With'

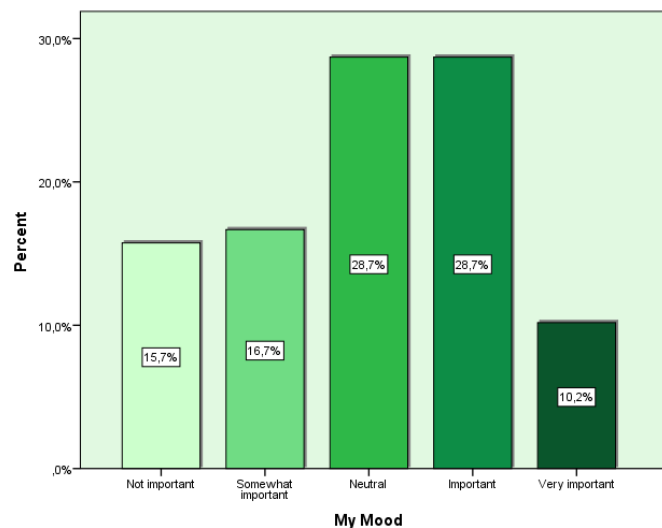


Graph 34: Percentages of Importance of 'People I'm With'

My Mood

	Frequen- cy	Percent
Not important	17	15,7
Somewhat important	18	16,7
Neutral	31	28,7
Important	31	28,7
Very important	11	10,2
Total	108	100,0

Table 35. Frequencies and Percentages of Importance of 'My Mood'

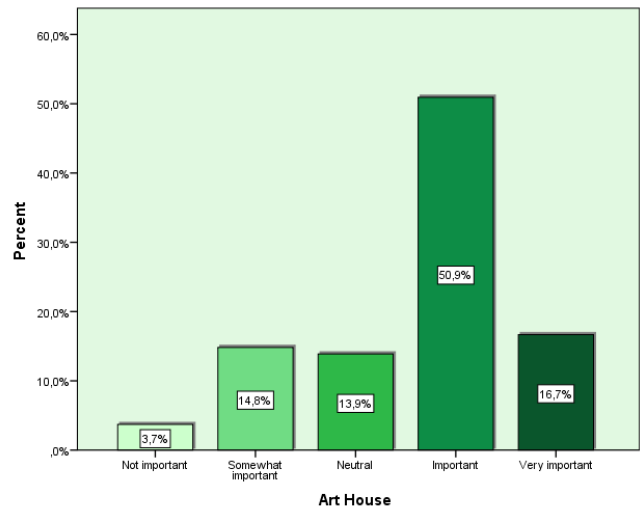


Art House

	Frequency	Percent
Not important	4	3,7
Somewhat important	16	14,8
Neutral	15	13,9
Important	55	50,9
Very important	18	16,7
Total	108	100,0

Table 36. Frequencies and Percentages of Importance of 'Art House'

Graph 35: Percentages of Importance of 'My Mood'

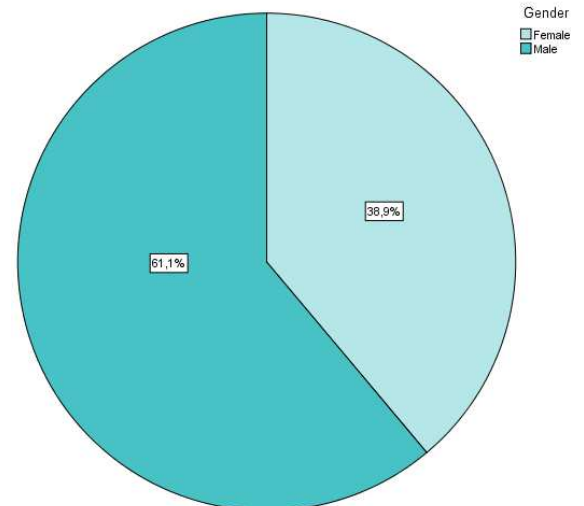


Graph 36: Percentages of Importance of 'Art House'

Gender

	Frequency	Percent
Female	42	38,9
Male	66	61,1
Total	108	100,0

Table 37. Frequencies and Percentages of Gender

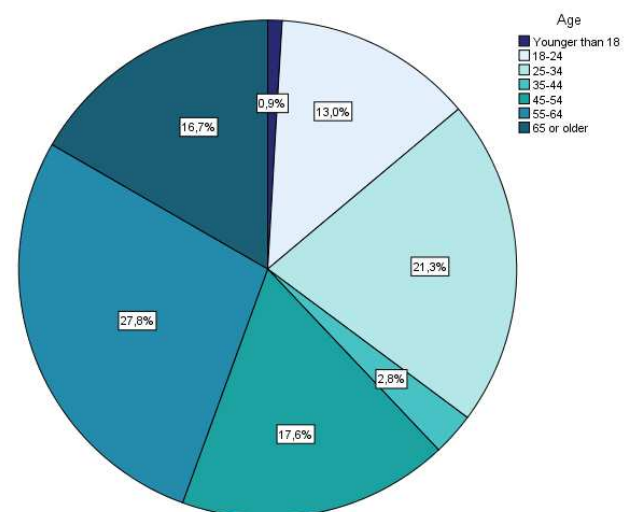


Graph 37: Percentages of Gender

Age

	Frequency	Percent
Younger than 18	1	,9
18-24	14	13,0
25-34	23	21,3
35-44	3	2,8
45-54	19	17,6
55-64	30	27,8
65 or older	18	16,7
Total	108	100,0

Table 38. Frequencies and Percentages of Age

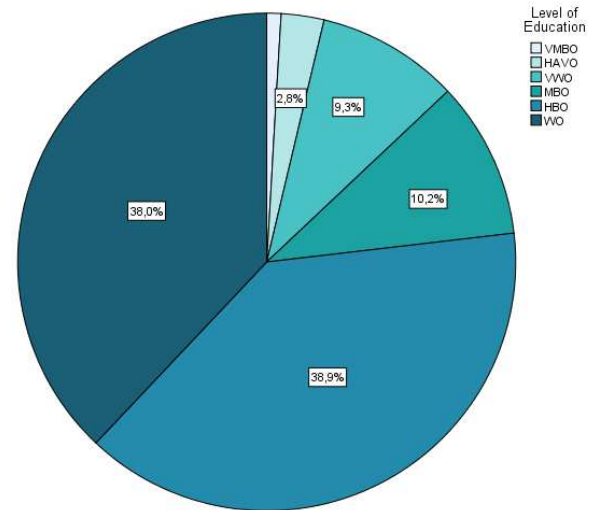


Graph 38: Percentages of Age

Level of Education

	Frequency	Percent
VMBO	1	,9
HAVO	3	2,8
VWO	10	9,3
MBO	11	10,2
HBO	42	38,9
WO	41	38,0
Total	108	100,0

Table 39. Frequencies and Percentages of Level of Education

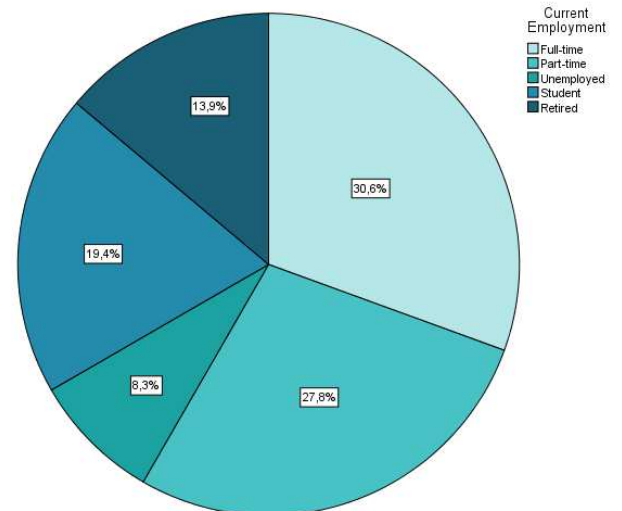


Graph 39: Percentages of Level of Education

Current Employment

	Frequency	Percent
Full-time	33	30,6
Part-time	30	27,8
Unemployed	9	8,3
Student	21	19,4
Retired	15	13,9
Total	108	100,0

Table 40. Frequencies and Percentages of Current Employment

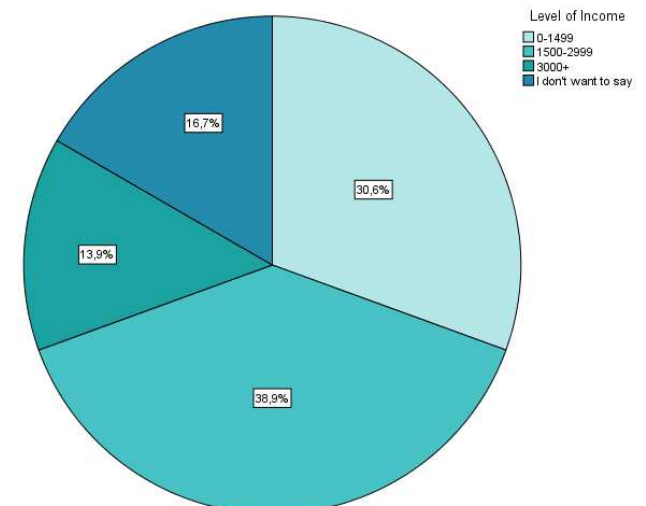


Graph 40: Percentages of Current Employment

Level of Income

	Frequency	Percent
0-1499	33	30,6
1500-2999	42	38,9
3000+	15	13,9
I don't want to say	18	16,7
Total	108	100,0

Table 41. Frequencies and Percentages of Level of Income

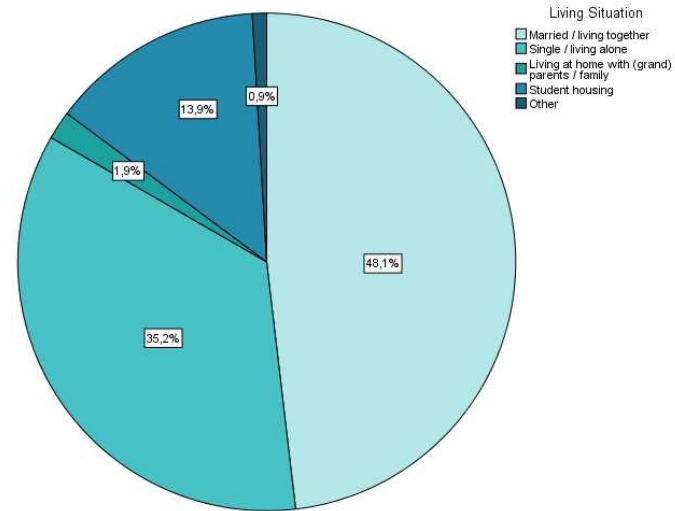


Living Situation

	Frequency	Percent
Married / living together	52	48,1
Single / living alone	38	35,2
Living at home with (grand)parents / family	2	1,9
Student housing	15	13,9
Other	1	,9
Total	108	100,0

Table 42. Frequencies and Percentages of Living Situation

Graph 41: Percentages of Level of Income

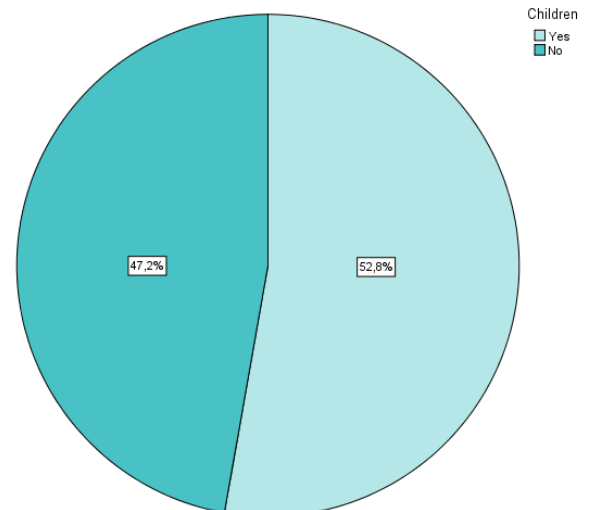


Children

	Frequency	Percent
Yes	57	52,8
No	51	47,2
Total	108	100,0

Table 43. Frequencies and Percentages of Children

Graph 42: Percentages of Living Situation

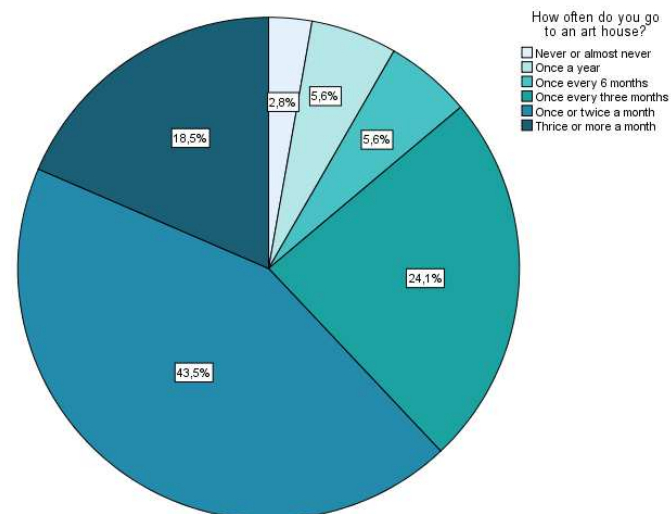


Graph 43: Percentages of Children

How Often Do You Go to an Art House?

	Frequency	Percent
Never or almost never	3	2,8
Once a year	6	5,6
Once every 6 months	6	5,6
Once every three months	26	24,1
Once or twice a month	47	43,5
Thrice or more a month	20	18,5
Total	108	100,0

Table 44. Frequencies and Percentages of How Often People Go to an Art House

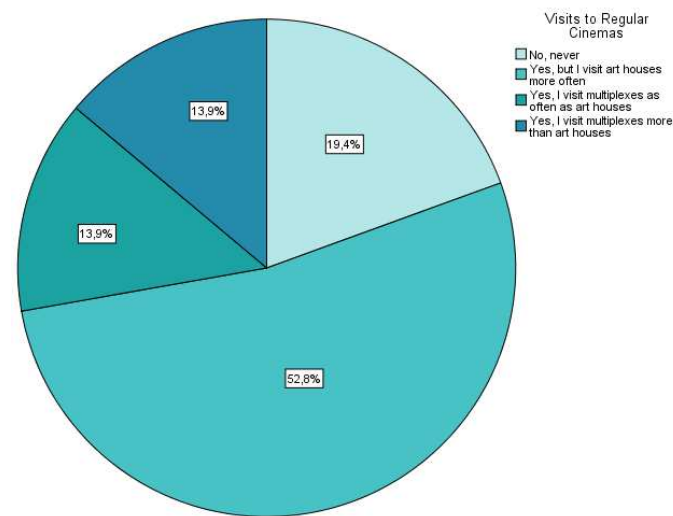


Graph 44: Percentages of How Often People Go to an Art House

Visits to Regular Cinemas

	Frequency	Percent
No, never	21	19,4
Yes, but I visit art houses more often	57	52,8
Yes, I visit multiplexes as often as art houses	15	13,9
Yes, I visit multiplexes more than art houses	15	13,9
Total	108	100,0

Table 45. Frequencies and Percentages of Visits to Regular Cinemas

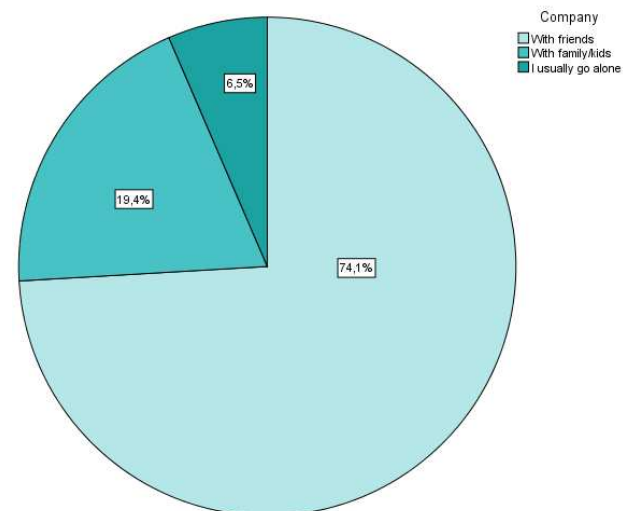


Graph 45: Percentages of Visits to Regular Cinemas

Company

	Frequency	Percent
With friends	80	74,1
With family/kids	21	19,4
I usually go alone	7	6,5
Total	108	100,0

Table 46. Frequencies and Percentages of Company

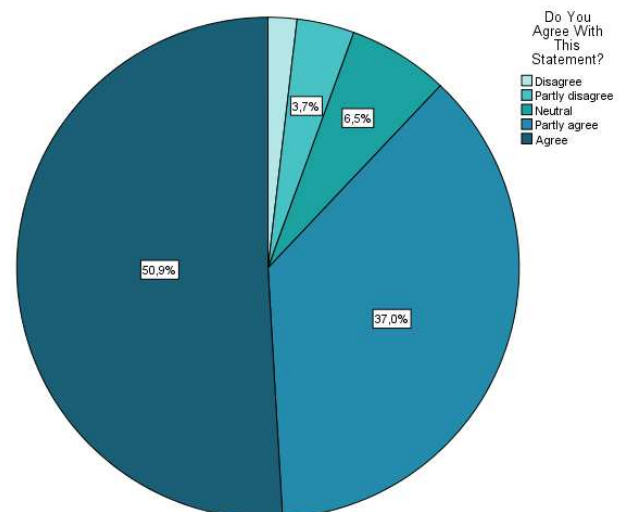


Graph 46: Percentages of Company

Do You Agree With This Statement?

	Frequency	Percent
Disagree	2	1,9
Partly disagree	4	3,7
Neutral	7	6,5
Partly agree	40	37,0
Agree	55	50,9
Total	108	100,0

Table 47. Frequencies and Percentages of People Responding to the Statement



Graph 47: Percentages of People Responding to the Statement

2.2 Tables Relations Between Questions and Demographics Questionnaire

		How often do you go to an art house?				
		Once a year	Once every 6 months	Once every three months	Once or twice a month	Thrice or more a month
		Column N %	Column N %	Column N %	Column N %	Column N %
Gratification 'Education'	Never	16,7%	50,0%	7,7%	8,5%	5,0%
	Sometimes	16,7%	33,3%	38,5%	48,9%	40,0%
	Neutral	66,7%	16,7%	23,1%	21,3%	30,0%
	Often	0,0%	0,0%	26,9%	19,1%	20,0%
	Always	0,0%	0,0%	3,8%	2,1%	5,0%
Gratification 'Relaxation'	Never	0,0%	0,0%	0,0%	2,1%	0,0%
	Sometimes	16,7%	0,0%	7,7%	6,4%	10,0%
	Neutral	16,7%	16,7%	3,8%	12,8%	0,0%
	Often	66,7%	66,7%	73,1%	59,6%	60,0%
	Always	0,0%	16,7%	15,4%	19,1%	30,0%
Gratification 'Diversion and Escape'	Never	0,0%	33,3%	7,7%	21,3%	0,0%
	Sometimes	16,7%	16,7%	19,2%	12,8%	15,0%
	Neutral	16,7%	16,7%	23,1%	25,5%	20,0%
	Often	66,7%	33,3%	42,3%	29,8%	50,0%
	Always	0,0%	0,0%	7,7%	10,6%	15,0%
Gratification 'Avoidance'	Never	50,0%	83,3%	76,9%	74,5%	65,0%
	Sometimes	33,3%	0,0%	7,7%	19,1%	20,0%
	Neutral	0,0%	16,7%	7,7%	6,4%	15,0%
	Often	16,7%	0,0%	3,8%	0,0%	0,0%
	Always	0,0%	0,0%	3,8%	0,0%	0,0%
Gratification 'Social Contact'	Never	0,0%	16,7%	0,0%	14,9%	10,0%
	Sometimes	16,7%	16,7%	11,5%	29,8%	25,0%
	Neutral	16,7%	0,0%	15,4%	4,3%	10,0%
	Often	66,7%	66,7%	53,8%	46,8%	45,0%
	Always	0,0%	0,0%	19,2%	4,3%	10,0%
Gratification 'Value Reinforcement'	Never	0,0%	33,3%	26,9%	10,6%	15,0%
	Sometimes	16,7%	16,7%	19,2%	29,8%	15,0%
	Neutral	83,3%	16,7%	30,8%	27,7%	30,0%
	Often	0,0%	33,3%	23,1%	27,7%	40,0%
	Always	0,0%	0,0%	0,0%	4,3%	0,0%
Gratification 'Cultural Satisfaction'	Never	16,7%	16,7%	19,2%	4,3%	0,0%
	Sometimes	33,3%	33,3%	26,9%	23,4%	20,0%
	Neutral	50,0%	0,0%	19,2%	17,0%	15,0%
	Often	0,0%	50,0%	34,6%	46,8%	50,0%
	Always	0,0%	0,0%	0,0%	8,5%	15,0%
Gratification 'Emotional Release'	Never	0,0%	66,7%	38,5%	29,8%	10,0%
	Sometimes	50,0%	0,0%	30,8%	21,3%	30,0%
	Neutral	50,0%	16,7%	15,4%	19,1%	25,0%
	Often	0,0%	0,0%	7,7%	25,5%	30,0%
	Always	0,0%	16,7%	7,7%	4,3%	5,0%
Gratification 'Identity Formation and Confirmation'	Never	16,7%	66,7%	50,0%	48,9%	35,0%
	Sometimes	0,0%	33,3%	11,5%	12,8%	10,0%
	Neutral	50,0%	0,0%	15,4%	27,7%	35,0%
	Often	33,3%	0,0%	19,2%	10,6%	15,0%
	Always	0,0%	0,0%	3,8%	0,0%	5,0%
Gratification 'Lifestyle Expression'	Never	50,0%	83,3%	57,7%	40,4%	25,0%
	Sometimes	0,0%	0,0%	11,5%	12,8%	5,0%
	Neutral	50,0%	16,7%	15,4%	31,9%	35,0%
	Often	0,0%	0,0%	11,5%	10,6%	30,0%
	Always	0,0%	0,0%	3,8%	4,3%	5,0%
Gratification 'Filling Time'	Never	66,7%	50,0%	65,4%	68,1%	60,0%
	Sometimes	16,7%	33,3%	15,4%	21,3%	25,0%
	Neutral	16,7%	0,0%	11,5%	8,5%	15,0%
	Often	0,0%	16,7%	3,8%	2,1%	0,0%
	Always	0,0%	0,0%	3,8%	0,0%	0,0%

Table 48. Relation Different Gratifications vs. How Often Respondents Go to an Art House

		Visits to regular cinemas			
		No, never Column N %	Yes, but I visit art houses more often Column N %	Yes, I visit multiplexes as often as art houses Column N %	Yes, I visit multiplexes more than art houses Column N %
Gratification 'Education'	Never	9,5%	10,5%	13,3%	13,3%
	Sometimes	38,1%	42,1%	46,7%	33,3%
	Neutral	28,6%	24,6%	33,3%	20,0%
	Often	19,0%	21,1%	6,7%	26,7%
	Always	4,8%	1,8%	0,0%	6,7%
Gratification 'Relaxation'	Never	4,8%	1,8%	0,0%	0,0%
	Sometimes	9,5%	7,0%	13,3%	0,0%
	Neutral	4,8%	7,0%	20,0%	6,7%
	Often	42,9%	66,7%	60,0%	86,7%
	Always	38,1%	17,5%	6,7%	6,7%
Gratification 'Diversion and Escape'	Never	9,5%	12,3%	26,7%	13,3%
	Sometimes	19,0%	21,1%	6,7%	0,0%
	Neutral	19,0%	22,8%	33,3%	13,3%
	Often	38,1%	35,1%	33,3%	60,0%
	Always	14,3%	8,8%	0,0%	13,3%
Gratification 'Avoidance'	Never	76,2%	70,2%	86,7%	60,0%
	Sometimes	4,8%	21,1%	6,7%	20,0%
	Neutral	14,3%	7,0%	6,7%	6,7%
	Often	4,8%	0,0%	0,0%	13,3%
	Always	0,0%	1,8%	0,0%	0,0%
Gratification 'Social Contact'	Never	14,3%	10,5%	13,3%	0,0%
	Sometimes	33,3%	22,8%	26,7%	0,0%
	Neutral	0,0%	8,8%	6,7%	20,0%
	Often	38,1%	49,1%	53,3%	73,3%
	Always	14,3%	8,8%	0,0%	6,7%
Gratification 'Value Reinforcement'	Never	23,8%	17,5%	20,0%	13,3%
	Sometimes	19,0%	24,6%	13,3%	26,7%
	Neutral	42,9%	24,6%	26,7%	40,0%
	Often	14,3%	29,8%	40,0%	20,0%
	Always	0,0%	3,5%	0,0%	0,0%
Gratification 'Cultural Satisfaction'	Never	4,8%	7,0%	20,0%	20,0%
	Sometimes	33,3%	19,3%	20,0%	40,0%
	Neutral	9,5%	15,8%	20,0%	33,3%
	Often	42,9%	49,1%	40,0%	6,7%
	Always	9,5%	8,8%	0,0%	0,0%
Gratification 'Emotional Release'	Never	19,0%	29,8%	46,7%	26,7%
	Sometimes	14,3%	31,6%	20,0%	20,0%
	Neutral	38,1%	12,3%	20,0%	26,7%
	Often	19,0%	19,3%	6,7%	26,7%
	Always	9,5%	7,0%	6,7%	0,0%
Gratification 'Identity Formation and Confirmation'	Never	47,6%	49,1%	40,0%	40,0%
	Sometimes	9,5%	12,3%	20,0%	6,7%
	Neutral	19,0%	26,3%	33,3%	20,0%
	Often	19,0%	10,5%	6,7%	33,3%
	Always	4,8%	1,8%	0,0%	0,0%
Gratification 'Lifestyle Expression'	Never	42,9%	40,4%	53,3%	60,0%
	Sometimes	4,8%	8,8%	6,7%	20,0%
	Neutral	28,6%	33,3%	26,7%	13,3%
	Often	19,0%	14,0%	6,7%	6,7%
	Always	4,8%	3,5%	6,7%	0,0%
Gratification 'Filling Time'	Never	71,4%	64,9%	60,0%	66,7%
	Sometimes	19,0%	24,6%	20,0%	6,7%
	Neutral	9,5%	8,8%	6,7%	20,0%
	Often	0,0%	0,0%	13,3%	6,7%
	Always	0,0%	1,8%	0,0%	0,0%

Table 49. Relation Different Gratifications vs. Visits to Regular Cinemas

		Company		
		With friends Column N %	With family/kids Column N %	I usually go alone Column N %
Gratification 'Education'	Never	6,2%	28,6%	14,3%
	Sometimes	46,2%	19,0%	42,9%
	Neutral	23,8%	33,3%	28,6%
	Often	20,0%	19,0%	14,3%
	Always	3,8%	0,0%	0,0%
Gratification 'Relaxation'	Never	1,2%	4,8%	0,0%
	Sometimes	6,2%	9,5%	14,3%
	Neutral	7,5%	14,3%	0,0%
	Often	67,5%	47,6%	71,4%
	Always	17,5%	23,8%	14,3%
Gratification 'Diversion and Escape'	Never	15,0%	9,5%	14,3%
	Sometimes	17,5%	9,5%	14,3%
	Neutral	20,0%	33,3%	14,3%
	Often	37,5%	38,1%	57,1%
	Always	10,0%	9,5%	0,0%
Gratification 'Avoidance'	Never	68,8%	81,0%	85,7%
	Sometimes	17,5%	9,5%	14,3%
	Neutral	8,8%	9,5%	0,0%
	Often	3,8%	0,0%	0,0%
	Always	1,2%	0,0%	0,0%
Gratification 'Social Contact'	Never	6,2%	23,8%	14,3%
	Sometimes	16,2%	33,3%	57,1%
	Neutral	10,0%	0,0%	14,3%
	Often	58,8%	33,3%	14,3%
	Always	8,8%	9,5%	0,0%
Gratification 'Value Reinforcement'	Never	21,2%	9,5%	14,3%
	Sometimes	21,2%	28,6%	14,3%
	Neutral	31,2%	28,6%	28,6%
	Often	25,0%	28,6%	42,9%
	Always	1,2%	4,8%	0,0%
Gratification 'Cultural Satisfaction'	Never	12,5%	4,8%	0,0%
	Sometimes	20,0%	33,3%	57,1%
	Neutral	20,0%	14,3%	0,0%
	Often	42,5%	33,3%	42,9%
	Always	5,0%	14,3%	0,0%
Gratification 'Emotional Release'	Never	30,0%	33,3%	14,3%
	Sometimes	22,5%	28,6%	42,9%
	Neutral	23,8%	9,5%	14,3%
	Often	17,5%	19,0%	28,6%
	Always	6,2%	9,5%	0,0%
Gratification 'Identity Formation and Confirmation'	Never	48,8%	38,1%	42,9%
	Sometimes	10,0%	19,0%	14,3%
	Neutral	23,8%	23,8%	42,9%
	Often	15,0%	19,0%	0,0%
	Always	2,5%	0,0%	0,0%
Gratification 'Lifestyle Expression'	Never	48,8%	33,3%	42,9%
	Sometimes	11,2%	4,8%	0,0%
	Neutral	27,5%	23,8%	57,1%
	Often	8,8%	33,3%	0,0%
	Always	3,8%	4,8%	0,0%
Gratification 'Filling Time'	Never	65,0%	76,2%	42,9%
	Sometimes	20,0%	19,0%	28,6%
	Neutral	10,0%	4,8%	28,6%
	Often	3,8%	0,0%	0,0%
	Always	1,2%	0,0%	0,0%

Table 50. Relation Different Gratifications vs. Company

		Gender	
		Female Column N %	Male Column N %
Gratification 'Education'	Never	16,7%	7,6%
	Sometimes	28,6%	48,5%
	Neutral	23,8%	27,3%
	Often	26,2%	15,2%
	Always	4,8%	1,5%
Gratification 'Relaxation'	Never	2,4%	1,5%
	Sometimes	9,5%	6,1%
	Neutral	9,5%	7,6%
	Often	57,1%	68,2%
	Always	21,4%	16,7%
Gratification 'Diversion and Escape'	Never	11,9%	15,2%
	Sometimes	16,7%	15,2%
	Neutral	23,8%	21,2%
	Often	38,1%	39,4%
	Always	9,5%	9,1%
Gratification 'Avoidance'	Never	73,8%	71,2%
	Sometimes	14,3%	16,7%
	Neutral	7,1%	9,1%
	Often	2,4%	3,0%
	Always	2,4%	0,0%
Gratification 'Social Contact'	Never	11,9%	9,1%
	Sometimes	23,8%	21,2%
	Neutral	9,5%	7,6%
	Often	50,0%	51,5%
	Always	4,8%	10,6%
Gratification 'Value Reinforcement'	Never	14,3%	21,2%
	Sometimes	26,2%	19,7%
	Neutral	23,8%	34,8%
	Often	31,0%	24,2%
	Always	4,8%	0,0%
Gratification 'Cultural Satisfaction'	Never	14,3%	7,6%
	Sometimes	23,8%	25,8%
	Neutral	14,3%	19,7%
	Often	35,7%	43,9%
	Always	11,9%	3,0%
Gratification 'Emotional Release'	Never	33,3%	27,3%
	Sometimes	35,7%	18,2%
	Neutral	14,3%	24,2%
	Often	11,9%	22,7%
	Always	4,8%	7,6%
Gratification 'Identity Formation and Confirmation'	Never	47,6%	45,5%
	Sometimes	11,9%	12,1%
	Neutral	26,2%	24,2%
	Often	14,3%	15,2%
	Always	0,0%	3,0%
Gratification 'Lifestyle Expression'	Never	42,9%	47,0%
	Sometimes	9,5%	9,1%
	Neutral	28,6%	28,8%
	Often	14,3%	12,1%
	Always	4,8%	3,0%
Gratification 'Filling Time'	Never	69,0%	63,6%
	Sometimes	19,0%	21,2%
	Neutral	4,8%	13,6%
	Often	4,8%	1,5%
	Always	2,4%	0,0%

Table 51. Relation Different Gratifications vs. Gender

		Age				
		18-24 Column N %	25-34 Column N %	45-54 Column N %	55-64 Column N %	65 or older Column N %
Gratification 'Education'	Never	7,1%	8,7%	10,5%	10,0%	16,7%
	Sometimes	28,6%	52,2%	42,1%	26,7%	55,6%
	Neutral	35,7%	21,7%	42,1%	26,7%	11,1%
	Often	28,6%	13,0%	5,3%	30,0%	16,7%
	Always	0,0%	4,3%	0,0%	6,7%	0,0%
Gratification 'Relaxation'	Never	0,0%	0,0%	0,0%	3,3%	5,6%
	Sometimes	0,0%	0,0%	0,0%	10,0%	22,2%
	Neutral	7,1%	8,7%	10,5%	6,7%	11,1%
	Often	78,6%	73,9%	73,7%	56,7%	44,4%
	Always	14,3%	17,4%	15,8%	23,3%	16,7%
Gratification 'Diversion and Escape'	Never	21,4%	8,7%	0,0%	10,0%	38,9%
	Sometimes	21,4%	13,0%	10,5%	16,7%	16,7%
	Neutral	7,1%	21,7%	26,3%	26,7%	27,8%
	Often	35,7%	52,2%	57,9%	33,3%	11,1%
	Always	14,3%	4,3%	5,3%	13,3%	5,6%
Gratification 'Avoidance'	Never	57,1%	56,5%	78,9%	83,3%	77,8%
	Sometimes	21,4%	26,1%	15,8%	10,0%	11,1%
	Neutral	7,1%	13,0%	5,3%	6,7%	11,1%
	Often	7,1%	4,3%	0,0%	0,0%	0,0%
	Always	7,1%	0,0%	0,0%	0,0%	0,0%
Gratification 'Social Contact'	Never	7,1%	4,3%	5,3%	10,0%	27,8%
	Sometimes	14,3%	13,0%	36,8%	26,7%	22,2%
	Neutral	14,3%	17,4%	5,3%	3,3%	5,6%
	Often	57,1%	65,2%	36,8%	46,7%	38,9%
	Always	7,1%	0,0%	15,8%	13,3%	5,6%
Gratification 'Value Reinforcement'	Never	28,6%	26,1%	5,3%	20,0%	11,1%
	Sometimes	7,1%	30,4%	42,1%	10,0%	27,8%
	Neutral	35,7%	26,1%	21,1%	40,0%	27,8%
	Often	28,6%	17,4%	31,6%	30,0%	22,2%
	Always	0,0%	0,0%	0,0%	0,0%	11,1%
Gratification 'Cultural Satisfaction'	Never	28,6%	8,7%	0,0%	10,0%	5,6%
	Sometimes	21,4%	30,4%	36,8%	23,3%	16,7%
	Neutral	21,4%	26,1%	21,1%	13,3%	11,1%
	Often	28,6%	30,4%	31,6%	43,3%	61,1%
	Always	0,0%	4,3%	10,5%	10,0%	5,6%
Gratification 'Emotional Release'	Never	50,0%	26,1%	31,6%	26,7%	22,2%
	Sometimes	21,4%	17,4%	36,8%	23,3%	27,8%
	Neutral	21,4%	34,8%	10,5%	20,0%	16,7%
	Often	7,1%	21,7%	10,5%	20,0%	22,2%
	Always	0,0%	0,0%	10,5%	10,0%	11,1%
Gratification 'Identity Formation and Confirmation'	Never	42,9%	52,2%	42,1%	50,0%	38,9%
	Sometimes	7,1%	4,3%	15,8%	10,0%	27,8%
	Neutral	7,1%	26,1%	42,1%	26,7%	11,1%
	Often	42,9%	17,4%	0,0%	13,3%	11,1%
	Always	0,0%	0,0%	0,0%	0,0%	11,1%
Gratification 'Lifestyle Expression'	Never	57,1%	43,5%	42,1%	50,0%	33,3%
	Sometimes	14,3%	17,4%	5,3%	3,3%	5,6%
	Neutral	14,3%	26,1%	36,8%	30,0%	33,3%
	Often	7,1%	13,0%	15,8%	16,7%	11,1%
	Always	7,1%	0,0%	0,0%	0,0%	16,7%
Gratification 'Filling Time'	Never	50,0%	43,5%	73,7%	76,7%	72,2%
	Sometimes	21,4%	30,4%	21,1%	13,3%	22,2%
	Neutral	14,3%	21,7%	5,3%	10,0%	0,0%
	Often	7,1%	4,3%	0,0%	0,0%	5,6%
	Always	7,1%	0,0%	0,0%	0,0%	0,0%

Table 52. Relation Different Gratifications vs. Age

		Level of Education			
		VWO Column N %	MBO Column N %	HBO Column N %	WO Column N %
Gratification 'Education'	Never	20,0%	0,0%	2,4%	17,1%
	Sometimes	20,0%	54,5%	52,4%	34,1%
	Neutral	20,0%	27,3%	28,6%	24,4%
	Often	30,0%	18,2%	16,7%	19,5%
	Always	10,0%	0,0%	0,0%	4,9%
Gratification 'Relaxation'	Never	0,0%	0,0%	0,0%	2,4%
	Sometimes	0,0%	9,1%	9,5%	4,9%
	Neutral	0,0%	0,0%	11,9%	9,8%
	Often	60,0%	81,8%	61,9%	65,9%
	Always	40,0%	9,1%	16,7%	17,1%
Gratification 'Diversion and Escape'	Never	0,0%	18,2%	14,3%	14,6%
	Sometimes	20,0%	9,1%	14,3%	17,1%
	Neutral	0,0%	27,3%	21,4%	29,3%
	Often	40,0%	45,5%	42,9%	34,1%
	Always	40,0%	0,0%	7,1%	4,9%
Gratification 'Avoidance'	Never	60,0%	63,6%	71,4%	75,6%
	Sometimes	10,0%	18,2%	16,7%	17,1%
	Neutral	20,0%	9,1%	9,5%	4,9%
	Often	10,0%	9,1%	2,4%	0,0%
	Always	0,0%	0,0%	0,0%	2,4%
Gratification 'Social Contact'	Never	10,0%	9,1%	11,9%	4,9%
	Sometimes	20,0%	27,3%	16,7%	29,3%
	Neutral	0,0%	0,0%	9,5%	12,2%
	Often	60,0%	54,5%	47,6%	51,2%
	Always	10,0%	9,1%	14,3%	2,4%
Gratification 'Value Reinforcement'	Never	30,0%	0,0%	14,3%	22,0%
	Sometimes	20,0%	27,3%	23,8%	19,5%
	Neutral	20,0%	18,2%	40,5%	29,3%
	Often	30,0%	45,5%	21,4%	26,8%
	Always	0,0%	9,1%	0,0%	2,4%
Gratification 'Cultural Satisfaction'	Never	40,0%	0,0%	4,8%	9,8%
	Sometimes	20,0%	27,3%	28,6%	22,0%
	Neutral	20,0%	18,2%	16,7%	17,1%
	Often	10,0%	45,5%	45,2%	46,3%
	Always	10,0%	9,1%	4,8%	4,9%
Gratification 'Emotional Release'	Never	30,0%	18,2%	19,0%	43,9%
	Sometimes	30,0%	27,3%	19,0%	29,3%
	Neutral	10,0%	18,2%	38,1%	7,3%
	Often	30,0%	27,3%	19,0%	14,6%
	Always	0,0%	9,1%	4,8%	4,9%
Gratification 'Identity Formation and Confirmation'	Never	40,0%	0,0%	38,1%	68,3%
	Sometimes	0,0%	36,4%	14,3%	7,3%
	Neutral	10,0%	45,5%	33,3%	17,1%
	Often	50,0%	18,2%	9,5%	7,3%
	Always	0,0%	0,0%	4,8%	0,0%
Gratification 'Lifestyle Expression'	Never	50,0%	0,0%	40,5%	61,0%
	Sometimes	20,0%	9,1%	7,1%	9,8%
	Neutral	10,0%	54,5%	35,7%	19,5%
	Often	20,0%	36,4%	11,9%	7,3%
	Always	0,0%	0,0%	4,8%	2,4%
Gratification 'Filling Time'	Never	90,0%	63,6%	59,5%	68,3%
	Sometimes	10,0%	18,2%	23,8%	17,1%
	Neutral	0,0%	18,2%	14,3%	7,3%
	Often	0,0%	0,0%	2,4%	4,9%
	Always	0,0%	0,0%	0,0%	2,4%

Table 53. Relation Different Gratifications vs. Level of Education

		Current Employment				
		Full-time Column N %	Part-time Column N %	Unemployed Column N %	Student Column N %	Retired Column N %
Gratification 'Education'	Never	9,1%	13,3%	11,1%	4,8%	20,0%
	Sometimes	42,4%	36,7%	55,6%	28,6%	53,3%
	Neutral	18,2%	30,0%	22,2%	42,9%	13,3%
	Often	24,2%	20,0%	11,1%	19,0%	13,3%
	Always	6,1%	0,0%	0,0%	4,8%	0,0%
Gratification 'Relaxation'	Never	0,0%	0,0%	11,1%	4,8%	0,0%
	Sometimes	6,1%	6,7%	0,0%	0,0%	26,7%
	Neutral	12,1%	3,3%	11,1%	4,8%	13,3%
	Often	60,6%	73,3%	66,7%	76,2%	33,3%
	Always	21,2%	16,7%	11,1%	14,3%	26,7%
Gratification 'Diversion and Escape'	Never	3,0%	20,0%	0,0%	14,3%	33,3%
	Sometimes	9,1%	20,0%	0,0%	23,8%	20,0%
	Neutral	36,4%	13,3%	55,6%	4,8%	13,3%
	Often	45,5%	36,7%	44,4%	42,9%	20,0%
	Always	6,1%	10,0%	0,0%	14,3%	13,3%
Gratification 'Avoidance'	Never	63,6%	90,0%	77,8%	52,4%	80,0%
	Sometimes	30,3%	3,3%	11,1%	19,0%	6,7%
	Neutral	3,0%	6,7%	11,1%	14,3%	13,3%
	Often	3,0%	0,0%	0,0%	9,5%	0,0%
	Always	0,0%	0,0%	0,0%	4,8%	0,0%
Gratification 'Social Contact'	Never	6,1%	6,7%	22,2%	9,5%	20,0%
	Sometimes	30,3%	20,0%	11,1%	9,5%	33,3%
	Neutral	15,2%	6,7%	0,0%	4,8%	6,7%
	Often	45,5%	53,3%	44,4%	71,4%	33,3%
	Always	3,0%	13,3%	22,2%	4,8%	6,7%
Gratification 'Value Reinforcement'	Never	18,2%	20,0%	0,0%	28,6%	13,3%
	Sometimes	18,2%	23,3%	55,6%	9,5%	26,7%
	Neutral	30,3%	26,7%	11,1%	42,9%	33,3%
	Often	30,3%	30,0%	22,2%	19,0%	26,7%
	Always	3,0%	0,0%	11,1%	0,0%	0,0%
Gratification 'Cultural Satisfaction'	Never	3,0%	13,3%	0,0%	23,8%	6,7%
	Sometimes	36,4%	16,7%	22,2%	28,6%	13,3%
	Neutral	21,2%	13,3%	22,2%	19,0%	13,3%
	Often	33,3%	50,0%	33,3%	28,6%	60,0%
	Always	6,1%	6,7%	22,2%	0,0%	6,7%
Gratification 'Emotional Release'	Never	33,3%	30,0%	33,3%	28,6%	20,0%
	Sometimes	27,3%	30,0%	11,1%	14,3%	33,3%
	Neutral	18,2%	16,7%	11,1%	33,3%	20,0%
	Often	21,2%	13,3%	33,3%	19,0%	13,3%
	Always	0,0%	10,0%	11,1%	4,8%	13,3%
Gratification 'Identity Formation and Confirmation'	Never	45,5%	60,0%	33,3%	38,1%	40,0%
	Sometimes	12,1%	6,7%	22,2%	4,8%	26,7%
	Neutral	33,3%	33,3%	22,2%	14,3%	6,7%
	Often	9,1%	0,0%	22,2%	42,9%	13,3%
	Always	0,0%	0,0%	0,0%	0,0%	13,3%
Gratification 'Lifestyle Expression'	Never	45,5%	60,0%	11,1%	47,6%	33,3%
	Sometimes	15,2%	6,7%	11,1%	9,5%	0,0%
	Neutral	30,3%	26,7%	22,2%	33,3%	26,7%
	Often	9,1%	6,7%	44,4%	9,5%	20,0%
	Always	0,0%	0,0%	11,1%	0,0%	20,0%
Gratification 'Filling Time'	Never	66,7%	63,3%	77,8%	57,1%	73,3%
	Sometimes	15,2%	26,7%	22,2%	19,0%	20,0%
	Neutral	18,2%	6,7%	0,0%	14,3%	0,0%
	Often	0,0%	3,3%	0,0%	4,8%	6,7%
	Always	0,0%	0,0%	0,0%	4,8%	0,0%

Table 54. Relation Different Gratifications vs. Current Employment

		Level of Income			
		0-1499 Column N %	1500-2999 Column N %	3000+ Column N %	I don't want to say Column N %
Gratification 'Education'	Never	12,1%	4,8%	26,7%	11,1%
	Sometimes	39,4%	45,2%	20,0%	50,0%
	Neutral	21,2%	28,6%	33,3%	22,2%
	Often	24,2%	16,7%	20,0%	16,7%
	Always	3,0%	4,8%	0,0%	0,0%
Gratification 'Relaxation'	Never	0,0%	4,8%	0,0%	0,0%
	Sometimes	3,0%	14,3%	0,0%	5,6%
	Neutral	3,0%	4,8%	26,7%	11,1%
	Often	75,8%	57,1%	60,0%	61,1%
	Always	18,2%	19,0%	13,3%	22,2%
Gratification 'Diversion and Escape'	Never	12,1%	7,1%	20,0%	27,8%
	Sometimes	18,2%	23,8%	0,0%	5,6%
	Neutral	12,1%	19,0%	33,3%	38,9%
	Often	45,5%	42,9%	40,0%	16,7%
	Always	12,1%	7,1%	6,7%	11,1%
Gratification 'Avoidance'	Never	63,6%	78,6%	73,3%	72,2%
	Sometimes	21,2%	11,9%	20,0%	11,1%
	Neutral	6,1%	7,1%	6,7%	16,7%
	Often	6,1%	2,4%	0,0%	0,0%
	Always	3,0%	0,0%	0,0%	0,0%
Gratification 'Social Contact'	Never	0,0%	11,9%	33,3%	5,6%
	Sometimes	18,2%	28,6%	13,3%	22,2%
	Neutral	6,1%	7,1%	13,3%	11,1%
	Often	60,6%	47,6%	40,0%	50,0%
	Always	15,2%	4,8%	0,0%	11,1%
Gratification 'Value Reinforcement'	Never	27,3%	11,9%	6,7%	27,8%
	Sometimes	21,2%	21,4%	33,3%	16,7%
	Neutral	30,3%	31,0%	33,3%	27,8%
	Often	21,2%	33,3%	26,7%	22,2%
	Always	0,0%	2,4%	0,0%	5,6%
Gratification 'Cultural Satisfaction'	Never	21,2%	0,0%	6,7%	16,7%
	Sometimes	18,2%	33,3%	33,3%	11,1%
	Neutral	24,2%	11,9%	26,7%	11,1%
	Often	27,3%	45,2%	33,3%	61,1%
	Always	9,1%	9,5%	0,0%	0,0%
Gratification 'Emotional Release'	Never	27,3%	33,3%	26,7%	27,8%
	Sometimes	30,3%	23,8%	20,0%	22,2%
	Neutral	24,2%	16,7%	20,0%	22,2%
	Often	12,1%	19,0%	33,3%	16,7%
	Always	6,1%	7,1%	0,0%	11,1%
Gratification 'Identity Formation and Confirmation'	Never	48,5%	47,6%	46,7%	38,9%
	Sometimes	3,0%	9,5%	13,3%	33,3%
	Neutral	24,2%	31,0%	26,7%	11,1%
	Often	21,2%	11,9%	13,3%	11,1%
	Always	3,0%	0,0%	0,0%	5,6%
Gratification 'Lifestyle Expression'	Never	48,5%	40,5%	46,7%	50,0%
	Sometimes	12,1%	7,1%	13,3%	5,6%
	Neutral	27,3%	33,3%	26,7%	22,2%
	Often	6,1%	16,7%	13,3%	16,7%
	Always	6,1%	2,4%	0,0%	5,6%
Gratification 'Filling Time'	Never	48,5%	66,7%	73,3%	88,9%
	Sometimes	27,3%	21,4%	20,0%	5,6%
	Neutral	15,2%	11,9%	6,7%	0,0%
	Often	6,1%	0,0%	0,0%	5,6%
	Always	3,0%	0,0%	0,0%	0,0%

Table 55. Relation Different Gratifications vs. Level of Income

		Living Situation		
		Married / living together Column N %	Single / living alone Column N %	Student housing Column N %
Gratification 'Education'	Never	13,5%	7,9%	6,7%
	Sometimes	38,5%	50,0%	26,7%
	Neutral	26,9%	18,4%	46,7%
	Often	21,2%	21,1%	13,3%
	Always	0,0%	2,6%	6,7%
Gratification 'Relaxation'	Never	3,8%	0,0%	0,0%
	Sometimes	11,5%	5,3%	0,0%
	Neutral	7,7%	10,5%	6,7%
	Often	61,5%	63,2%	80,0%
	Always	15,4%	21,1%	13,3%
Gratification 'Diversion and Escape'	Never	13,5%	10,5%	26,7%
	Sometimes	15,4%	15,8%	20,0%
	Neutral	19,2%	34,2%	6,7%
	Often	44,2%	31,6%	40,0%
	Always	7,7%	7,9%	6,7%
Gratification 'Avoidance'	Never	82,7%	65,8%	60,0%
	Sometimes	11,5%	18,4%	26,7%
	Neutral	3,8%	15,8%	0,0%
	Often	1,9%	0,0%	6,7%
	Always	0,0%	0,0%	6,7%
Gratification 'Social Contact'	Never	15,4%	7,9%	0,0%
	Sometimes	26,9%	21,1%	13,3%
	Neutral	3,8%	15,8%	6,7%
	Often	42,3%	52,6%	73,3%
	Always	11,5%	2,6%	6,7%
Gratification 'Value Reinforcement'	Never	15,4%	13,2%	33,3%
	Sometimes	28,8%	23,7%	0,0%
	Neutral	23,1%	34,2%	46,7%
	Often	30,8%	26,3%	20,0%
	Always	1,9%	2,6%	0,0%
Gratification 'Cultural Satisfaction'	Never	5,8%	10,5%	20,0%
	Sometimes	26,9%	26,3%	13,3%
	Neutral	17,3%	13,2%	33,3%
	Often	44,2%	42,1%	33,3%
	Always	5,8%	7,9%	0,0%
Gratification 'Emotional Release'	Never	23,1%	34,2%	33,3%
	Sometimes	28,8%	23,7%	20,0%
	Neutral	11,5%	23,7%	40,0%
	Often	28,8%	10,5%	6,7%
	Always	7,7%	7,9%	0,0%
Gratification 'Identity Formation and Confirmation'	Never	48,1%	44,7%	40,0%
	Sometimes	9,6%	18,4%	6,7%
	Neutral	28,8%	23,7%	20,0%
	Often	11,5%	10,5%	33,3%
	Always	1,9%	2,6%	0,0%
Gratification 'Lifestyle Expression'	Never	42,3%	50,0%	40,0%
	Sometimes	7,7%	10,5%	13,3%
	Neutral	28,8%	28,9%	33,3%
	Often	17,3%	7,9%	6,7%
	Always	3,8%	2,6%	6,7%
Gratification 'Filling Time'	Never	75,0%	60,5%	40,0%
	Sometimes	15,4%	28,9%	20,0%
	Neutral	9,6%	7,9%	20,0%
	Often	0,0%	2,6%	13,3%
	Always	0,0%	0,0%	6,7%

Table 56. Relation Different Gratifications vs. Living Situation

		Children	
		Yes Column N %	No Column N %
Gratification 'Education'	Never	17,5%	3,9%
	Sometimes	33,3%	49,0%
	Neutral	29,8%	21,6%
	Often	17,5%	21,6%
	Always	1,8%	3,9%
Gratification 'Relaxation'	Never	3,5%	0,0%
	Sometimes	12,3%	2,0%
	Neutral	10,5%	5,9%
	Often	54,4%	74,5%
	Always	19,3%	17,6%
Gratification 'Diversion and Escape'	Never	14,0%	13,7%
	Sometimes	17,5%	13,7%
	Neutral	28,1%	15,7%
	Often	31,6%	47,1%
	Always	8,8%	9,8%
Gratification 'Avoidance'	Never	86,0%	56,9%
	Sometimes	7,0%	25,5%
	Neutral	5,3%	11,8%
	Often	1,8%	3,9%
	Always	0,0%	2,0%
Gratification 'Social Contact'	Never	14,0%	5,9%
	Sometimes	29,8%	13,7%
	Neutral	1,8%	15,7%
	Often	45,6%	56,9%
	Always	8,8%	7,8%
Gratification 'Value Reinforcement'	Never	15,8%	21,6%
	Sometimes	22,8%	21,6%
	Neutral	31,6%	29,4%
	Often	26,3%	27,5%
	Always	3,5%	0,0%
Gratification 'Cultural Satisfaction'	Never	8,8%	11,8%
	Sometimes	24,6%	25,5%
	Neutral	10,5%	25,5%
	Often	49,1%	31,4%
	Always	7,0%	5,9%
Gratification 'Emotional Release'	Never	28,1%	31,4%
	Sometimes	29,8%	19,6%
	Neutral	14,0%	27,5%
	Often	17,5%	19,6%
	Always	10,5%	2,0%
Gratification 'Identity Formation and Confirmation'	Never	50,9%	41,2%
	Sometimes	10,5%	13,7%
	Neutral	24,6%	25,5%
	Often	10,5%	19,6%
	Always	3,5%	0,0%
Gratification 'Lifestyle Expression'	Never	45,6%	45,1%
	Sometimes	5,3%	13,7%
	Neutral	28,1%	29,4%
	Often	15,8%	9,8%
	Always	5,3%	2,0%
Gratification 'Filling Time'	Never	80,7%	49,0%
	Sometimes	14,0%	27,5%
	Neutral	5,3%	15,7%
	Often	0,0%	5,9%
	Always	0,0%	2,0%

Table 57. Relation Different Gratifications vs. Children

		How often do you go to an art house?				
		Once a year	Once every 6 months	Once every three months	Once or twice a month	Thrice or more a month
		Column N %	Column N %	Column N %	Column N %	Column N %
Suggestions from friends/family	Not important	0,0%	0,0%	0,0%	8,5%	20,0%
	Somewhat important	0,0%	16,7%	15,4%	6,4%	10,0%
	Neutral	16,7%	0,0%	0,0%	4,3%	10,0%
	Important	50,0%	66,7%	69,2%	57,4%	30,0%
	Very important	33,3%	16,7%	15,4%	23,4%	30,0%
Film Forums/Databases	Not important	0,0%	33,3%	26,9%	25,5%	40,0%
	Somewhat important	0,0%	0,0%	19,2%	14,9%	15,0%
	Neutral	33,3%	33,3%	15,4%	21,3%	15,0%
	Important	66,7%	16,7%	34,6%	31,9%	30,0%
	Very important	0,0%	16,7%	3,8%	6,4%	0,0%
Critic Reviews	Not important	33,3%	0,0%	3,8%	4,3%	0,0%
	Somewhat important	0,0%	16,7%	15,4%	8,5%	20,0%
	Neutral	16,7%	16,7%	11,5%	8,5%	0,0%
	Important	50,0%	50,0%	57,7%	46,8%	55,0%
	Very important	0,0%	16,7%	11,5%	31,9%	25,0%
Trailers and TV Teasers	Not important	0,0%	33,3%	30,8%	19,1%	30,0%
	Somewhat important	33,3%	33,3%	11,5%	23,4%	15,0%
	Neutral	16,7%	16,7%	23,1%	19,1%	20,0%
	Important	50,0%	16,7%	23,1%	31,9%	20,0%
	Very important	0,0%	0,0%	11,5%	6,4%	15,0%
Posters	Not important	50,0%	33,3%	38,5%	23,4%	65,0%
	Somewhat important	16,7%	50,0%	30,8%	31,9%	10,0%
	Neutral	16,7%	0,0%	15,4%	29,8%	10,0%
	Important	16,7%	16,7%	11,5%	14,9%	15,0%
	Very important	0,0%	0,0%	3,8%	0,0%	0,0%
Online Advertisements	Not important	66,7%	66,7%	57,7%	61,7%	90,0%
	Somewhat important	0,0%	16,7%	11,5%	12,8%	0,0%
	Neutral	16,7%	16,7%	19,2%	21,3%	10,0%
	Important	16,7%	0,0%	11,5%	4,3%	0,0%
	Very important	0,0%	0,0%	0,0%	0,0%	0,0%
Billboards	Not important	50,0%	50,0%	57,7%	51,1%	65,0%
	Somewhat important	16,7%	50,0%	7,7%	25,5%	25,0%
	Neutral	0,0%	0,0%	26,9%	12,8%	10,0%
	Important	33,3%	0,0%	7,7%	10,6%	0,0%
	Very important	0,0%	0,0%	0,0%	0,0%	0,0%
Interviews with actors or director	Not important	33,3%	33,3%	11,5%	19,1%	0,0%
	Somewhat important	16,7%	33,3%	23,1%	14,9%	5,0%
	Neutral	33,3%	0,0%	7,7%	17,0%	25,0%
	Important	16,7%	33,3%	46,2%	36,2%	40,0%
	Very important	0,0%	0,0%	11,5%	12,8%	30,0%
The Film's Social Media Pages	Not important	33,3%	50,0%	50,0%	55,3%	50,0%
	Somewhat important	33,3%	16,7%	23,1%	19,1%	10,0%
	Neutral	16,7%	33,3%	3,8%	10,6%	20,0%
	Important	0,0%	0,0%	15,4%	10,6%	20,0%
	Very important	16,7%	0,0%	7,7%	4,3%	0,0%
The Film's Website	Not important	33,3%	66,7%	46,2%	51,1%	55,0%
	Somewhat important	16,7%	16,7%	26,9%	21,3%	20,0%
	Neutral	0,0%	0,0%	0,0%	6,4%	20,0%
	Important	33,3%	16,7%	19,2%	21,3%	5,0%
	Very important	16,7%	0,0%	7,7%	0,0%	0,0%
Buzz from Abroad	Not important	33,3%	66,7%	73,1%	57,4%	55,0%
	Somewhat important	0,0%	33,3%	11,5%	14,9%	15,0%
	Neutral	50,0%	0,0%	3,8%	17,0%	20,0%
	Important	16,7%	0,0%	11,5%	10,6%	10,0%
	Very important	0,0%	0,0%	0,0%	0,0%	0,0%
Award Shows	Not important	33,3%	66,7%	46,2%	34,0%	30,0%
	Somewhat important	16,7%	33,3%	15,4%	23,4%	20,0%
	Neutral	16,7%	0,0%	11,5%	10,6%	20,0%
	Important	33,3%	0,0%	23,1%	29,8%	20,0%
	Very important	0,0%	0,0%	3,8%	2,1%	10,0%
Film Festivals	Not important	33,3%	33,3%	19,2%	17,0%	20,0%
	Somewhat important	16,7%	50,0%	7,7%	21,3%	15,0%
	Neutral	33,3%	16,7%	34,6%	8,5%	20,0%
	Important	16,7%	0,0%	34,6%	48,9%	40,0%
	Very important	0,0%	0,0%	3,8%	4,3%	5,0%

Table 58. Relation Different Marketing Methods vs. How Often Respondents Go to an Art House

		Visits to regular cinemas			
		No, never	Yes, but I visit art houses more often	Yes, I visit multiplexes as often as art houses	Yes, I visit multiplexes more than art houses
		Column N %	Column N %	Column N %	Column N %
Suggestions from friends/family	Not important	19,0%	8,8%	6,7%	0,0%
	Somewhat important	4,8%	7,0%	26,7%	13,3%
	Neutral	9,5%	3,5%	0,0%	6,7%
	Important	38,1%	59,6%	46,7%	60,0%
	Very important	28,6%	21,1%	20,0%	20,0%
Film Forums/Databases	Not important	23,8%	29,8%	33,3%	13,3%
	Somewhat important	23,8%	10,5%	20,0%	13,3%
	Neutral	19,0%	21,1%	20,0%	13,3%
	Important	28,6%	35,1%	20,0%	46,7%
	Very important	4,8%	3,5%	6,7%	13,3%
Critic Reviews	Not important	0,0%	3,5%	0,0%	26,7%
	Somewhat important	19,0%	10,5%	13,3%	13,3%
	Neutral	4,8%	5,3%	26,7%	6,7%
	Important	38,1%	61,4%	40,0%	40,0%
	Very important	38,1%	19,3%	20,0%	13,3%
Trailers and TV Teasers	Not important	14,3%	33,3%	20,0%	6,7%
	Somewhat important	28,6%	17,5%	20,0%	20,0%
	Neutral	33,3%	15,8%	20,0%	13,3%
	Important	19,0%	24,6%	26,7%	53,3%
	Very important	4,8%	8,8%	13,3%	6,7%
Posters	Not important	42,9%	42,1%	20,0%	26,7%
	Somewhat important	14,3%	26,3%	46,7%	33,3%
	Neutral	19,0%	21,1%	20,0%	13,3%
	Important	19,0%	10,5%	13,3%	26,7%
	Very important	4,8%	0,0%	0,0%	0,0%
Online Advertisements	Not important	71,4%	70,2%	53,3%	60,0%
	Somewhat important	4,8%	10,5%	20,0%	0,0%
	Neutral	14,3%	17,5%	20,0%	20,0%
	Important	9,5%	1,8%	6,7%	20,0%
	Very important	0,0%	0,0%	0,0%	0,0%
Billboards	Not important	57,1%	61,4%	40,0%	46,7%
	Somewhat important	14,3%	22,8%	26,7%	20,0%
	Neutral	19,0%	8,8%	20,0%	20,0%
	Important	9,5%	7,0%	13,3%	13,3%
	Very important	0,0%	0,0%	0,0%	0,0%
Interviews with actors or director	Not important	0,0%	19,3%	26,7%	13,3%
	Somewhat important	14,3%	10,5%	33,3%	20,0%
	Neutral	14,3%	14,0%	13,3%	26,7%
	Important	52,4%	38,6%	20,0%	40,0%
	Very important	19,0%	17,5%	6,7%	0,0%
The Film's Social Media Pages	Not important	57,1%	50,9%	46,7%	53,3%
	Somewhat important	4,8%	19,3%	40,0%	13,3%
	Neutral	23,8%	8,8%	6,7%	13,3%
	Important	9,5%	17,5%	6,7%	6,7%
	Very important	4,8%	3,5%	0,0%	13,3%
The Film's Website	Not important	66,7%	43,9%	46,7%	53,3%
	Somewhat important	4,8%	26,3%	40,0%	6,7%
	Neutral	14,3%	8,8%	0,0%	6,7%
	Important	9,5%	21,1%	13,3%	20,0%
	Very important	4,8%	0,0%	0,0%	13,3%
Buzz from Abroad	Not important	71,4%	57,9%	60,0%	53,3%
	Somewhat important	14,3%	17,5%	13,3%	6,7%
	Neutral	9,5%	17,5%	13,3%	13,3%
	Important	4,8%	7,0%	13,3%	26,7%
	Very important	0,0%	0,0%	0,0%	0,0%
Award Shows	Not important	33,3%	43,9%	33,3%	26,7%
	Somewhat important	23,8%	19,3%	33,3%	13,3%
	Neutral	14,3%	10,5%	20,0%	13,3%
	Important	19,0%	24,6%	13,3%	40,0%
	Very important	9,5%	1,8%	0,0%	6,7%
Film Festivals	Not important	19,0%	24,6%	20,0%	6,7%
	Somewhat important	19,0%	15,8%	20,0%	20,0%
	Neutral	9,5%	15,8%	33,3%	33,3%
	Important	42,9%	40,4%	26,7%	33,3%
	Very important	9,5%	3,5%	0,0%	6,7%

Table 59. Relation Different Marketing Methods vs. Visits to Regular Cinemas

		Company		
		With friends Column N %	With family/kids Column N %	I usually go alone Column N %
Suggestions from friends/family	Not important	6,2%	19,0%	14,3%
	Somewhat important	10,0%	9,5%	14,3%
	Neutral	2,5%	4,8%	28,6%
	Important	57,5%	47,6%	28,6%
	Very important	23,8%	19,0%	14,3%
Film Forums/Databases	Not important	21,2%	47,6%	28,6%
	Somewhat important	15,0%	9,5%	28,6%
	Neutral	22,5%	4,8%	28,6%
	Important	37,5%	23,8%	14,3%
	Very important	3,8%	14,3%	0,0%
Critic Reviews	Not important	7,5%	0,0%	0,0%
	Somewhat important	13,8%	9,5%	14,3%
	Neutral	8,8%	9,5%	0,0%
	Important	53,8%	42,9%	42,9%
	Very important	16,2%	38,1%	42,9%
Trailers and TV Teasers	Not important	25,0%	19,0%	28,6%
	Somewhat important	18,8%	28,6%	14,3%
	Neutral	17,5%	23,8%	28,6%
	Important	31,2%	19,0%	14,3%
	Very important	7,5%	9,5%	14,3%
Posters	Not important	36,2%	28,6%	71,4%
	Somewhat important	27,5%	33,3%	14,3%
	Neutral	20,0%	19,0%	14,3%
	Important	16,2%	14,3%	0,0%
	Very important	0,0%	4,8%	0,0%
Online Advertisements	Not important	65,0%	66,7%	85,7%
	Somewhat important	11,2%	4,8%	0,0%
	Neutral	16,2%	23,8%	14,3%
	Important	7,5%	4,8%	0,0%
	Very important	0,0%	0,0%	0,0%
Billboards	Not important	56,2%	47,6%	71,4%
	Somewhat important	20,0%	28,6%	14,3%
	Neutral	13,8%	14,3%	14,3%
	Important	10,0%	9,5%	0,0%
	Very important	0,0%	0,0%	0,0%
Interviews with actors or director	Not important	16,2%	19,0%	0,0%
	Somewhat important	17,5%	14,3%	0,0%
	Neutral	15,0%	9,5%	42,9%
	Important	40,0%	38,1%	28,6%
	Very important	11,2%	19,0%	28,6%
The Film's Social Media Pages	Not important	53,8%	42,9%	57,1%
	Somewhat important	18,8%	19,0%	14,3%
	Neutral	10,0%	14,3%	28,6%
	Important	15,0%	9,5%	0,0%
	Very important	2,5%	14,3%	0,0%
The Film's Website	Not important	47,5%	47,6%	85,7%
	Somewhat important	23,8%	19,0%	0,0%
	Neutral	7,5%	9,5%	14,3%
	Important	18,8%	19,0%	0,0%
	Very important	2,5%	4,8%	0,0%
Buzz from Abroad	Not important	60,0%	61,9%	57,1%
	Somewhat important	15,0%	14,3%	14,3%
	Neutral	12,5%	23,8%	14,3%
	Important	12,5%	0,0%	14,3%
	Very important	0,0%	0,0%	0,0%
Award Shows	Not important	36,2%	38,1%	57,1%
	Somewhat important	25,0%	14,3%	0,0%
	Neutral	13,8%	9,5%	14,3%
	Important	23,8%	28,6%	14,3%
	Very important	1,2%	9,5%	14,3%
Film Festivals	Not important	21,2%	19,0%	14,3%
	Somewhat important	16,2%	14,3%	42,9%
	Neutral	18,8%	19,0%	28,6%
	Important	38,8%	42,9%	14,3%
	Very important	5,0%	4,8%	0,0%

Table 60. Relation Different Marketing Methods vs. Company

		Gender	
		Female Column N %	Male Column N %
Suggestions from friends/family	Not important	14,3%	6,1%
	Somewhat important	16,7%	6,1%
	Neutral	9,5%	1,5%
	Important	50,0%	56,1%
	Very important	9,5%	30,3%
Film Forums/Databases	Not important	31,0%	24,2%
	Somewhat important	23,8%	9,1%
	Neutral	9,5%	25,8%
	Important	31,0%	34,8%
	Very important	4,8%	6,1%
Critic Reviews	Not important	7,1%	4,5%
	Somewhat important	19,0%	9,1%
	Neutral	16,7%	3,0%
	Important	40,5%	57,6%
	Very important	16,7%	25,8%
Trailers and TV Teasers	Not important	26,2%	22,7%
	Somewhat important	26,2%	16,7%
	Neutral	19,0%	19,7%
	Important	21,4%	31,8%
	Very important	7,1%	9,1%
Posters	Not important	38,1%	36,4%
	Somewhat important	40,5%	19,7%
	Neutral	14,3%	22,7%
	Important	7,1%	19,7%
	Very important	0,0%	1,5%
Online Advertisements	Not important	73,8%	62,1%
	Somewhat important	11,9%	7,6%
	Neutral	9,5%	22,7%
	Important	4,8%	7,6%
	Very important	0,0%	0,0%
Billboards	Not important	66,7%	48,5%
	Somewhat important	19,0%	22,7%
	Neutral	9,5%	16,7%
	Important	4,8%	12,1%
	Very important	0,0%	0,0%
Interviews with actors or director	Not important	23,8%	10,6%
	Somewhat important	19,0%	13,6%
	Neutral	16,7%	15,2%
	Important	26,2%	47,0%
	Very important	14,3%	13,6%
The Film's Social Media Pages	Not important	57,1%	48,5%
	Somewhat important	19,0%	18,2%
	Neutral	14,3%	10,6%
	Important	7,1%	16,7%
	Very important	2,4%	6,1%
The Film's Website	Not important	50,0%	50,0%
	Somewhat important	14,3%	25,8%
	Neutral	9,5%	7,6%
	Important	23,8%	13,6%
	Very important	2,4%	3,0%
Buzz from Abroad	Not important	57,1%	62,1%
	Somewhat important	16,7%	13,6%
	Neutral	16,7%	13,6%
	Important	9,5%	10,6%
	Very important	0,0%	0,0%
Award Shows	Not important	42,9%	34,8%
	Somewhat important	19,0%	22,7%
	Neutral	11,9%	13,6%
	Important	23,8%	24,2%
	Very important	2,4%	4,5%
Film Festivals	Not important	31,0%	13,6%
	Somewhat important	14,3%	19,7%
	Neutral	19,0%	19,7%
	Important	31,0%	42,4%
	Very important	4,8%	4,5%

Table 61. Relation Different Marketing Methods vs. Gender

		Age				
		18-24	25-34	45-54	55-64	65 or older
		Column N %	Column N %	Column N %	Column N %	Column N %
Suggestions from friends/family	Not important	0,0%	0,0%	10,5%	20,0%	5,6%
	Somewhat important	21,4%	8,7%	10,5%	10,0%	5,6%
	Neutral	0,0%	4,3%	0,0%	6,7%	11,1%
	Important	64,3%	60,9%	47,4%	46,7%	55,6%
	Very important	14,3%	26,1%	31,6%	16,7%	22,2%
Film Forums/Databases	Not important	14,3%	21,7%	26,3%	40,0%	22,2%
	Somewhat important	21,4%	8,7%	15,8%	16,7%	11,1%
	Neutral	21,4%	17,4%	10,5%	13,3%	38,9%
	Important	35,7%	47,8%	36,8%	26,7%	22,2%
	Very important	7,1%	4,3%	10,5%	3,3%	5,6%
Critic Reviews	Not important	14,3%	8,7%	5,3%	3,3%	0,0%
	Somewhat important	7,1%	17,4%	15,8%	13,3%	5,6%
	Neutral	14,3%	17,4%	10,5%	3,3%	0,0%
	Important	64,3%	47,8%	36,8%	53,3%	55,6%
	Very important	0,0%	8,7%	31,6%	26,7%	38,9%
Trailers and TV Teasers	Not important	7,1%	17,4%	15,8%	40,0%	27,8%
	Somewhat important	14,3%	17,4%	31,6%	16,7%	22,2%
	Neutral	7,1%	21,7%	10,5%	23,3%	27,8%
	Important	64,3%	39,1%	15,8%	16,7%	16,7%
	Very important	7,1%	4,3%	26,3%	3,3%	5,6%
Posters	Not important	21,4%	30,4%	15,8%	53,3%	50,0%
	Somewhat important	35,7%	39,1%	47,4%	13,3%	16,7%
	Neutral	7,1%	8,7%	26,3%	23,3%	33,3%
	Important	35,7%	21,7%	5,3%	10,0%	0,0%
	Very important	0,0%	0,0%	5,3%	0,0%	0,0%
Online Advertisements	Not important	78,6%	60,9%	57,9%	70,0%	72,2%
	Somewhat important	7,1%	8,7%	10,5%	6,7%	11,1%
	Neutral	0,0%	21,7%	26,3%	20,0%	16,7%
	Important	14,3%	8,7%	5,3%	3,3%	0,0%
	Very important	0,0%	0,0%	0,0%	0,0%	0,0%
Billboards	Not important	50,0%	52,2%	42,1%	66,7%	61,1%
	Somewhat important	28,6%	26,1%	26,3%	13,3%	22,2%
	Neutral	7,1%	8,7%	21,1%	16,7%	11,1%
	Important	14,3%	13,0%	10,5%	3,3%	5,6%
	Very important	0,0%	0,0%	0,0%	0,0%	0,0%
Interviews with actors or director	Not important	21,4%	17,4%	15,8%	16,7%	11,1%
	Somewhat important	35,7%	21,7%	21,1%	6,7%	5,6%
	Neutral	28,6%	26,1%	15,8%	10,0%	5,6%
	Important	14,3%	30,4%	26,3%	43,3%	61,1%
	Very important	0,0%	4,3%	21,1%	23,3%	16,7%
The Film's Social Media Pages	Not important	64,3%	60,9%	26,3%	56,7%	44,4%
	Somewhat important	14,3%	21,7%	36,8%	10,0%	16,7%
	Neutral	7,1%	4,3%	15,8%	13,3%	22,2%
	Important	0,0%	13,0%	10,5%	16,7%	16,7%
	Very important	14,3%	0,0%	10,5%	3,3%	0,0%
The Film's Website	Not important	57,1%	60,9%	31,6%	43,3%	55,6%
	Somewhat important	14,3%	26,1%	26,3%	23,3%	16,7%
	Neutral	7,1%	4,3%	10,5%	13,3%	0,0%
	Important	7,1%	8,7%	26,3%	20,0%	27,8%
	Very important	14,3%	0,0%	5,3%	0,0%	0,0%
Buzz from Abroad	Not important	28,6%	47,8%	57,9%	70,0%	83,3%
	Somewhat important	21,4%	26,1%	10,5%	13,3%	0,0%
	Neutral	21,4%	8,7%	26,3%	16,7%	5,6%
	Important	28,6%	17,4%	5,3%	0,0%	11,1%
	Very important	0,0%	0,0%	0,0%	0,0%	0,0%
Award Shows	Not important	21,4%	30,4%	31,6%	53,3%	44,4%
	Somewhat important	21,4%	21,7%	15,8%	10,0%	33,3%
	Neutral	21,4%	17,4%	21,1%	10,0%	0,0%
	Important	28,6%	26,1%	26,3%	26,7%	16,7%
	Very important	7,1%	4,3%	5,3%	0,0%	5,6%
Film Festivals	Not important	28,6%	8,7%	10,5%	26,7%	22,2%
	Somewhat important	14,3%	13,0%	26,3%	10,0%	27,8%
	Neutral	35,7%	17,4%	15,8%	26,7%	5,6%
	Important	14,3%	56,5%	36,8%	33,3%	44,4%
	Very important	7,1%	4,3%	10,5%	3,3%	0,0%

Table 62. Relation Different Marketing Methods vs. Age

		Level of Education			
		VVO	MBO	HBO	WO
		Column N %	Column N %	Column N %	Column N %
Suggestions from friends/family	Not important	30,0%	18,2%	0,0%	7,3%
	Somewhat important	30,0%	0,0%	4,8%	12,2%
	Neutral	0,0%	0,0%	2,4%	9,8%
	Important	30,0%	63,6%	64,3%	51,2%
	Very important	10,0%	18,2%	28,6%	19,5%
Film Forums/Databases	Not important	50,0%	18,2%	23,8%	26,8%
	Somewhat important	30,0%	9,1%	11,9%	17,1%
	Neutral	0,0%	9,1%	31,0%	17,1%
	Important	20,0%	54,5%	31,0%	34,1%
	Very important	0,0%	9,1%	2,4%	4,9%
Critic Reviews	Not important	0,0%	0,0%	2,4%	9,8%
	Somewhat important	50,0%	18,2%	7,1%	9,8%
	Neutral	0,0%	0,0%	9,5%	12,2%
	Important	40,0%	27,3%	64,3%	46,3%
	Very important	10,0%	54,5%	16,7%	22,0%
Trailers and TV Teasers	Not important	0,0%	18,2%	21,4%	34,1%
	Somewhat important	30,0%	27,3%	16,7%	19,5%
	Neutral	10,0%	9,1%	21,4%	22,0%
	Important	60,0%	27,3%	31,0%	19,5%
	Very important	0,0%	18,2%	9,5%	4,9%
Posters	Not important	20,0%	9,1%	33,3%	53,7%
	Somewhat important	50,0%	27,3%	14,3%	34,1%
	Neutral	10,0%	45,5%	26,2%	7,3%
	Important	20,0%	9,1%	26,2%	4,9%
	Very important	0,0%	9,1%	0,0%	0,0%
Online Advertisements	Not important	70,0%	36,4%	61,9%	78,0%
	Somewhat important	10,0%	27,3%	9,5%	4,9%
	Neutral	10,0%	27,3%	21,4%	12,2%
	Important	10,0%	9,1%	7,1%	4,9%
	Very important	0,0%	0,0%	0,0%	0,0%
Billboards	Not important	30,0%	45,5%	50,0%	68,3%
	Somewhat important	50,0%	27,3%	16,7%	19,5%
	Neutral	10,0%	9,1%	21,4%	7,3%
	Important	10,0%	18,2%	11,9%	4,9%
	Very important	0,0%	0,0%	0,0%	0,0%
Interviews with actors or director	Not important	10,0%	9,1%	4,8%	26,8%
	Somewhat important	30,0%	18,2%	9,5%	19,5%
	Neutral	10,0%	0,0%	19,0%	19,5%
	Important	50,0%	45,5%	50,0%	24,4%
	Very important	0,0%	27,3%	16,7%	9,8%
The Film's Social Media Pages	Not important	60,0%	18,2%	47,6%	63,4%
	Somewhat important	10,0%	18,2%	19,0%	19,5%
	Neutral	10,0%	36,4%	11,9%	7,3%
	Important	20,0%	9,1%	16,7%	9,8%
	Very important	0,0%	18,2%	4,8%	0,0%
The Film's Website	Not important	60,0%	27,3%	47,6%	56,1%
	Somewhat important	10,0%	18,2%	21,4%	26,8%
	Neutral	10,0%	9,1%	7,1%	4,9%
	Important	20,0%	36,4%	19,0%	12,2%
	Very important	0,0%	9,1%	4,8%	0,0%
Buzz from Abroad	Not important	50,0%	36,4%	57,1%	70,7%
	Somewhat important	30,0%	36,4%	7,1%	14,6%
	Neutral	0,0%	27,3%	21,4%	7,3%
	Important	20,0%	0,0%	14,3%	7,3%
	Very important	0,0%	0,0%	0,0%	0,0%
Award Shows	Not important	50,0%	27,3%	28,6%	51,2%
	Somewhat important	20,0%	18,2%	16,7%	24,4%
	Neutral	0,0%	18,2%	14,3%	12,2%
	Important	10,0%	27,3%	38,1%	12,2%
	Very important	20,0%	9,1%	2,4%	0,0%
Film Festivals	Not important	40,0%	18,2%	11,9%	24,4%
	Somewhat important	30,0%	18,2%	16,7%	17,1%
	Neutral	10,0%	0,0%	21,4%	24,4%
	Important	10,0%	54,5%	47,6%	31,7%
	Very important	10,0%	9,1%	2,4%	2,4%

Table 63. Relation Different Marketing Methods vs. Level of Education

		Current Employment				
		Full-time Column N %	Part-time Column N %	Unemployed Column N %	Student Column N %	Retired Column N %
Suggestions from friends/family	Not important	9,1%	3,3%	22,2%	9,5%	13,3%
	Somewhat important	3,0%	13,3%	11,1%	19,0%	6,7%
	Neutral	9,1%	6,7%	0,0%	0,0%	0,0%
	Important	66,7%	43,3%	44,4%	52,4%	53,3%
	Very important	12,1%	33,3%	22,2%	19,0%	26,7%
Film Forums/Databases	Not important	24,2%	43,3%	44,4%	9,5%	13,3%
	Somewhat important	21,2%	6,7%	11,1%	19,0%	13,3%
	Neutral	18,2%	13,3%	11,1%	23,8%	33,3%
	Important	30,3%	30,0%	33,3%	42,9%	33,3%
	Very important	6,1%	6,7%	0,0%	4,8%	6,7%
Critic Reviews	Not important	6,1%	3,3%	0,0%	14,3%	0,0%
	Somewhat important	18,2%	10,0%	22,2%	9,5%	6,7%
	Neutral	12,1%	6,7%	0,0%	14,3%	0,0%
	Important	42,4%	50,0%	33,3%	57,1%	73,3%
	Very important	21,2%	30,0%	44,4%	4,8%	20,0%
Trailers and TV Teasers	Not important	24,2%	33,3%	11,1%	4,8%	40,0%
	Somewhat important	18,2%	30,0%	22,2%	14,3%	13,3%
	Neutral	27,3%	10,0%	22,2%	14,3%	26,7%
	Important	21,2%	16,7%	22,2%	66,7%	13,3%
	Very important	9,1%	10,0%	22,2%	0,0%	6,7%
Posters	Not important	36,4%	36,7%	33,3%	23,8%	60,0%
	Somewhat important	33,3%	33,3%	22,2%	28,6%	6,7%
	Neutral	15,2%	20,0%	22,2%	14,3%	33,3%
	Important	15,2%	10,0%	11,1%	33,3%	0,0%
	Very important	0,0%	0,0%	11,1%	0,0%	0,0%
Online Advertisements	Not important	66,7%	73,3%	55,6%	61,9%	66,7%
	Somewhat important	9,1%	6,7%	11,1%	9,5%	13,3%
	Neutral	18,2%	16,7%	11,1%	19,0%	20,0%
	Important	6,1%	3,3%	22,2%	9,5%	0,0%
	Very important	0,0%	0,0%	0,0%	0,0%	0,0%
Billboards	Not important	57,6%	53,3%	66,7%	38,1%	73,3%
	Somewhat important	21,2%	26,7%	11,1%	28,6%	6,7%
	Neutral	18,2%	16,7%	0,0%	9,5%	13,3%
	Important	3,0%	3,3%	22,2%	23,8%	6,7%
	Very important	0,0%	0,0%	0,0%	0,0%	0,0%
Interviews with actors or director	Not important	12,1%	20,0%	22,2%	14,3%	13,3%
	Somewhat important	24,2%	10,0%	11,1%	19,0%	6,7%
	Neutral	24,2%	10,0%	0,0%	28,6%	0,0%
	Important	33,3%	36,7%	33,3%	33,3%	66,7%
	Very important	6,1%	23,3%	33,3%	4,8%	13,3%
The Film's Social Media Pages	Not important	57,6%	43,3%	44,4%	71,4%	33,3%
	Somewhat important	21,2%	26,7%	11,1%	9,5%	13,3%
	Neutral	12,1%	13,3%	11,1%	4,8%	20,0%
	Important	6,1%	10,0%	22,2%	9,5%	33,3%
	Very important	3,0%	6,7%	11,1%	4,8%	0,0%
The Film's Website	Not important	54,5%	43,3%	33,3%	61,9%	46,7%
	Somewhat important	24,2%	23,3%	22,2%	19,0%	13,3%
	Neutral	3,0%	13,3%	11,1%	9,5%	6,7%
	Important	15,2%	20,0%	22,2%	4,8%	33,3%
	Very important	3,0%	0,0%	11,1%	4,8%	0,0%
Buzz from Abroad	Not important	57,6%	70,0%	44,4%	47,6%	73,3%
	Somewhat important	24,2%	6,7%	22,2%	19,0%	0,0%
	Neutral	9,1%	20,0%	22,2%	14,3%	13,3%
	Important	9,1%	3,3%	11,1%	19,0%	13,3%
	Very important	0,0%	0,0%	0,0%	0,0%	0,0%
Award Shows	Not important	42,4%	50,0%	33,3%	23,8%	26,7%
	Somewhat important	24,2%	20,0%	0,0%	19,0%	33,3%
	Neutral	6,1%	10,0%	22,2%	28,6%	6,7%
	Important	27,3%	20,0%	33,3%	19,0%	26,7%
	Very important	0,0%	0,0%	11,1%	9,5%	6,7%
Film Festivals	Not important	15,2%	26,7%	11,1%	23,8%	20,0%
	Somewhat important	18,2%	23,3%	11,1%	9,5%	20,0%
	Neutral	21,2%	16,7%	11,1%	33,3%	6,7%
	Important	45,5%	30,0%	55,6%	19,0%	53,3%
	Very important	0,0%	3,3%	11,1%	14,3%	0,0%

Table 64. Relation Different Marketing Methods vs. Current Employment

		Level of Income			
		0-1499	1500-2999	3000+	I don't want to say
		Column N %	Column N %	Column N %	Column N %
Suggestions from friends/family	Not important	3,0%	16,7%	6,7%	5,6%
	Somewhat important	21,2%	4,8%	0,0%	11,1%
	Neutral	0,0%	4,8%	20,0%	0,0%
	Important	48,5%	50,0%	60,0%	66,7%
	Very important	27,3%	23,8%	13,3%	16,7%
Film Forums/Databases	Not important	21,2%	35,7%	20,0%	22,2%
	Somewhat important	12,1%	19,0%	13,3%	11,1%
	Neutral	15,2%	14,3%	26,7%	33,3%
	Important	45,5%	26,2%	33,3%	27,8%
	Very important	6,1%	4,8%	6,7%	5,6%
Critic Reviews	Not important	9,1%	0,0%	6,7%	11,1%
	Somewhat important	12,1%	14,3%	6,7%	16,7%
	Neutral	12,1%	4,8%	20,0%	0,0%
	Important	54,5%	52,4%	53,3%	38,9%
	Very important	12,1%	28,6%	13,3%	33,3%
Trailers and TV Teasers	Not important	12,1%	31,0%	6,7%	44,4%
	Somewhat important	15,2%	16,7%	46,7%	16,7%
	Neutral	15,2%	21,4%	33,3%	11,1%
	Important	48,5%	19,0%	13,3%	22,2%
	Very important	9,1%	11,9%	0,0%	5,6%
Posters	Not important	27,3%	35,7%	40,0%	55,6%
	Somewhat important	24,2%	33,3%	40,0%	11,1%
	Neutral	24,2%	19,0%	13,3%	16,7%
	Important	24,2%	11,9%	6,7%	11,1%
	Very important	0,0%	0,0%	0,0%	5,6%
Online Advertisements	Not important	60,6%	66,7%	66,7%	77,8%
	Somewhat important	12,1%	2,4%	13,3%	16,7%
	Neutral	21,2%	21,4%	20,0%	0,0%
	Important	6,1%	9,5%	0,0%	5,6%
	Very important	0,0%	0,0%	0,0%	0,0%
Billboards	Not important	54,5%	57,1%	40,0%	66,7%
	Somewhat important	15,2%	19,0%	33,3%	27,8%
	Neutral	15,2%	14,3%	26,7%	0,0%
	Important	15,2%	9,5%	0,0%	5,6%
	Very important	0,0%	0,0%	0,0%	0,0%
Interviews with actors or director	Not important	12,1%	11,9%	26,7%	22,2%
	Somewhat important	18,2%	19,0%	13,3%	5,6%
	Neutral	18,2%	19,0%	20,0%	0,0%
	Important	36,4%	31,0%	40,0%	61,1%
	Very important	15,2%	19,0%	0,0%	11,1%
The Film's Social Media Pages	Not important	60,6%	45,2%	60,0%	44,4%
	Somewhat important	9,1%	21,4%	33,3%	16,7%
	Neutral	12,1%	14,3%	6,7%	11,1%
	Important	12,1%	14,3%	0,0%	22,2%
	Very important	6,1%	4,8%	0,0%	5,6%
The Film's Website	Not important	51,5%	47,6%	60,0%	44,4%
	Somewhat important	21,2%	21,4%	20,0%	22,2%
	Neutral	15,2%	7,1%	0,0%	5,6%
	Important	9,1%	21,4%	20,0%	22,2%
	Very important	3,0%	2,4%	0,0%	5,6%
Buzz from Abroad	Not important	42,4%	61,9%	66,7%	83,3%
	Somewhat important	21,2%	11,9%	13,3%	11,1%
	Neutral	18,2%	16,7%	13,3%	5,6%
	Important	18,2%	9,5%	6,7%	0,0%
	Very important	0,0%	0,0%	0,0%	0,0%
Award Shows	Not important	27,3%	38,1%	53,3%	44,4%
	Somewhat important	18,2%	21,4%	20,0%	27,8%
	Neutral	21,2%	14,3%	6,7%	0,0%
	Important	30,3%	23,8%	20,0%	16,7%
	Very important	3,0%	2,4%	0,0%	11,1%
Film Festivals	Not important	21,2%	21,4%	13,3%	22,2%
	Somewhat important	9,1%	16,7%	26,7%	27,8%
	Neutral	24,2%	16,7%	26,7%	11,1%
	Important	36,4%	42,9%	33,3%	33,3%
	Very important	9,1%	2,4%	0,0%	5,6%

Table 65. Relation Different Marketing Methods vs. Level of Income

		Living Situation		
		Married / living together Column N %	Single / living alone Column N %	Student housing Column N %
Suggestions from friends/family	Not important	11,5%	5,3%	0,0%
	Somewhat important	7,7%	10,5%	20,0%
	Neutral	5,8%	5,3%	0,0%
	Important	53,8%	55,3%	53,3%
	Very important	21,2%	23,7%	26,7%
Film Forums/Databases	Not important	36,5%	15,8%	13,3%
	Somewhat important	9,6%	21,1%	13,3%
	Neutral	19,2%	21,1%	20,0%
	Important	30,8%	34,2%	46,7%
	Very important	3,8%	7,9%	6,7%
Critic Reviews	Not important	0,0%	7,9%	20,0%
	Somewhat important	11,5%	13,2%	6,7%
	Neutral	7,7%	2,6%	26,7%
	Important	53,8%	52,6%	46,7%
	Very important	26,9%	23,7%	0,0%
Trailers and TV Teasers	Not important	28,8%	26,3%	6,7%
	Somewhat important	21,2%	21,1%	20,0%
	Neutral	25,0%	15,8%	13,3%
	Important	17,3%	23,7%	60,0%
	Very important	7,7%	13,2%	0,0%
Posters	Not important	42,3%	36,8%	26,7%
	Somewhat important	28,8%	26,3%	26,7%
	Neutral	19,2%	21,1%	20,0%
	Important	7,7%	15,8%	26,7%
	Very important	1,9%	0,0%	0,0%
Online Advertisements	Not important	63,5%	68,4%	73,3%
	Somewhat important	9,6%	10,5%	6,7%
	Neutral	21,2%	15,8%	13,3%
	Important	5,8%	5,3%	6,7%
	Very important	0,0%	0,0%	0,0%
Billboards	Not important	57,7%	55,3%	53,3%
	Somewhat important	19,2%	23,7%	20,0%
	Neutral	13,5%	18,4%	6,7%
	Important	9,6%	2,6%	20,0%
	Very important	0,0%	0,0%	0,0%
Interviews with actors or director	Not important	15,4%	15,8%	20,0%
	Somewhat important	11,5%	15,8%	26,7%
	Neutral	11,5%	15,8%	33,3%
	Important	42,3%	39,5%	20,0%
	Very important	19,2%	13,2%	0,0%
The Film's Social Media Pages	Not important	55,8%	36,8%	73,3%
	Somewhat important	15,4%	28,9%	6,7%
	Neutral	11,5%	15,8%	6,7%
	Important	13,5%	13,2%	6,7%
	Very important	3,8%	5,3%	6,7%
The Film's Website	Not important	50,0%	44,7%	60,0%
	Somewhat important	23,1%	21,1%	20,0%
	Neutral	5,8%	10,5%	6,7%
	Important	19,2%	21,1%	6,7%
	Very important	1,9%	2,6%	6,7%
Buzz from Abroad	Not important	59,6%	65,8%	46,7%
	Somewhat important	13,5%	15,8%	13,3%
	Neutral	17,3%	10,5%	20,0%
	Important	9,6%	7,9%	20,0%
	Very important	0,0%	0,0%	0,0%
Award Shows	Not important	36,5%	47,4%	20,0%
	Somewhat important	19,2%	23,7%	20,0%
	Neutral	11,5%	7,9%	33,3%
	Important	28,8%	21,1%	20,0%
	Very important	3,8%	0,0%	6,7%
Film Festivals	Not important	19,2%	18,4%	20,0%
	Somewhat important	17,3%	23,7%	6,7%
	Neutral	21,2%	10,5%	40,0%
	Important	36,5%	44,7%	26,7%
	Very important	5,8%	2,6%	6,7%

Table 66. Relation Different Marketing Methods vs. Living Situation

		Children	
		Yes Column N %	No Column N %
Suggestions from friends/family	Not important	15,8%	2,0%
	Somewhat important	7,0%	13,7%
	Neutral	8,8%	0,0%
	Important	45,6%	62,7%
	Very important	22,8%	21,6%
Film Forums/Databases	Not important	35,1%	17,6%
	Somewhat important	14,0%	15,7%
	Neutral	15,8%	23,5%
	Important	28,1%	39,2%
	Very important	7,0%	3,9%
Critic Reviews	Not important	5,3%	5,9%
	Somewhat important	12,3%	13,7%
	Neutral	5,3%	11,8%
	Important	45,6%	56,9%
	Very important	31,6%	11,8%
Trailers and TV Teasers	Not important	31,6%	15,7%
	Somewhat important	22,8%	17,6%
	Neutral	21,1%	17,6%
	Important	14,0%	43,1%
	Very important	10,5%	5,9%
Posters	Not important	42,1%	31,4%
	Somewhat important	26,3%	29,4%
	Neutral	22,8%	15,7%
	Important	7,0%	23,5%
	Very important	1,8%	0,0%
Online Advertisements	Not important	68,4%	64,7%
	Somewhat important	8,8%	9,8%
	Neutral	17,5%	17,6%
	Important	5,3%	7,8%
	Very important	0,0%	0,0%
Billboards	Not important	59,6%	51,0%
	Somewhat important	21,1%	21,6%
	Neutral	12,3%	15,7%
	Important	7,0%	11,8%
	Very important	0,0%	0,0%
Interviews with actors or director	Not important	19,3%	11,8%
	Somewhat important	10,5%	21,6%
	Neutral	10,5%	21,6%
	Important	38,6%	39,2%
	Very important	21,1%	5,9%
The Film's Social Media Pages	Not important	43,9%	60,8%
	Somewhat important	21,1%	15,7%
	Neutral	14,0%	9,8%
	Important	15,8%	9,8%
	Very important	5,3%	3,9%
The Film's Website	Not important	43,9%	56,9%
	Somewhat important	19,3%	23,5%
	Neutral	8,8%	7,8%
	Important	26,3%	7,8%
	Very important	1,8%	3,9%
Buzz from Abroad	Not important	68,4%	51,0%
	Somewhat important	10,5%	19,6%
	Neutral	17,5%	11,8%
	Important	3,5%	17,6%
	Very important	0,0%	0,0%
Award Shows	Not important	45,6%	29,4%
	Somewhat important	17,5%	25,5%
	Neutral	10,5%	15,7%
	Important	22,8%	25,5%
	Very important	3,5%	3,9%
Film Festivals	Not important	24,6%	15,7%
	Somewhat important	21,1%	13,7%
	Neutral	17,5%	21,6%
	Important	33,3%	43,1%
	Very important	3,5%	5,9%

Table 67. Relation Different Marketing Methods vs. Children

		How often do you go to an art house?				
		Once a year	Once every 6 months	Once every three months	Once or twice a month	Thrice or more a month
		Column N %	Column N %	Column N %	Column N %	Column N %
Importance of 'Script/Story'	Not important	0,0%	16,7%	0,0%	0,0%	0,0%
	Somewhat important	0,0%	0,0%	0,0%	4,3%	0,0%
	Neutral	0,0%	0,0%	15,4%	4,3%	5,0%
	Important	83,3%	50,0%	61,5%	40,4%	50,0%
	Very important	16,7%	33,3%	23,1%	51,1%	45,0%
Importance of 'Actors'	Not important	0,0%	0,0%	15,4%	17,0%	10,0%
	Somewhat important	0,0%	33,3%	15,4%	10,6%	5,0%
	Neutral	50,0%	33,3%	19,2%	10,6%	5,0%
	Important	50,0%	16,7%	38,5%	53,2%	65,0%
	Very important	0,0%	16,7%	11,5%	8,5%	15,0%
Importance of 'Director/Producers'	Not important	0,0%	0,0%	11,5%	14,9%	25,0%
	Somewhat important	16,7%	33,3%	19,2%	12,8%	0,0%
	Neutral	66,7%	50,0%	15,4%	21,3%	25,0%
	Important	16,7%	16,7%	42,3%	40,4%	25,0%
	Very important	0,0%	0,0%	11,5%	10,6%	25,0%
Importance of 'Genre'	Not important	0,0%	33,3%	3,8%	0,0%	5,0%
	Somewhat important	0,0%	0,0%	7,7%	4,3%	15,0%
	Neutral	16,7%	33,3%	11,5%	10,6%	10,0%
	Important	66,7%	33,3%	57,7%	59,6%	55,0%
	Very important	16,7%	0,0%	19,2%	25,5%	15,0%
Importance of 'Soundtrack'	Not important	0,0%	0,0%	11,5%	25,5%	25,0%
	Somewhat important	16,7%	33,3%	19,2%	21,3%	30,0%
	Neutral	33,3%	16,7%	50,0%	25,5%	35,0%
	Important	50,0%	50,0%	15,4%	21,3%	10,0%
	Very important	0,0%	0,0%	3,8%	6,4%	0,0%
Importance of 'Awards Won'	Not important	0,0%	50,0%	19,2%	23,4%	45,0%
	Somewhat important	16,7%	16,7%	34,6%	17,0%	15,0%
	Neutral	66,7%	33,3%	23,1%	23,4%	10,0%
	Important	16,7%	0,0%	15,4%	31,9%	30,0%
	Very important	0,0%	0,0%	7,7%	4,3%	0,0%
Importance of 'People I'm With'	Not important	0,0%	16,7%	0,0%	14,9%	30,0%
	Somewhat important	0,0%	16,7%	15,4%	12,8%	20,0%
	Neutral	16,7%	0,0%	7,7%	12,8%	25,0%
	Important	83,3%	50,0%	46,2%	38,3%	15,0%
	Very important	0,0%	16,7%	30,8%	21,3%	10,0%
Importance of 'My Mood'	Not important	0,0%	33,3%	15,4%	12,8%	15,0%
	Somewhat important	50,0%	0,0%	15,4%	12,8%	25,0%
	Neutral	16,7%	16,7%	30,8%	29,8%	30,0%
	Important	16,7%	33,3%	26,9%	38,3%	15,0%
	Very important	16,7%	16,7%	11,5%	6,4%	15,0%
Importance of 'Art House'	Not important	0,0%	0,0%	7,7%	2,1%	0,0%
	Somewhat important	16,7%	33,3%	15,4%	8,5%	15,0%
	Neutral	33,3%	16,7%	11,5%	14,9%	10,0%
	Important	50,0%	33,3%	53,8%	55,3%	50,0%
	Very important	0,0%	16,7%	11,5%	19,1%	25,0%

Table 68. Relation Other Aspects vs. How Often Respondents Go to an Art House

		Visits to regular cinemas			
		No, never Column N %	Yes, but I visit art houses more often Column N %	Yes, I visit multiplexes as often as art houses Column N %	Yes, I visit multiplexes more than art houses Column N %
Importance of 'Script/Story'	Not important	0,0%	0,0%	6,7%	0,0%
	Somewhat important	0,0%	3,5%	0,0%	0,0%
	Neutral	4,8%	8,8%	0,0%	6,7%
	Important	57,1%	42,1%	53,3%	66,7%
	Very important	38,1%	45,6%	40,0%	26,7%
Importance of 'Actors'	Not important	19,0%	14,0%	13,3%	6,7%
	Somewhat important	4,8%	8,8%	20,0%	20,0%
	Neutral	4,8%	15,8%	20,0%	33,3%
	Important	47,6%	52,6%	40,0%	40,0%
	Very important	23,8%	8,8%	6,7%	0,0%
Importance of 'Director/Producers'	Not important	28,6%	14,0%	13,3%	6,7%
	Somewhat important	0,0%	10,5%	40,0%	13,3%
	Neutral	33,3%	21,1%	13,3%	40,0%
	Important	19,0%	42,1%	33,3%	26,7%
	Very important	19,0%	12,3%	0,0%	13,3%
Importance of 'Genre'	Not important	0,0%	3,5%	13,3%	0,0%
	Somewhat important	9,5%	5,3%	13,3%	6,7%
	Neutral	19,0%	14,0%	0,0%	6,7%
	Important	47,6%	56,1%	60,0%	66,7%
	Very important	23,8%	21,1%	13,3%	20,0%
Importance of 'Soundtrack'	Not important	28,6%	19,3%	20,0%	13,3%
	Somewhat important	9,5%	28,1%	13,3%	33,3%
	Neutral	33,3%	33,3%	20,0%	40,0%
	Important	23,8%	15,8%	40,0%	13,3%
	Very important	4,8%	3,5%	6,7%	0,0%
Importance of 'Awards Won'	Not important	33,3%	29,8%	26,7%	13,3%
	Somewhat important	14,3%	26,3%	20,0%	6,7%
	Neutral	14,3%	19,3%	53,3%	20,0%
	Important	33,3%	21,1%	0,0%	53,3%
	Very important	4,8%	3,5%	0,0%	6,7%
Importance of 'People I'm With'	Not important	23,8%	15,8%	6,7%	0,0%
	Somewhat important	23,8%	10,5%	20,0%	6,7%
	Neutral	9,5%	21,1%	6,7%	0,0%
	Important	19,0%	42,1%	40,0%	46,7%
	Very important	23,8%	10,5%	26,7%	46,7%
Importance of 'My Mood'	Not important	14,3%	15,8%	20,0%	13,3%
	Somewhat important	19,0%	15,8%	13,3%	20,0%
	Neutral	38,1%	29,8%	20,0%	20,0%
	Important	23,8%	28,1%	40,0%	26,7%
	Very important	4,8%	10,5%	6,7%	20,0%
Importance of 'Art House'	Not important	9,5%	1,8%	0,0%	6,7%
	Somewhat important	28,6%	12,3%	6,7%	13,3%
	Neutral	4,8%	15,8%	13,3%	20,0%
	Important	38,1%	49,1%	80,0%	46,7%
	Very important	19,0%	21,1%	0,0%	13,3%

Table 69. Relation Other Aspects vs. Visits to Regular Cinemas

		Company		
		With friends Column N %	With family/kids Column N %	I usually go alone Column N %
Importance of 'Script/Story'	Not important	0,0%	4,8%	0,0%
	Somewhat important	1,2%	4,8%	0,0%
	Neutral	7,5%	4,8%	0,0%
	Important	46,2%	61,9%	57,1%
	Very important	45,0%	23,8%	42,9%
Importance of 'Actors'	Not important	11,2%	28,6%	0,0%
	Somewhat important	11,2%	9,5%	14,3%
	Neutral	18,8%	9,5%	14,3%
	Important	48,8%	38,1%	71,4%
	Very important	10,0%	14,3%	0,0%
Importance of 'Director/Producers'	Not important	10,0%	33,3%	28,6%
	Somewhat important	15,0%	9,5%	0,0%
	Neutral	25,0%	14,3%	57,1%
	Important	36,2%	33,3%	14,3%
	Very important	13,8%	9,5%	0,0%
Importance of 'Genre'	Not important	3,8%	4,8%	0,0%
	Somewhat important	5,0%	14,3%	14,3%
	Neutral	11,2%	19,0%	0,0%
	Important	60,0%	33,3%	85,7%
	Very important	20,0%	28,6%	0,0%
Importance of 'Soundtrack'	Not important	20,0%	23,8%	14,3%
	Somewhat important	26,2%	4,8%	42,9%
	Neutral	32,5%	28,6%	42,9%
	Important	18,8%	33,3%	0,0%
	Very important	2,5%	9,5%	0,0%
Importance of 'Awards Won'	Not important	21,2%	42,9%	57,1%
	Somewhat important	23,8%	9,5%	14,3%
	Neutral	21,2%	28,6%	28,6%
	Important	30,0%	14,3%	0,0%
	Very important	3,8%	4,8%	0,0%
Importance of 'People I'm With'	Not important	8,8%	23,8%	42,9%
	Somewhat important	13,8%	14,3%	14,3%
	Neutral	11,2%	14,3%	42,9%
	Important	43,8%	28,6%	0,0%
	Very important	22,5%	19,0%	0,0%
Importance of 'My Mood'	Not important	15,0%	14,3%	28,6%
	Somewhat important	15,0%	14,3%	42,9%
	Neutral	30,0%	28,6%	14,3%
	Important	28,7%	33,3%	14,3%
	Very important	11,2%	9,5%	0,0%
Importance of 'Art House'	Not important	5,0%	0,0%	0,0%
	Somewhat important	16,2%	4,8%	28,6%
	Neutral	13,8%	9,5%	28,6%
	Important	47,5%	71,4%	28,6%
	Very important	17,5%	14,3%	14,3%

Table 70. Relation Other Aspects vs. Company

		Gender	
		Female Column N %	Male Column N %
Importance of 'Script/Story'	Not important	2,4%	0,0%
	Somewhat important	2,4%	1,5%
	Neutral	11,9%	3,0%
	Important	47,6%	51,5%
	Very important	35,7%	43,9%
Importance of 'Actors'	Not important	16,7%	12,1%
	Somewhat important	14,3%	9,1%
	Neutral	19,0%	15,2%
	Important	45,2%	50,0%
	Very important	4,8%	13,6%
Importance of 'Director/Producers'	Not important	16,7%	15,2%
	Somewhat important	9,5%	15,2%
	Neutral	26,2%	24,2%
	Important	33,3%	34,8%
	Very important	14,3%	10,6%
Importance of 'Genre'	Not important	9,5%	0,0%
	Somewhat important	16,7%	1,5%
	Neutral	9,5%	13,6%
	Important	42,9%	65,2%
	Very important	21,4%	19,7%
Importance of 'Soundtrack'	Not important	21,4%	19,7%
	Somewhat important	31,0%	18,2%
	Neutral	31,0%	33,3%
	Important	16,7%	22,7%
	Very important	0,0%	6,1%
Importance of 'Awards Won'	Not important	38,1%	21,2%
	Somewhat important	14,3%	24,2%
	Neutral	23,8%	22,7%
	Important	21,4%	27,3%
	Very important	2,4%	4,5%
Importance of 'People I'm With'	Not important	16,7%	12,1%
	Somewhat important	23,8%	7,6%
	Neutral	9,5%	16,7%
	Important	26,2%	45,5%
	Very important	23,8%	18,2%
Importance of 'My Mood'	Not important	21,4%	12,1%
	Somewhat important	16,7%	16,7%
	Neutral	28,6%	28,8%
	Important	31,0%	27,3%
	Very important	2,4%	15,2%
Importance of 'Art House'	Not important	7,1%	1,5%
	Somewhat important	16,7%	13,6%
	Neutral	14,3%	13,6%
	Important	50,0%	51,5%
	Very important	11,9%	19,7%

Table 71. Relation Other Aspects vs. Gender

		Age				
		18-24 Column N %	25-34 Column N %	45-54 Column N %	55-64 Column N %	65 or older Column N %
Importance of 'Script/Story'	Not important	0,0%	0,0%	5,3%	0,0%	0,0%
	Somewhat important	0,0%	0,0%	10,5%	0,0%	0,0%
	Neutral	7,1%	4,3%	10,5%	6,7%	5,6%
	Important	42,9%	47,8%	47,4%	53,3%	61,1%
	Very important	50,0%	47,8%	26,3%	40,0%	33,3%
Importance of 'Actors'	Not important	14,3%	8,7%	10,5%	23,3%	5,6%
	Somewhat important	14,3%	17,4%	10,5%	13,3%	0,0%
	Neutral	35,7%	17,4%	15,8%	10,0%	11,1%
	Important	35,7%	47,8%	52,6%	43,3%	66,7%
	Very important	0,0%	8,7%	10,5%	10,0%	16,7%
Importance of 'Director/Producers'	Not important	7,1%	8,7%	15,8%	23,3%	11,1%
	Somewhat important	21,4%	17,4%	15,8%	10,0%	5,6%
	Neutral	35,7%	39,1%	5,3%	23,3%	27,8%
	Important	21,4%	30,4%	57,9%	23,3%	44,4%
	Very important	14,3%	4,3%	5,3%	20,0%	11,1%
Importance of 'Genre'	Not important	7,1%	4,3%	5,3%	0,0%	5,6%
	Somewhat important	7,1%	0,0%	21,1%	10,0%	0,0%
	Neutral	14,3%	8,7%	5,3%	10,0%	22,2%
	Important	50,0%	78,3%	42,1%	53,3%	55,6%
	Very important	21,4%	8,7%	26,3%	26,7%	16,7%
Importance of 'Soundtrack'	Not important	14,3%	21,7%	0,0%	23,3%	33,3%
	Somewhat important	42,9%	13,0%	31,6%	20,0%	16,7%
	Neutral	21,4%	52,2%	26,3%	30,0%	33,3%
	Important	21,4%	13,0%	31,6%	20,0%	16,7%
	Very important	0,0%	0,0%	10,5%	6,7%	0,0%
Importance of 'Awards Won'	Not important	21,4%	4,3%	36,8%	46,7%	16,7%
	Somewhat important	21,4%	17,4%	15,8%	23,3%	22,2%
	Neutral	14,3%	30,4%	21,1%	13,3%	38,9%
	Important	42,9%	43,5%	15,8%	13,3%	22,2%
	Very important	0,0%	4,3%	10,5%	3,3%	0,0%
Importance of 'People I'm With'	Not important	7,1%	4,3%	10,5%	16,7%	27,8%
	Somewhat important	21,4%	8,7%	10,5%	20,0%	11,1%
	Neutral	7,1%	17,4%	15,8%	16,7%	11,1%
	Important	35,7%	56,5%	31,6%	30,0%	33,3%
	Very important	28,6%	13,0%	31,6%	16,7%	16,7%
Importance of 'My Mood'	Not important	14,3%	0,0%	15,8%	20,0%	27,8%
	Somewhat important	14,3%	13,0%	10,5%	23,3%	16,7%
	Neutral	7,1%	34,8%	15,8%	36,7%	38,9%
	Important	42,9%	43,5%	42,1%	13,3%	11,1%
	Very important	21,4%	8,7%	15,8%	6,7%	5,6%
Importance of 'Art House'	Not important	7,1%	0,0%	0,0%	3,3%	5,6%
	Somewhat important	21,4%	8,7%	5,3%	16,7%	22,2%
	Neutral	14,3%	21,7%	21,1%	10,0%	0,0%
	Important	42,9%	56,5%	57,9%	50,0%	50,0%
	Very important	14,3%	13,0%	15,8%	20,0%	22,2%

Table 72. Relation Other Aspects vs. Age

		Level of Education			
		VVO Column N %	MBO Column N %	HBO Column N %	WO Column N %
Importance of 'Script/Story'	Not important	0,0%	0,0%	0,0%	2,4%
	Somewhat important	10,0%	9,1%	0,0%	0,0%
	Neutral	0,0%	0,0%	9,5%	4,9%
	Important	60,0%	72,7%	38,1%	53,7%
	Very important	30,0%	18,2%	52,4%	39,0%
Importance of 'Actors'	Not important	30,0%	27,3%	7,1%	7,3%
	Somewhat important	20,0%	27,3%	2,4%	14,6%
	Neutral	20,0%	9,1%	14,3%	19,5%
	Important	30,0%	27,3%	61,9%	48,8%
	Very important	0,0%	9,1%	14,3%	9,8%
Importance of 'Director/Producers'	Not important	40,0%	36,4%	9,5%	4,9%
	Somewhat important	10,0%	18,2%	7,1%	19,5%
	Neutral	10,0%	9,1%	26,2%	31,7%
	Important	20,0%	27,3%	42,9%	34,1%
	Very important	20,0%	9,1%	14,3%	9,8%
Importance of 'Genre'	Not important	10,0%	0,0%	0,0%	7,3%
	Somewhat important	10,0%	9,1%	0,0%	12,2%
	Neutral	20,0%	18,2%	9,5%	12,2%
	Important	30,0%	36,4%	66,7%	56,1%
	Very important	30,0%	36,4%	23,8%	12,2%
Importance of 'Soundtrack'	Not important	40,0%	18,2%	21,4%	12,2%
	Somewhat important	30,0%	36,4%	16,7%	24,4%
	Neutral	20,0%	9,1%	31,0%	43,9%
	Important	10,0%	18,2%	31,0%	14,6%
	Very important	0,0%	18,2%	0,0%	4,9%
Importance of 'Awards Won'	Not important	40,0%	36,4%	23,8%	26,8%
	Somewhat important	30,0%	9,1%	19,0%	24,4%
	Neutral	0,0%	18,2%	21,4%	29,3%
	Important	30,0%	18,2%	35,7%	14,6%
	Very important	0,0%	18,2%	0,0%	4,9%
Importance of 'People I'm With'	Not important	10,0%	9,1%	11,9%	19,5%
	Somewhat important	40,0%	0,0%	11,9%	12,2%
	Neutral	10,0%	18,2%	14,3%	9,8%
	Important	40,0%	18,2%	38,1%	46,3%
	Very important	0,0%	54,5%	23,8%	12,2%
Importance of 'My Mood'	Not important	20,0%	0,0%	9,5%	24,4%
	Somewhat important	10,0%	18,2%	14,3%	22,0%
	Neutral	10,0%	18,2%	35,7%	29,3%
	Important	50,0%	54,5%	23,8%	19,5%
	Very important	10,0%	9,1%	16,7%	4,9%
Importance of 'Art House'	Not important	10,0%	0,0%	7,1%	0,0%
	Somewhat important	20,0%	0,0%	7,1%	22,0%
	Neutral	10,0%	0,0%	14,3%	19,5%
	Important	50,0%	81,8%	47,6%	46,3%
	Very important	10,0%	18,2%	23,8%	12,2%

Table 73. Relation Other Aspects vs. Level of Education

		Current Employment				
		Full-time Column N %	Part-time Column N %	Unemployed Column N %	Student Column N %	Retired Column N %
Importance of 'Script/Story'	Not important	0,0%	3,3%	0,0%	0,0%	0,0%
	Somewhat important	0,0%	3,3%	11,1%	0,0%	0,0%
	Neutral	3,0%	10,0%	11,1%	4,8%	6,7%
	Important	51,5%	46,7%	44,4%	57,1%	46,7%
	Very important	45,5%	36,7%	33,3%	38,1%	46,7%
Importance of 'Actors'	Not important	15,2%	20,0%	11,1%	9,5%	6,7%
	Somewhat important	9,1%	13,3%	22,2%	14,3%	0,0%
	Neutral	18,2%	6,7%	0,0%	42,9%	6,7%
	Important	48,5%	46,7%	55,6%	33,3%	66,7%
	Very important	9,1%	13,3%	11,1%	0,0%	20,0%
Importance of 'Director/Producers'	Not important	12,1%	23,3%	11,1%	14,3%	13,3%
	Somewhat important	18,2%	13,3%	11,1%	14,3%	0,0%
	Neutral	27,3%	13,3%	22,2%	42,9%	20,0%
	Important	33,3%	36,7%	44,4%	19,0%	46,7%
	Very important	9,1%	13,3%	11,1%	9,5%	20,0%
Importance of 'Genre'	Not important	0,0%	6,7%	0,0%	4,8%	6,7%
	Somewhat important	12,1%	3,3%	11,1%	4,8%	6,7%
	Neutral	12,1%	3,3%	11,1%	14,3%	26,7%
	Important	57,6%	70,0%	33,3%	52,4%	46,7%
	Very important	18,2%	16,7%	44,4%	23,8%	13,3%
Importance of 'Soundtrack'	Not important	15,2%	23,3%	11,1%	23,8%	26,7%
	Somewhat important	27,3%	26,7%	11,1%	23,8%	13,3%
	Neutral	36,4%	23,3%	44,4%	33,3%	33,3%
	Important	15,2%	23,3%	22,2%	19,0%	26,7%
	Very important	6,1%	3,3%	11,1%	0,0%	0,0%
Importance of 'Awards Won'	Not important	33,3%	33,3%	22,2%	19,0%	20,0%
	Somewhat important	12,1%	33,3%	11,1%	19,0%	20,0%
	Neutral	30,3%	16,7%	0,0%	19,0%	40,0%
	Important	24,2%	13,3%	33,3%	42,9%	20,0%
	Very important	0,0%	3,3%	33,3%	0,0%	0,0%
Importance of 'People I'm With'	Not important	12,1%	13,3%	11,1%	9,5%	26,7%
	Somewhat important	9,1%	16,7%	22,2%	14,3%	13,3%
	Neutral	18,2%	10,0%	0,0%	14,3%	20,0%
	Important	45,5%	26,7%	22,2%	52,4%	33,3%
	Very important	15,2%	33,3%	44,4%	9,5%	6,7%
Importance of 'My Mood'	Not important	12,1%	13,3%	22,2%	9,5%	33,3%
	Somewhat important	18,2%	20,0%	11,1%	14,3%	13,3%
	Neutral	36,4%	30,0%	11,1%	19,0%	33,3%
	Important	30,3%	23,3%	44,4%	42,9%	6,7%
	Very important	3,0%	13,3%	11,1%	14,3%	13,3%
Importance of 'Art House'	Not important	3,0%	0,0%	11,1%	4,8%	6,7%
	Somewhat important	9,1%	20,0%	0,0%	19,0%	20,0%
	Neutral	21,2%	13,3%	0,0%	19,0%	0,0%
	Important	57,6%	46,7%	66,7%	42,9%	46,7%
	Very important	9,1%	20,0%	22,2%	14,3%	26,7%

Table 74. Relation Other Aspects vs. Current Employment

		Level of Income			
		0-1499 Column N %	1500-2999 Column N %	3000+ Column N %	I don't want to say Column N %
Importance of 'Script/Story'	Not important	0,0%	0,0%	6,7%	0,0%
	Somewhat important	0,0%	4,8%	0,0%	0,0%
	Neutral	15,2%	0,0%	6,7%	5,6%
	Important	45,5%	40,5%	60,0%	72,2%
	Very important	39,4%	54,8%	26,7%	22,2%
Importance of 'Actors'	Not important	15,2%	16,7%	13,3%	5,6%
	Somewhat important	15,2%	9,5%	6,7%	11,1%
	Neutral	30,3%	4,8%	26,7%	11,1%
	Important	39,4%	54,8%	40,0%	55,6%
	Very important	0,0%	14,3%	13,3%	16,7%
Importance of 'Director/Producers'	Not important	15,2%	21,4%	6,7%	11,1%
	Somewhat important	9,1%	11,9%	20,0%	16,7%
	Neutral	33,3%	16,7%	40,0%	16,7%
	Important	33,3%	38,1%	20,0%	38,9%
	Very important	9,1%	11,9%	13,3%	16,7%
Importance of 'Genre'	Not important	6,1%	0,0%	6,7%	5,6%
	Somewhat important	3,0%	14,3%	6,7%	0,0%
	Neutral	9,1%	9,5%	13,3%	22,2%
	Important	63,6%	57,1%	53,3%	44,4%
	Very important	18,2%	19,0%	20,0%	27,8%
Importance of 'Soundtrack'	Not important	21,2%	19,0%	20,0%	22,2%
	Somewhat important	15,2%	31,0%	13,3%	27,8%
	Neutral	45,5%	21,4%	46,7%	22,2%
	Important	18,2%	23,8%	20,0%	16,7%
	Very important	0,0%	4,8%	0,0%	11,1%
Importance of 'Awards Won'	Not important	24,2%	35,7%	26,7%	16,7%
	Somewhat important	15,2%	23,8%	20,0%	22,2%
	Neutral	15,2%	21,4%	40,0%	27,8%
	Important	42,4%	14,3%	13,3%	27,8%
	Very important	3,0%	4,8%	0,0%	5,6%
Importance of 'People I'm With'	Not important	6,1%	16,7%	20,0%	16,7%
	Somewhat important	21,2%	11,9%	6,7%	11,1%
	Neutral	15,2%	21,4%	6,7%	0,0%
	Important	36,4%	33,3%	40,0%	50,0%
	Very important	21,2%	16,7%	26,7%	22,2%
Importance of 'My Mood'	Not important	12,1%	11,9%	6,7%	38,9%
	Somewhat important	15,2%	16,7%	26,7%	11,1%
	Neutral	15,2%	38,1%	46,7%	16,7%
	Important	39,4%	23,8%	20,0%	27,8%
	Very important	18,2%	9,5%	0,0%	5,6%
Importance of 'Art House'	Not important	9,1%	2,4%	0,0%	0,0%
	Somewhat important	12,1%	14,3%	6,7%	27,8%
	Neutral	21,2%	11,9%	13,3%	5,6%
	Important	42,4%	47,6%	66,7%	61,1%
	Very important	15,2%	23,8%	13,3%	5,6%

Table 75. Relation Other Aspects vs. Level of Income

		Living Situation		
		Married / living together Column N %	Single / living alone Column N %	Student housing Column N %
Importance of 'Script/Story'	Not important	1,9%	0,0%	0,0%
	Somewhat important	3,8%	0,0%	0,0%
	Neutral	7,7%	5,3%	6,7%
	Important	55,8%	42,1%	46,7%
	Very important	30,8%	52,6%	46,7%
Importance of 'Actors'	Not important	15,4%	13,2%	6,7%
	Somewhat important	11,5%	10,5%	13,3%
	Neutral	13,5%	13,2%	33,3%
	Important	50,0%	47,4%	46,7%
	Very important	9,6%	15,8%	0,0%
Importance of 'Director/Producers'	Not important	19,2%	7,9%	6,7%
	Somewhat important	9,6%	18,4%	13,3%
	Neutral	21,2%	21,1%	53,3%
	Important	38,5%	36,8%	20,0%
	Very important	11,5%	15,8%	6,7%
Importance of 'Genre'	Not important	1,9%	7,9%	0,0%
	Somewhat important	9,6%	2,6%	6,7%
	Neutral	13,5%	13,2%	6,7%
	Important	57,7%	52,6%	73,3%
	Very important	17,3%	23,7%	13,3%
Importance of 'Soundtrack'	Not important	21,2%	21,1%	6,7%
	Somewhat important	19,2%	28,9%	20,0%
	Neutral	28,8%	34,2%	46,7%
	Important	26,9%	10,5%	26,7%
	Very important	3,8%	5,3%	0,0%
Importance of 'Awards Won'	Not important	34,6%	26,3%	6,7%
	Somewhat important	19,2%	23,7%	13,3%
	Neutral	19,2%	28,9%	26,7%
	Important	23,1%	15,8%	53,3%
	Very important	3,8%	5,3%	0,0%
Importance of 'People I'm With'	Not important	17,3%	10,5%	6,7%
	Somewhat important	13,5%	18,4%	6,7%
	Neutral	13,5%	18,4%	6,7%
	Important	34,6%	34,2%	53,3%
	Very important	21,2%	18,4%	26,7%
Importance of 'My Mood'	Not important	15,4%	18,4%	6,7%
	Somewhat important	17,3%	15,8%	20,0%
	Neutral	26,9%	34,2%	20,0%
	Important	28,8%	23,7%	40,0%
	Very important	11,5%	7,9%	13,3%
Importance of 'Art House'	Not important	3,8%	2,6%	0,0%
	Somewhat important	11,5%	18,4%	13,3%
	Neutral	9,6%	13,2%	33,3%
	Important	55,8%	50,0%	40,0%
	Very important	19,2%	15,8%	13,3%

Table 76. Relation Other Aspects vs. Living Situation

		Children	
		Yes Column N %	No Column N %
Importance of 'Script/Story'	Not important	1,8%	0,0%
	Somewhat important	3,5%	0,0%
	Neutral	7,0%	5,9%
	Important	49,1%	51,0%
	Very important	38,6%	43,1%
Importance of 'Actors'	Not important	15,8%	11,8%
	Somewhat important	8,8%	13,7%
	Neutral	10,5%	23,5%
	Important	50,9%	45,1%
	Very important	14,0%	5,9%
Importance of 'Director/Producers'	Not important	19,3%	11,8%
	Somewhat important	12,3%	13,7%
	Neutral	21,1%	29,4%
	Important	31,6%	37,3%
	Very important	15,8%	7,8%
Importance of 'Genre'	Not important	1,8%	5,9%
	Somewhat important	10,5%	3,9%
	Neutral	14,0%	9,8%
	Important	47,4%	66,7%
	Very important	26,3%	13,7%
Importance of 'Soundtrack'	Not important	22,8%	17,6%
	Somewhat important	19,3%	27,5%
	Neutral	28,1%	37,3%
	Important	22,8%	17,6%
	Very important	7,0%	0,0%
Importance of 'Awards Won'	Not important	40,4%	13,7%
	Somewhat important	19,3%	21,6%
	Neutral	22,8%	23,5%
	Important	14,0%	37,3%
	Very important	3,5%	3,9%
Importance of 'People I'm With'	Not important	22,8%	3,9%
	Somewhat important	12,3%	15,7%
	Neutral	14,0%	13,7%
	Important	31,6%	45,1%
	Very important	19,3%	21,6%
Importance of 'My Mood'	Not important	22,8%	7,8%
	Somewhat important	19,3%	13,7%
	Neutral	28,1%	29,4%
	Important	19,3%	39,2%
	Very important	10,5%	9,8%
Importance of 'Art House'	Not important	5,3%	2,0%
	Somewhat important	12,3%	17,6%
	Neutral	8,8%	19,6%
	Important	54,4%	47,1%
	Very important	19,3%	13,7%

Table 77. Relation Other Aspects vs. Children

2.3 List of Other Gratifications Mentioned by the Respondents

- Understanding others and the current times we live in
- Being reminded of how good things are in this country
- Experiencing different worlds
- Enjoying artistic performances
- Creative evolution: I learn from observing the choices of other creative people
- Artistic gratification
- Source of inspiration for creative processes
- I enjoy watching stories that give me new ideas
- Inspiration and enrichment
- I want to feel enriched. A good film will linger in my mind for a while
- Entertainment and inspiration
- Fun
- Watching a film in general
- Experiencing adventures first hand
- Watching beautiful stories
- Gaining / experiencing life stories
- Being away from home
- Being somewhere else temporarily: going on a journey
- Interest
- Gaining new experiences, lessons and visions
- Looking at your own life differently; putting it in perspective
- Expanding my horizons
- Enrichment of the mind
- Curiosity (about the unknown)
- Empathizing with others
- I enjoy listening to foreign languages
- I want a film to surprise me

2.4 List of Reasons Why Expected Gratifications Were Not Obtained

- Sometimes the film does not live up to the expectation because it is too slow or too difficult or because you are not feeling well yourself (not in the right mood)
- Sometimes the film is not as good as expected
- If the film is not well made I cannot lose myself in it
- It is possible that your attention slacks if a film is not continuously interesting or if it is too long, which leads to not being engaged by the film and you are then sucked back into the 'real world'
- Sometimes the journey is boring or unpleasant
- Sometimes the film disappoints when it comes to quality

- If the ending is anticlimactic or if the film is too slow
- If the film disappoints and does not live up to the expectation
- I usually get distracted by the director's choices, with which I disagree and this influences my experience significantly
- Sometimes I do not understand the film
- Sometimes the film impresses me so much when I just want to relax, and the film keeps hunting me for hours and hours afterwards
- Sometimes I have already fantasized too much about the film beforehand; how is the story going to evolve, etc. and create a certain picture in my head, especially when it is an adapted story (from a book)
- When the film is not well made. This can be extremely annoying, rather than relaxing
- If the film is too flat and it does not stay interesting
- When I do not have any emotions during the film
- When actors are not convincing
- Sometimes the film is too long or too boring
- Displeasure with myself or the film is boring
- Quality of the film is substandard and there is not enough depth in the film
- Unexpected twists and different cultures which handle expectations differently can influence my experience.
- Quality of the film was disappointing
- In that case I probably misunderstood what the film was about
- If the film is too boring and you cannot really relax
- If the film is too complicated, has too many 'deeper layers' and too much dialogue, which causes you to focus on the subtitles rather than the images
- Sometimes a film is too exciting for me
- The idea of the film is good, but the execution is lacking
- Sometimes I expect more suspense
- If the film is boring
- Disappointing film, while critic reviews were positive
- Often I am influenced by critic reviews which turn out to be wrong
- Insufficiently informed beforehand which leads to wrong expectations
- Not enough information
- Wrong estimation of the information provided – especially critic reviews
- Wrong interpretation of the trailer
- I did not inform myself well enough
- In that case I did not inform myself well enough beforehand about the contents of the film
- Going along with critic reviews too much
- Critics were confused
- I trusted critic reviews. I think it is better to listen to friends' recommendations

- A review can 'mislead' someone
- Wrong choices
- Every now and then I choose the wrong film
- My expectations can be too high sometimes
- Previous knowledge about a story creates a certain expectation (adapted stories)
- Matter of interest

2.5 List of Other Marketing Methods Respondents Use

- Internet in general, online information
- Filmladder.nl
- Website art house
- 8-10 websites with critic reviews
- Reviews on download websites
- Apps on smartphone
- Film magazines
- Description of film in "Uitkrant"
- Via "film clubs" such as the one for psycho-analytical films at Louis Hartlooper
- Series with theme
- School/University
- Demos on the street, commotion
- Opinions from employees at art houses
- Previous knowledge about story; adaptation or through museum visits/history

2.6 List of Other Remarks for Art House Visits

- Art houses are small and intimate
- Art houses are small and have a nice audience and personnel
- Nice ambiance and staff at the art house
- Cozy and nice ambiance
- The art house is smaller and conversational
- I find it important that an art house has a nice ambiance, for example by adding a nice little café or restaurant
- In general, the audience is more civilized than those in commercial cinemas
- The ambiance of the art house
- The ambiance before and after a film. You can drink a nice beer, read a paper, or have great conversations with other unexpected visitors
- More film choices and more genres. The ambiance is nice.
- Nice audience, non commercial
- Overall experience

- For me, it is all about the film and then I check where it is playing. Art houses are cozier than regular cinemas, but if a film that I want to see is playing in a regular cinema, I do not mind either.
- It is not so grand with big crowds and a lot of fuss
- The art house often offers well-made films
- Bad experiences at art houses can lead to never going back there
- I like that at art houses they show different, more distinct, non-commercial films
- I usually see a film when it is an adapted story which I know
- It is closer to my house and cheaper, but this is not as important
- I simply enjoy it
- Discontent with the current mainstream cinemas (noisy, dirty, stone-cold)

Appendix 3: Transcript Focus Group

When you think about independent films and Hollywood productions, what is the main difference for you?

- I think Hollywood productions focus less on dialogue and character development, but more on sensation and lowbrow entertainment. Hollywood productions can be very flat and they can put a lot of effort into aspects of the film which are less important to me. There are a lot of action and adventure films which spend a lot of money on special effects and less money on developing the story, or in fact they try to come up with a much too complicated story, like for example Inception did. With Inception, they put a lot of effort in the story, but in the end it is just a silly, strange story. When you look at for example The Matrix, the development of the story is done much better. When you look at independent films, especially European, it is more about the story, character development and acting. Films made by Michael Haneke or Werner Herzog, for example. I especially find the clash when European directors make a film in the United States very interesting. Take for example Drive, a true American film, but it has a lot of European art house aspects to it.
- I certainly agree with that. Perhaps in one word: originality. I often find independent films more original than Hollywood films, which usually end well. I don't necessarily want the film to end badly, but when it ends well, it's usually more predictable. That is really the first thing that comes to mind, but of course it isn't really that black and white.
- I also find independent films more educational and these films usually also have an extra message, more than the standard Hollywood film has. Most of the times, the story goes deeper with independent films.
- Absolutely. There are quite a few differences, but the most important one to me is that an independent film is less about entertainment. Whatever the subject, genre or style of the film, the goal of an independent film is usually to raise awareness about a certain topic in a serious manner.
- Yes, it's not only about entertainment, but also about other aspects. I usually have the feeling that an independent film is really made by an artist who wants to tell the public something with their story, instead of simply producing a film for entertainment purposes that needs to bring in a lot of money.
- Yes, indeed.
- Indeed, the biggest difference between independent films and Hollywood productions is definitely the commercial aspect. The former is a lot less or not at all commercial.
- I also think diversity is a good answer, because a lot of independent films that play in art houses are produced in different countries. Hollywood films are usually very limited to the United States and that's it.
- Yes, and because these films are from different countries, they can teach you something about other cultures and things which are new to you.
- As well as new actors. Independent film usually feature unknown actors, but that doesn't mean they deliver less quality. I always enjoy discovering new 'stars'.
- True.

- I'm not sure if it's really about learning about a new culture, but perhaps more about a certain view that originates from a specific culture. So, you don't really learn about how society in for example Sweden works, but about how they think or how they look at society in general. They think from a different starting point than for example Dutch people do, or even Hollywood does.

- I also think it depends on the kind of film. Sometimes the story is more about daily life. For me, when I watch Spanish or Irish films, I recognize quite a lot because I've lived there and you can identify more with the story. This can also be affected by your mindset; it can be closer to you, more personal. You recognize it and that makes the film more realistic.

Maybe this is also caused by the fact that independent films have smaller budgets than Hollywood productions, which makes it a more logical choice to make a realistic film about daily life, instead of a film with all kinds of special effects. Perhaps this is why independent films are more attractive to you?

- Even if an independent film has a smaller budget, I think the story is the most important thing. I find that afterwards, independent films are great for discussions and that different people can have other views about the same film. With Hollywood films, the story is often very flat and the film only has one possible interpretation. This makes independent films a little bit more special.

- A smaller budget also doesn't have to affect the quality of the film.

- I also have the feeling that independent films use more camera perspectives, or at least different perspectives, which you can't really find in Hollywood films.

- Independent films are meant to evoke an emotion from the public, instead of 'this is the story and we hope you enjoy it, or not'.

- Yes, exactly. The fact that you leave the art house with a good feeling.

- Yes, it is more likely that an independent film has a shock factor or wants to deal with a certain topic.

- Taboos as well.

- Yes, taboos are often topics for independent films.

- But what is definitely important is that you can talk about the film or discuss it, that happens quite often.

- Hollywood films are often very romanticized.

- Yes, independent films depict more of real life.

- Although exceptions do exist.

When you think back to the last time you went to an art house or saw an independent film, can you describe that experience? For example, think about why you decided to go, apart from the obvious reasons such as entertainment and relaxation, and what you expected to receive in return after watching this film.

- I always try to support smaller productions, instead of larger ones. I always enjoy going to smaller events, as well as smaller films. I also like the fact that there are less people and that the ambiance is cozier. What I like at, for example, Louis Hartlooper Complex in Utrecht, is that they always start the film with a short talk. They tell something about the film, who the producer is and if the film has won

any prizes. It's only a small introduction, but I really enjoy that. I also truly think going to an art house is an enjoyable night out. I would compare it with going to the theater.

- The last time I went to an art house was to a sneak preview at Kriterion in Amsterdam. Obviously I had no expectations since I had no idea which film they were going to show. Sneak previews at Kriterion are always very popular and usually the screening room is packed. You want to be surprised. Sometimes that works and sometimes you just hang in there to be able to whine about bad scenes afterwards. By going to sneak previews I have often been treated with very good films, but also some really terrible ones. I truly enjoy going to art houses on spec, since I sometimes regret watching trailers which spoil the whole plot of the film.

- The last independent film I've seen was *La Religieuse*. With this film I wasn't too sure beforehand if I would like it. I believe you can call films about nunneries a subgenre, and I have seen quite a few which I found very cliché, especially when it comes to the 'lesbian' aspect, which often is treated quite predictably. However, with this film, the critics were positive, the debuting actress was praised and of course this film featured Isabelle Huppert, enough to be curious after all. I had also seen the trailer, which didn't give me the impression that this was a cliché film. Afterwards I was very glad I went, because I thought it was a spectacular film, with a phenomenal debut from the leading lady. Apart from that, the film was definitely not predictable. In the dark, first part of the film, the lesbian aspect practically didn't play any role, while in the second part it was very prominent, yet treated very lightly and in a funny way. This is quite the opposite from a lot of 'lesbian' films, which can be very stodgy. In short, I thought it was a great film, which really surprised me. The latter is always a good recommendation for me.

- The last time I went to an art house was at Melkweg in Amsterdam, where I saw *Le Grand Soir*. This is a French film about an old punk rocker who couldn't care less about what is going to happen to him anymore. This was literally the only thing I had seen: a trailer without subtitles, so I honestly had no idea what the film was going to be about. I thought it was going to be a black comedy, and I was right. The primary reason for me to go see this film, was to see what the ambiance at this particular art house was like. What I found out is that there was definitely a specific sort of audience and that it was quite 'arty-farty'. To be honest, the people there definitely belonged to the typical art house audience.

- By the way, I really think that is a reason why people go to an art house: a different audience.

- I agree.

- What I expected from the film was ultimately a good feeling. Just relaxing and watching beautiful images. Independent films usually have more photographic images and the director really thinks about the way he shoots a scene. This also has to do with colors and positions, of course.

- However, I think Hollywood films can also contain these elements.

- Yes, but in a different way. Independent films are a lot more raw and there are way more contrasts.

- I agree with that statement. It's difficult to put it in words, but an independent film 'watches' differently.

- I agree.

- So, yes. Watching beautiful images and leaving the art house with a good feeling, whether I feel sad or happy about what I've seen, as long as the film has an impact on me. Independent films impact me more often than Hollywood films.
- The last independent film which I've seen in an art house was *Intouchables*, in Den Bosch at the Verkadefabriek. I really wanted to see this film, because I had already heard so many positive things about it. International friends recommended it to me most of all. The art house was cozy, the screening room was small and there was more contact with other people. I was also completely emerged in the film and I didn't get bored for even one second, which sometimes happens with mainstream productions. Another example of an independent film which really had an impact on me was another French film, *Police*. I watched this at the Irish Film Institute in Dublin and the film is about a French police department that specializes in child abuse. Beforehand, I wasn't sure what to expect, but afterwards, apart from the fact that I almost cried during the film which rarely happens to me, I was speechless and a bit shocked. I really had to process the film by talking about it. It was such a different experience than when I go see Hollywood films. Apart from wanting to see this particular film, I also really wanted to go to the Irish Film Institute and I wanted to see a French film to maintain my knowledge of languages. The latter is also a very important reason for me to go to a film.
- I also think the reason why so many people go to an art house is exactly the reason you just mentioned: leaving a film speechless. How often does a Hollywood film leave you speechless?

Someone just mentioned that (international) friends had recommended a film and that this recommendation was a reason to go see that film, because there was such positive buzz around it. Do you really follow these recommendations or do you also have different reasons which convince you to go see a film?

- Not really in that way. If something is too popular, I have a tendency to not go because the film is too widely discussed at that moment. I prefer watching it later in that case. If a film is overhyped, it can oppose me.
- Was that also the case with *Intouchables*?
- Oddly enough, no. However, I think that's because a lot of French friends recommended the film as well. I find the opinions of certain friends important and from others I don't value recommendations. So, it really depends who recommends a film to me. From some people, I know they have the same taste in films, so I would be influenced by them. With *Intouchables*, recommendations were made by people who know what I enjoy and who have the same taste in films, so that was convincing. I must add that it was an exception. Other ways of learning about a film are for example the website of the art house, especially Lumière in Maastricht. I check which films are currently playing and when they appeal to me, I go watch them. What is also important for me is that I have a lot of foreign contacts who keep me posted about films which are currently hot in their countries, films which aren't necessarily well-known here in the Netherlands. I especially like Spanish cinema, especially to maintain my knowledge of the language, but also out of sheer interest. There are quite a few factors.
- For me, I mostly listen to recommendations from friends. Of all your friends, you kind of know their tastes and if those tastes match with yours and your ideas of how a film should be. Apart from that, I

also keep an eye out on the Internet, staying up-to-date about what's going on and which new films are playing. I mostly use blogs for this, but also Subbacultcha. This is an organization that shows new cult films monthly and when you're a member, you can go to one film for free every month.

- I have a lot of friends who are somewhat film specialists and like some other people said before, from some of them I firmly trust their opinion and from others I don't. For example, one friend likes extremely abstract films which I find boring and another friend thoroughly enjoys cinematographic aspects of a film. Yet another friend only truly enjoys two films a year. So yes, I definitely trust those opinions, but I also trust my own taste and knowledge. What also helps is that a lot of my friends have a Cineville membership, so they go see films twice a week.

- I think I am the only one here who rarely ever goes to see a film because it was recommended by someone else. This is because I'm usually the first who knows about a new film. Normally, I find my reasons to go see a film in Filmkrant.

- For me, recommendations by friends are also not the first thing I pay attention to, although I definitely value what others say when I'm in doubt whether or not I will like a film. Usually I have already read about films in the newspaper or on the Internet, before I hear about it from others. Trailers are also a good indicator for me whether or not I will like a film or not.

- I actually also find film festivals important. For example the San Sebastián Film Festival, but also the bigger ones such as Cannes or Venice.

- Whether or not a film has won an award isn't important to me.

- No, to me neither.

- Of course a film gets more publicity when it has won awards and perhaps my curiosity gets piqued by this extra publicity, but it isn't a decisive factor to actually go see that film.

- For me, awards are actually very important. I really think when a film wins an award it shows that the film has a certain level of quality and this makes me want to see the film. They don't give out awards for no reason. It definitely increases my interest. On the other hand, I only trust critics who are specialized in independent films. I just simply enjoy going to art houses and I go quite often, but I don't really scan the Internet for news. I usually first form an opinion based on someone else's, after which I make up my own mind. I think it was already mentioned before, but I really enjoy simply going to an art house and only checking which films are playing on the website of the art house and just reading the description. That's all I want to know, I like to be surprised. Sometimes this surprise can be pleasant and other times it can be a huge disappointment, but I rather enjoy that.

So when a film disappoints, do you think it is because you did not inform yourself well enough or is there another reason?

- Yes, sometimes. I think the fact that I don't inform myself well enough can be the reason at times. If I were to read blogs, I'm sure there are people who would post that the film is absolute rubbish, so I could definitely prevent disappointment that way, yes. But ultimately, I trust what I hear around me or that little bit I do read or see about a film. Apart from that, I enjoy forming my own opinion. Sometimes most people dislike a film, but I do enjoy it. It happens. I guess I just don't inform myself like the rest of this focus group does.

- Well, it's not like I take it for granted when people tell me a film is awful. When I do, it means that the first impression I got from the film was bad to start with.
- The subject you mean?
- Yes, indeed.
- The first impression is obviously formed by the first couple of sentences you read or the first images you see. It really gives you an idea whether or not you will enjoy the film.
- Some topics are of course more appealing to you personally than others. On the one hand it happens that you leave the art house speechless because it was so good, but sometimes a film can be disappointing. For me, that's part of the experience.
- Another reason a film can disappoint, in my opinion, is because the story wasn't developed well enough or at all.
- There are so many reasons why a film can be disappointing. The other day I say Fill the Void, which received great critic reviews, but I thought it was the worst film I had seen in years. For me, a film always needs to have some originality. If that is missing, for example because the director wants to be hip or daring, or because they empathetically try to get a message across, the story is affected, as well as the credibility of the characters. In that case, I can only appreciate a film moderately.

If a film is so utterly terrible halfway through, do you walk out?

- No. I've paid for it, so I'll watch all of it.
- No, you keep hoping that the remainder of the film will be better. It's the same thing with a book.
- I have never walked out of a film, because indeed, you keep hoping it will get better.
- No, I haven't either. However, when I went to see Spring Breakers, several other people walked out. I have never done that. I have fallen asleep, though. Bad music is a pity, as well as bad acting or an awful, incoherent story, but also if the humor in a film is too American. That sort of a thing. In some films, I find dialogue very important, but in for example Spring Breakers there is no dialogue at all. Somehow that works. Logically I enjoy watching films with a well thought-out story which really suck me in. But on the other hand, films from Harmony Korine or Gaspar Noe are amazing when it comes to ambiance. So these kind of films are fascinating in a different way.
- If I were to walk out, the film really would have to be extremely irritating. I even watched all of Fill the Void, even when I had to force myself to stay at times.
- I have only walked out once. I went to a sneak preview and this turned out to be a horror movie, a genre I really dislike. In this case, you have no idea what you are about to see and if you really dislike the genre, then yes, I'll walk out. But generally, no matter how bad the film is, I'm always curious to see if the film can eventually surprise me.
- Yes, exactly. There might be a surprising twist or something.
- That's exactly why I think most people will stay in their seats no matter what.
- Sometimes the first half of a film can be really bad, but then the second part of the film is much better. Or the other way around.
- Exactly.

Someone also mentioned that there is a certain audience who goes to art houses. Do you have the feeling you are a part of that audience or do you simply like going to art houses, but you don't identify yourself with this audience?

- I consider myself a film fanatic and I think a true film fanatic prefers to go to an art house rather than a commercial cinema. So yes, I do identify with this audience.

- I definitely fit in. I live in Amsterdam and there are quite a few art houses there. I especially feel comfortable at Kriterion, which is run by students and where they also throw parties. This art house is just a lot of fun and I fit in there. However, if you look at for example Cinecenter, the audience there is mostly elderly and I don't feel connected to those people. I think it also depends on which film you are there to watch. There are various art houses which are nice, like Springhaver, but others lack ambiance.

- I think a lot of people also go to art houses to simply have a drink at the adjoined café or have dinner there, because there is a certain ambiance. It is not all about watching films, there is so much more to do at most art houses. Some also have a combination of different art forms, such as films and music.

- For me, the most important thing are still the films. I have been going to art houses for about 35 years and I hardly ever go to commercial cinemas. Of course there are quite a few people you see at these art houses regularly, people who are great conversationalists about what you have seen and people who are also film lovers. At the same time, I'm starting to have the feeling that I have surpassed the average age of regular filmgoers by quite a bit. This doesn't mean I go to art houses less, but it is definitely a different experience when you run into people from your generation.

- If I generalize a bit, I don't think I'm part of that specific audience, because I'm not creative myself and because I'm not active with any art forms. On the other hand, I do go to art houses so I am a part of that audience. But when I generalize art house audiences, the first thing I think about are very outspoken and original people, also reflected in how they dress. People who don't follow the accepted norm.

- Art house audiences are certainly people who are a bit more creative, so they will also dress more creatively, when we are talking about appearances.

- Yes, I think that summarizes it well.

- But would that hold you back to go to an art house if the whole screening room is full of people you can't identify with?

- No, it wouldn't. This art form interests me greatly and that I'm not creative myself plays no role. It wouldn't hold me back, but I know plenty of people who would be held back by it. But those people would also find independent films boring, wouldn't understand them, or have trouble with the fact that these films are usually in different languages other than English or Dutch.

- Perhaps art house audiences are worldly people as well. People who are open to different mindsets, different culture and a different way of depicting a story than the Dutch way. When you look at Dutch films, most of them are very straightforward. You know what you can expect and that's it.

- I disagree. That's not always the case with Dutch films.

- Do you have an example? Of course there are some examples of very good Dutch films, especially the older ones. More recently, Dutch films aren't really part of art house programming.

- I think there are plenty of good Dutch films, but there are also quite a few bad ones and unfortunately these ones predominate the scene, which is why we are more familiar with those films.

- Yes, absolutely true. I just noticed that whenever I go to Louis Hartlooper, Springhaver or art houses in Amsterdam that they program less and less Dutch films. Nowadays there are a lot of Spanish, French and Swedish films.

- I guess there isn't a lot of budget to produce Dutch films as well.

But perhaps art house audiences only want to see non-Dutch films?

- I think Dutch films have been neglected.

- Yes, I also think so. I used to have a pretty bad opinion about Dutch films, until about a year ago, and ultimately I'm positively surprised. In a lot of cases, it is also a lack of knowledge when people only keep an eye out for Hollywood productions.

- But that's also where all the money goes, marketing wise, etc. And when it comes to marketing, Dutch films aren't very prominent in my opinion.

- Yes, but then that's the whole point of art houses: to show films with a smaller budget which won't stand out in 'Hollywood' cinemas.

- Yes, absolutely. But even then, I don't really see that happening. I only very rarely hear about new Dutch films coming to theater, but this can also be caused by the fact that Dutch films don't have my interest, so I don't absorb that information. It could be a factor. But ultimately I think that Dutch films don't have a very prominent role.

In the end, this is also a budget matter. There isn't much budget to produce a film in the Netherlands, so it is easier to produce a mainstream film which could make, relatively seen, quite a bit of money to at least break even with the investment. Art house audiences seem to be quite loyal to certain art houses and if this audience, over the years, has shown they are not interested in Dutch independent films, why would the art house program them?

- Sounds like a vicious circle.

- An art house obviously monitors to what kind of audience they appeal and what this audience likes and likes less, so yes, I think they will take this into consideration when these art houses decide which new films they will show.

- Making the switch back to your original question if I can identify myself with this typical art house audience, then I would have to say that in general, I do identify myself with them. I usually have the same interests, even though I sometimes have the feeling that a certain group of people goes to art houses simply to go to an art house, although I can only judge from the outside of course. When you go to an art house, you are different and you separate yourself from mainstream people and so you want to be different from others and you try to be interesting exactly because you go to an art house. For these people, I don't think it is really about liking it, but thinking it's interesting and it will give them status.

- Which means they are quite happy when they can finally leave the screening room once the film is done.

- I honestly think there are so few people like that, don't you think?

- No, I don't think so.
- Do you really think people go to art houses for the status associated with it, instead of the films?
- I'm sure they find the films interesting to a certain degree, but I think one of their motivations to go to art houses is because the films are foreign and different from the standard. It makes you look original or different.
- But that is *their* motivation to go to an art house.
- Yes, exactly. But the question was "can I identify myself with art house audiences", so then my answer is yes, because I'm also art oriented and because it is part of my life. In that case, I can identify myself with those people who are in the same room with me, but on the other hand, I can't. My main motivation for going to art houses is definitely because I find it interesting and not because I want to belong to a certain group so badly. For example, I have friends who are huge film fans and when they discuss film, there are certain people there who want to be able to partake in the discussion without really being interested, just to belong to that group. So, yes, I definitely see this happening around me when I go to an art house. Perhaps more often in Amsterdam than Utrecht, but it does happen.
- I have never seen that. Not really in any case.
- I also don't really notice that. However, when you explain it like that, I can imagine that there is a limited audience who is motivated by this.
- And especially when you go to an art house, because you really enjoy independent films. You can't identify with people who go there for the status associated with it.
- So basically, the way you identify with the art part, I identify with the cultural aspect. More oriented towards the language, culture and travel aspect. With this I do identify, to create a broader point-of-view about the world.
- But in that case you don't necessarily identify with art house audiences.
- For me it's a combination of all of the above.
- When I think about art, I think of museums and visiting those, not creating it myself.

What would your life look like without art houses and independent films?

- More boring.
- That's what I thought as well, actually my first thought.
- Yes, without art houses and independent films, my life would also be a lot more boring and less interesting. Film really is my life.
- Agreed, a lot more boring. I urgently would have to look for something else to do. My primary reason to go to art houses is because I love film and prefer watching films on a large screen rather than on my TV at home. Another factor is that I'm single and going to art houses is a good excuse to leave the house. Film is ideal, because it's much more accepted to go to an art house alone, as opposed to going to the theater by yourself.
- I would also say my life would be more boring, less interesting and it would have less depth and less variation.
- Also less inspiration.

- Yes, inspiration is a good one.
- I would also be less 'touched' by films. Independent films explore the edges of filmmaking much more and these edges aren't overwhelming, megalomaniac action blockbusters and special effects, but more dialogue and character development, but also cinematography.
- Exactly. It is also partly personal development by watching someone else's point of view.
- Definitely.
- That you're not stuck on a specific mindset, a certain "this is how it is and there is no other way".
- I think this is a real characteristic of independent film. The director's view is very clear. Everything in that film points to the fact that the director wants to share their message with the audience. I think that is a very strong characteristic when comparing these films to Hollywood productions.
- For me, it's a sort of museum visit. When you go to a museum you learn something and you leave with a broader view, with different ideas. It's the same thing with independent films.
- Yes, it really is self enrichment. I would miss that aspect if independent films wouldn't exist. The fact that I wouldn't learn about other cultures and languages anymore, but also about how other people think. All that is much more accessible now. I would really have to travel to the specific country to learn something about it.
- But I'm sure people would come up with alternatives. There are so many people interested in independent films that if art houses would cease to exist, an alternative would be invented to still fulfill that part of your life.
- Yes, I think so. I wouldn't want to live without.
- It's such a good mix of entertainment and still learning something.
- Depth, instead of shallow entertainment.
- So, you really go to an art house to learn something?
- Well, that's not exactly my first motivation to go. That would have to be entertainment and enjoying the film.
- Yes, I agree.
- But unconsciously, you still take away something from the film, especially things about other people's mindsets.
- Yes, I find independent films interesting because you can use them and apply them to your own life.
- My thoughts exactly.
- But, I have to admit that I do enjoy a Hollywood production every once in a while. One of those films where you really don't have to think about what is going on. That is pretty enjoyable as well.
- Yes, absolutely. Films where you know what is going to happen and if you fall asleep halfway through you still know what happened when you wake up.
- Exactly, not thinking about anything for a while.
- It's not a bad thing to have some variation.
- And I must say there are some very decent Hollywood productions as well which I honestly enjoy. But then again, these films are usually the ones that play on fewer screens, like Life of Pi for example. I guess in the end it's simply the nature of the beast.