



Taking Care of Kauwboy's Nest:

Blurring the Line Between the Reputations of Dutch
Commercial Films and Dutch Art House Films



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Abstract

This thesis uses the Dutch film *KAUWBOY* and its noteworthy success as a starting point to better position Dutch art house film on the national market. The study will examine how it is possible to reach a broader target audience for Dutch art house films, such as *KAUWBOY*, with the focus on marketing strategies.

Keywords: Dutch Film Industry
Film Marketing
Youth Film
Art House Film
Brand Theory

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Introduction

The national success of the Dutch film *KAUWBOY* (2012), directed by Boudewijn Koole is different from its international success. The film is well received by the Dutch press and critics, but it was much less recognized by the jury of the Netherlands Film Festival in 2012. The festival awarded the film with a Golden Calf Award for 'Best Music Score', but *KAUWBOY* did not get nominated in any other category, which has been widely discussed by Dutch film critics. According to Ronald Rovers, staff writer of the largest independent Dutch film magazine *De Filmkrant*, the disregarding of the jury might be a result of the critical comments the jury did receive in previous years. They got criticised for their 'artistic preference', which according to the critics would lead to negative reputations for the Dutch commercial public films (Rovers 2012). In addition, three weeks before the 2012 festival started it was announced that *KAUWBOY* was the Dutch submission for the Academy Award for best foreign language film in 2013, but subsequently this did not motivate the festival's jury to nominate the film for 'Best Film'. However, at the award ceremony of the festival the film was awarded with the Audience Award and the KNF-prize, which is given to the best Dutch feature film by the individual jury of the Netherlands Film Critics. If Rovers' notion is right, meaning that the jury has based the selection of nominees in 2012 on conservative choices and selected films that aim at the broader public, than why did the festival's audience awarded *KAUWBOY* instead of one of the three 'Best Film' nominees? Why can an artistic film like *KAUWBOY* not be seen as a commercially successful film with a broad public? Does the festival audience not represent the broader audience? Could *KAUWBOY* not be defined as a mixture of both types of films?

International Success

Even though the film did not get recognised by the jury of the Netherlands Film Festival, *KAUWBOY* has been a great success at international film festivals. According to the "Film Facts and Figures of the Netherlands", annually published by the Netherlands Film Fund, *KAUWBOY* is internationally the most selected and awarded feature of 2012 and the first half of 2013. It got selected by 105 festivals and has won 32 awards (Appendix III). The film had its world premiere at the Berlinale 2012 and won two important prizes. One of the jury verdicts contains the following praising words:

Through a distinctly intimate style we are sucked into and moved by a young boys struggle for finding his way out of almost unbearable grief. Beautiful cinematic moments, a little black bird and blue bubble gum are the ingredients that make this a truly original film. A story about love, and the dark and light moments of a father and a son. (Berlinale 2012, appendix V)

The verdict is written by the Generation Kplus international jury 2012 of the Berlinale, which awarded KAUWBOY with the ‘Grand Prix of the Deutsches Kinderhilfswerk’ for being the best youth film. The members of the jury came from Scotland, Denmark, Germany, Peru and Australia and therefore the prize could be seen as a representation of the film’s international festival success. The verdict describes that KAUWBOY is a truly original story because of its intimate style and the international appreciation appeared to be even greater when the film received the ‘Best First Feature Award’ for being the best debut film of the whole festival. However, despite the overwhelming world premiere, being the audience favourite at the Netherlands Film Festival, receiving rave reviews and being selected by over a hundred film festivals, the number of admissions in the Dutch cinemas was disappointing. During ninety-five weeks only 27,346 visitors went to see KAUWBOY on the big screen [personal communication] (Appendix I). In comparison with other Dutch youth films, this number is very low, as follows from table 1. How is it possible that these other films did so well at the box office? How did they reach this broad audience and why was KAUWBOY not successful among the majority of the Dutch moviegoers? Does the fact that KAUWBOY was identified as an art house film for youth play a role? Or does it maybe have to do with other reasons like, for example, the use of the wrong type of marketing or publicity?

Box Office Hits 2000-2010	Admissions
MISS MINOES (2001)	837,532
WAR IN WINTERTIME (2008)	837,405
PETER BELL (2002)	820,792
THE SKIPPER OF THE KAMELEON (2003)	744,520
PETER BELL 2 (2003)	594,290
ANUBIS (2008)	561,061
PLUK AND HIS TOW TRUCK (2004)	482,787
CURSADE IN JEANS (2006)	481,866
YES NURSE, NO NURSE (2002)	460,701
CHUBBY DRUMS (2010)	456,824

Table 1: Box Office Hits 2000-2010, Dutch Children’s/Youth Film. (Schmidt and Veenendaal 2012, 54)

How to Reach a Broader Audience?

The Dutch film industry relies on the support of its government. Without the government budget and without clear film policies the Dutch film industry would most likely be of less quality than it is today. To realise a film, producers are financially dependent on subsidies. As the financial part has already been covered before its release, Dutch films do not necessarily need a thought-out marketing model to improve their distribution. In contrast to American blockbusters, which are financially dependent on

the box office, completely subsidised films do not depend on this and even a negative balance at the end the film's screening journey is acceptable. In fact, with the Dutch system of subsidies it is even hard to make a profit, because after a positive balance the producers have to pay back all the stakeholders before seeing a penny themselves (Schamus 1998, 93; Croon and Bosklopper 2013, 166). For this reason, it is possible that a producer does not feel the urge to invest in the marketing of a film. However, producers and all the people who are involved with the realisation of a film want other people to see their film. Marketing is of significant importance to gain success at the box office and to increase DVD and VOD sales and higher viewer ratings of the national television.

In October 2013, the Dutch government decided to invest twenty million euros to improve its film industry and to build a stronger competitive position compared to foreign countries (Dijksterhuis 2013). This new incentive scheme for Dutch film productions is based on a system of cash rebate. The first application round was on the 5th of June 2014 (Filmfonds 2014). One of the questions that comes with this scheme is 'in what part of the filmmaking process should this money be invested to improve the Dutch film industry?' First of all, this investment will help the Dutch film industry to attract foreign capital and to make the Netherlands more attractive as a co-production country. A second beneficial development is that the Dutch film industry could be improved by outlining new ways to better position Dutch art house film on the national market. Investing in the marketing of these films could be one of the solutions to reach a broader audience. The quality of the films might get better when the money goes to the production part of filmmaking, but if the audience is not aware of the film that has been made, it will not even notice these production investments because it simply will not buy a ticket. Therefore, it might be a better investment to put more money into the marketing of the films, which will raise awareness among the majority of the Dutch moviegoers. When success is measured on the basis of the amount of admissions, then film marketing could be seen as the key to success and should not be underestimated in the Netherlands. Even though the best thought-out marketing strategy cannot save a film in which the audience is not interested in; without the right marketing a good film with great potential may disappear in the mass without getting notice of the audience in the first place.

This thesis will provide a study on possible ways to increase the number of admissions of Dutch (art house) films through a case study on the marketing of KAUWBOY. To find a suitable marketing strategy the research will focus on the following research question:

"What causes have led to the differences between the international and national success of the Dutch film KAUWBOY and what marketing strategies might have improved its national success?"

On the basis of various academic studies on film economics (see below), I will research different kinds of marketing strategies that seek for ways to make a film more successful. My main goal is to increase my knowledge about film marketing and distribution and to provide ways to put films in the Dutch market. The film *KAUWBOY* and its noteworthy international success will be used as a starting point. Regarding its awards and rave reviews *KAUWBOY* has potential to be one of the top films of the Dutch film industry. However, in this thesis the national success of the film is determined by the amount of Dutch cinema visitors. I expect that I have to walk the paths of commerce to finally reach a broader audience for films such as *KAUWBOY*. Therefore, it is necessary to find a way that partly blurs the line between the reputations of Dutch commercial and Dutch art house films, including the differences between the related target audiences. Through a case study on the marketing of *KAUWBOY*, this thesis will examine what other marketing strategies could have made the film better known among the majority of the Dutch moviegoers. To broaden target audience of art house films such as *KAUWBOY* it focuses the aspect of 'knowing your target audience' and outlines the following marketing strategies: (i) more attention to education; (ii) investments to increase the box office success and (iii) labelling Cinema Junior as a brand. The same strategies might be a way to make similar Dutch films more successful in the Netherlands.

By doing this study, I am taking care of *KAUWBOY*'s nest, as a metaphor for searching ways to improve the success of all the important and beautiful Dutch artistic films that deserve to get more appreciation from the Dutch moviegoer.

Theoretical Framework

The research question of this thesis assumes that different marketing strategies would have resulted in a higher number of admissions for *KAUWBOY*. The research is based on the contrast between the film's international and national success. To answer the research question this thesis examines to what extent the national success of a film is determined by marketing. During the research phase I noticed that the film industry has looked into other disciplines, particularly economics and marketing, which study the economic and social factors that affect the performance of a film. This thesis uses the academic work and theories of Finola Kerrigan as a steppingstone to get a better understanding of marketing in general and film marketing in particular. In her work *Film Marketing*, Kerrigan combines theories with practices which makes this book an essential guide. She considers film to be more than just an industry and therefore she discusses the social role and the impact of film on society (177). This way she emphasises the social aim of marketing which, besides making a film financially successful, motivates filmmakers and marketers to offer a film to the market. In addition, Kerrigan identifies the

social interaction and the influence of the audience on the success of film, which is an approach that is very useful to my research. I will also use her interpretation of the terms 'marketability' and 'playability' to connect the different research areas of this thesis. Next to the work of Kerrigan this thesis refers to the work of marketers John Durie, Annika Pham and Neil Watson. The book *Marketing and Selling Your Film around the World* is based on personal experiences and does not include any academic references. However, this "how-to" manual is a great guide to professionals and helped me to better understand the importance of film marketing to a film's success. In addition, on behalf of the Netherlands Film Fund, Durie was involved in the marketing of 125 Dutch films between 2000 and 2009 (Rovers 2010). Both Kerrigan and Durie et al. do not comment on the Dutch film industry, but their focus is on the film industry of the United States and other European countries such as France, Germany, Italy, the United Kingdom and Denmark. However, most of the models and strategies are definitely applicable to the Dutch Film industry. To apply the above mentioned theories and practices to the Dutch film industry and to get a better understanding of this industry from a producer's point of view, I have used another "how-to" manual titled *Films produceren: Handboek voor professionals* (2013) written by Dutch media expert Carolien Croon and Dutch film producer Stienette Boskloper. They give a clear insight to the practice of filmmaking in the Netherlands by focussing on the development and financing phase, the production phase, the distribution and exploitation phase.

As the international success of KAUWBOY is mainly based on the awards it has won at the film festivals, this thesis compares the role of exhibition in cinema with the role of winning awards. The American screenwriter and producer James Schamus wrote about the role of film screening in cinema in his essay "To the rear of the back end: the economics of independent cinema" published in the book *Contemporary Hollywood Cinema*, edited by Steve Neale and Murray Smith in 1998. Schamus gives a highly informative insider's view on what financial aspects a producer should take into account while making a movie. His findings are not academically substantiated, but I will use his work to approach film marketing practices from an economical perspective.

Because of the fact that KAUWBOY has been categorised and marketed as being a youth film, I have used the work of the Dutch film marketer Esther Schmidt and Dutch producer Sabine Veenendaal to get a better idea of this genre and its position in the Dutch film industry. They wrote the book *Van Abeltje tot Zoop* (2010), in which they interviewed more than forty professionals from the Dutch film industry to describe the development of the Dutch youth film from 1917 to 2010. On the basis of their findings I will discuss whether marketing KAUWBOY as a youth film was a right marketing strategy.

To improve the number of admissions of Dutch art house films I needed to understand the theory behind the audience. Sharon L. Chuu, Jennifer C. Chang and Judith L. Zaichkowsky researched the importance and influence of different market segments in the film industry. From a consumer behaviour perspective, they investigated the differences between art house audience and commercial

film audiences on the basis of four dimensions of behaviour patterns: commitment to movie attendance, attitudes towards movies in general, tolerance towards movie theatre conditions and interest in movie-affiliated merchandise (2009, 213). In addition to Chuu et al. I will use the work of Joel Watson who also studied the film going behaviour of art house audience and commercial films.

Finally, I have examined if I could approach KAUWBOY as part of a brand to improve its marketing. I have used a paper written in 2013 by Daragh O'Reilly and Finola Kerrigan titled "A View to a Brand: Introducing the Film Brandscape". O'Reilly and Kerrigan developed a conceptual framework within which the film brandscape may be considered. It is a framework for the analysis of brands and branding within the film industry. The limitation of their approach is that they primarily focus on mainstream commercial film and by using their strategy I would like to compose a framework that is applicable to art house film. By approaching the project Cinema Junior as a brand, it might be easier to convince the Dutch moviegoer to watch films of this brand. This could be incorporated in a possible marketing model that will make art house films more popular.

Methodology

I started this research almost two years after the national premiere of KAUWBOY, which gave me the opportunity to research the effectiveness of the marketing strategy that has been applied to the film. A lot of information with regard to the facts and figures of the film was made public through the internet and therefore within easy reach. However, to fully get a grip on the marketing strategy of KAUWBOY I needed to understand the environment in which the strategy has been executed during the development, production, distribution and exhibition of the film. To obtain important and exclusive information I have taken several steps.

During the research phase of this thesis I did an internship of six months at the Cultural Media Fund in January 2014. This experience gave me the opportunity to become familiar with the Dutch media world, including its film industry, which was very helpful during my research. In addition to the network opportunities, the internship provided me with a good source of information. The Cultural Media Fund partly subsidised the realisation of KAUWBOY and I was allowed to look into the subsidy application of 2010, which provided me with a lot of information about the film's development phase and the director's intentions with regard to style, distribution and budget. The marketing strategy was not included in this applications and therefore I had to take a next step. KAUWBOY has been realised in the context of the Cinema Junior which means that other parties than the Cultural Media Fund have also contributed to the realisation of KAUWBOY: the Netherlands Film Fund, the CoBO Fund and the Dutch public broadcasting. Monique Ruinen, film consultant of the Netherlands Film Fund, told me

that during the development phase Waterland Film, which produced KAUWBOY, had submitted a subsidy application also regarding the marketing of the film and that the fund granted subsidy for this [personal communication]. Unfortunately, Ruinen could not provide me with concrete numbers or with the strategy itself, so I contacted Waterland Film and asked them for an interview (Appendix VI) [personal communication]. This interview provided useful information about the marketing outline, distributor, sales agent, international and national premiere, the booking period, film festival submissions, awards and audience reception. In addition they let me have the marketing outline, which contains the marketing strategies that were used to reach the target audience. This outline is drawn up by the distributor Benelux Film Distribution (BFD), now known as A-Film Benelux after they joined forces with Dutch distribution company A-film in 2013. I had a lot of contact with Waterland Film during the research phase, mainly because I needed to double check the information I had found on the internet. The office manager, Stefanie Houcke, also provided me with information such as the number of admissions per week (Appendix I), the complete festival and award list (Appendix III) and the international sales (Appendix V). These concrete lists gave me useful insight in regarding the theatrical-releases of the film.

To get more information about the distribution of the film I contacted A-Film Benelux. They gave me permission to use the information that was written in the letter of the general manager of the BFD, Cynthia Ophorst, to Waterland Film. This letter was part of the subsidy application, which I had access to through my internship at the Cultural Media Fund. It contains the first intentions for the marketing strategy of KAUWBOY and because of the permission I was able to compare this particular information with the final results and marketing strategy. Furthermore, I contacted the account manager theatrical, Laurens van Laake, to know more about the non-theatrical releases and the marketing strategies of the DVD, the VOD and the screening of the film on the national television. Unfortunately he was not able to provide me with this information, because due to the merger the former employees who were in charge of the marketing of DVD and VOD were no longer active in this field [personal communication 30 June 2014]. Nevertheless, van Laake provided me with concrete information about the Dutch cinemas that had included KAUWBOY in their programme (Appendix III). This thesis did not use this information, but instead it can be used in the further empirical analysis to the connection between the market performance of KAUWBOY and the role of critics.

Finally, I got in touch with the organisations of the film festivals which awarded KAUWBOY to get access to the jury reports and verdicts. I started with contacting every organisation but soon it became clear that many did not have a jury report or verdict. I was able to collect six texts in total (Appendix V).

Outline of the Thesis

In the first chapter I will focus on the phenomenon of youth film. While reading the literature about film marketing I noticed that one of the first things that matter is to find the right target audience for a film. This chapter provides a textual analysis of the film in which I discuss whether KAUWBOY's target audience matches the film's content or not. The analysis emphasises how the narrative of the film generates several kinds of perspectives, forms of identification and multiple layers of meaning to which the audience can refer. In addition to this analysis the first chapter will give an extensive introduction to the story of KAUWBOY.

In the second chapter I will use film marketing theories and practices which explain why it is important for a film's success to focus on a particular target audience while constructing the right marketing strategy. To get a better understanding of the difference in audiences, this chapter will discuss studies that have researched consumer selection behaviour. In addition, the differences between mature and young audiences are considered. On the basis of consumer selection theories, I propose to pay more attention to the educational value of film and the possible influences that education may have on the receptiveness of the majority of the Dutch moviegoers to less commercially produced films.

The third chapter discusses the marketing strategies that have been applied to KAUWBOY by outlining the decisions that have been made before, during and directly after the production of the film. It will formulate the most important and notable marketing strategies that are used to promote KAUWBOY. Subsequently, the chapter continues by approaching the role of screening in cinemas and branding as an alternative ways to better position art house film on the Dutch market.

CHAPTER 1: Introducing KAUWBOY

To find marketing strategies that could have made KAUWBOY more popular among the majority of the Dutch moviegoers, it is necessary to point out its target audience. The film has been marketed and advertised as an artistic youth film. Elleke Swaas, communication manager at Waterland Film (Appendix VI) [personal communication], told me that its target audience are children between nine and twelve years old, and parents with young children. This thesis states that this specific group might be too limited, which might have influenced the success of the film. Therefore I will give a textual analysis of the film with the main goal to examine what audience really suits KAUWBOY. Through this analysis I will focus on the narrative, form and the cinematographic style of the film instead of its marketing strategy or box office performance, which will be discussed in the following chapters.

1.1: The Dutch Youth Film

An argument for my observation of KAUWBOY being misclassified as a youth film can be found in the article “Een soort sadisme”, about the sadism behind the Dutch children’s films. In this article the Dutch writer and journalist Edzard Mik states that “Dutch children’s films, just as Dutch children’s books, often are loaded with current problems such as divorce, suicide and addiction” (2014, 27) [transl. MR]. He thinks this is also the case in KAUWBOY. The ‘problem-part’ of the narrative of KAUWBOY, which made the film heavy themed, might be one of the reasons why less people have finally visited the cinemas. However, Mik states that this is the case with most of the contemporary Dutch youth films. Unfortunately, there are no specific structures or guidelines that define the perfect (Dutch) youth film, which is an observation that has been confirmed by several Dutch professionals that work in the field, including director Simone van Dusseldorp, screenwriter Floor Paul and Anna Pedroli of The Dutch Cultural Media Fund. In addition, Dusseldorp referred to the work of the Dutch film marketer Esther Schmidt and Dutch producer Sabine Veenendaal, who wrote the book *Van Abeltje tot Zoop* (2010), in which they interviewed more than forty professionals to outline the Dutch children film industry from 1917 to 2010. Schmidt and Veenendaal have tried to define youth film and asked all their respondents to give a definition. In the introduction of their book, it becomes apparent that there is no clear definition. However, to define the notion on which their book is based on, they describe youth film as follows:

A youth film is a film that is made for children (and their parents) and is taken seriously by the makers. Both in terms of the right audience as well as the technological aspects: directing, play, light, sound and camera angles. To speak in the words of one of the respondents: “If you are

professional and take it seriously, you will make a mature children's film, which is the ultimate youth film." (Schmidt and Veenendaal 2011, 9) - [transl. MR]

The last sentence gets my attention, because by marketing a film as a youth film the distributor automatically aims at a specific target audience. According to Schmidt and Veenendaal an ultimate youth film should also address parents and therefore a mature audience. To reach this audience, professionals should take filmmaking seriously and by doing so not only children are receptive to the Dutch youth film, but also parents and other adults. Therefore, Schmidt and Veenendaal's definition of youth film questions the motivation of a producers and distributor to market a film as a youth film, as it narrows down the potential audience.

1.2: A Mature Film Which is Suitable for Children

KAUWBOY has been developed as a children's film and is suitable for children, but in its form, style and film language the film is very mature and professional. My goal was to make an artistic youth film, because I thought there were no art house films for children in the Netherlands. As a documentary filmmaker I have already directed youth documentaries, but always on the edge of adulthood. It is a language which suits me. (Koole qtd. in the Netherlands Film Festival 2012) – [transl. MR]

These are the words of director Boudewijn Koole during an interview at the Netherlands Film Festival 2012, in which the interviewer asked him if KAUWBOY could be defined as a youth film. His answer shows that the film has a mature and professional film language, which is also apparent from Koole's earlier work. In the same interview Koole explains that he originally did not want to write a children's screenplay. The original story seemed to be even more heavy themed and mature, but the narrative did not become a whole. This changed when he decided to write the story through the perspective of a child (The Netherlands Film Festival 2012). In addition to this the film has been produced in the context of the project Cinema Junior, which has been founded in 2001 by the Dutch Public Broadcasting, the Netherlands Film Fund and the Dutch Cultural Media Fund. The project was a countermovement to the many Dutch (commercial) family films that were produced in the beginning of the twenty-first century. The genre family film knows a broad target audience and because of that the films which were less commercial and based on an authentic screenplay were threatened (CinemaTV 2011). The project offers writers and directors the opportunity, after a selection procedure, to create an artistic youth film with a minimal length of eighty minutes (Mediafonds 2009). The artistic intentions of Koole and his goal to make the first art house film for children was in line with this concept. However, according to the interview KAUWBOY is mature in its style, form and film language and in addition to this the film is also suitable for children. This way the film slightly differs from the

definition of youth film formulated by Schmidt and Veenendaal, which state that these films are made for children and in addition are suitable for adults. Therefore KAUWBOY is not mainly a youth film, even though it has been developed in the context of Cinema Junior. This broadens its potential target audience and this is one of the arguments that confirm my statement that marketing KAUWBOY as a youth film might have negatively influenced the success of the film.

1.3: Textual Analysis Kauwboy

During this textual analysis I will occasionally refer to the work of Philip Parker, who is known as a highly rated teacher of screenwriting in the UK. Even though I will analyse the film's completed version and not its screenplay, I will apply Parker's guidelines to the narrative of KAUWBOY to analyse the audience's engagement.

1.3.1: Summary

KAUWBOY is about the ten-year-old Jojo, who one day finds a baby jackdaw. After several attempts to return the bird in its nest, Jojo decides to take the bird home. He knows he is taking a risk, because his father Ronald is convinced of the fact that animals and plants belong outside. Jojo needs to hide his new friend and a box underneath his bed seems to be the perfect place. Jojo cannot ask his mother July for permission because she is touring with her band in the United States. Jojo often calls her to keep her informed about everything, except about his new friend, because he wants to surprise her with the bird on her birthday. Meanwhile Ronald does not want to celebrate July's birthday, because she is no longer with them. When Jojo meets a girl called Yenthe at his swimming club, he finally can show his bird to somebody else. Yenthe likes the jackdaw and they spend a lot of time together. After a while Ronald finds out about the bird and orders Jojo to take it back to the place where he found it. Jojo does so, but is furious and the same night he decides to get back his jackdaw. Instead of hiding it in his bedroom he now uses the old shed where his mother used to make and record music. Everything seems to be fine for a while, but then Yenthe confronts Jojo with the death of his mother. Jojo hits her in the face and turns his back on her. When he calls his mother after this confrontation, the only sound he hears is a beep. Although this is a confirmation of her death, Jojo wants to celebrate her birthday even more passionately. While he is decorating the house and baking an apple pie, Ronald comes home. Jojo is singing 'Happy Birthday dear mama' out loud and when the jackdaw suddenly appears it is Ronald's turn to be furious. Ronald catches the bird and brings it outside. Jojo runs away and starts searching for the bird. When he notices that his father is looking for him, he hides in a construction trailer and as he falls asleep it seems that his mother touches his head. For one night Jojo and Ronald

are separate and Ronald is desperate. The next day Jojo finds his jackdaw, but completely unexpected the bird flies in the spokes of Jojo's bike and dies. Jojo is broken hearted and blames his father for his loss. Ronald still did not find his son and when both meet they start to fight, which finally turns into an emotional and warm embrace. In the last part of the film, Jojo, Ronald and Yenthe bury the jackdaw. Ronald plays the guitar, the apple pie is on the table and father and son seem to have found each other at last.

1.3.2: Structure - Audience's Engagement

That the engagement and the experience differ between children and adults is apparent from an interview published by the Dutch newspaper *NRC Handelsblad*, in which director Boudewijn Koole described the following experience with regard to the audience's engagement:

Adults are able to place the psychology in *KAUWBOY*, children face the facts and do not understand everything. As a result, things often become less deep. At some moments fathers and mothers are in tears, but the children are less emotional. I heard afterwards that they find *Kauwboy* very funny and pitiful, but that it is particularly really cool that Jojo just stops a dirty piece of gum in his mouth. (Koole qtd. in Zwol 2012) – [transl. MR]

KAUWBOY is remarkable in the way information is provided to the audience. The narrative is built out of giving and hiding information between the different characters of the film as well as to the audience. Jojo is hiding information for his father by secretly keeping the bird, but he also is hiding information to the audience by calling his mother and therefore pretending she is still alive. The act-structure of a narrative is one of the many plot devices which determines the audience's engagement to the story. It provides the audience with narrative information at a specific time, which defer from being important to incidental (Parker 1999, 28). On the basis of the film's structure I am able to analyse at which point relevant information is presented to the audience and to what extent the engagement of a child might differ from that of an adult at that particular moment.

The notion that the structure of a narrative is divided into three acts is very common and often used as the basis structure to write or analyse a narrative. According to Parker the value of the three-act structure rests 'at two levels of an audience's engagement with the narrative: firstly, its engagement with the narrative as a whole and secondly the development of individual characters' stories and thematic concerns' (Parker 1999, 27). In the case of *KAUWBOY* this second level with regard to the development of individual characters' stories is dominant when classifying the structure. Dividing the film's narrative in three acts is insufficient and it could be divided in at least one or even

two more acts. This way I think four-part structure of Kristin Thompson is more appropriate than the three-act structure mentioned by Parker. In contrast to the three-act structure Thompson has inserted an extra turning point at the midway point of the narrative (**table 1**).

Three-Act Structure	Four-Act Structure (Thompson)	KAUWBOY
Act One: Exposition leads to turning point	Part One: Exposition leads to turning point	Until the moment Jojo decides to keep the Jackdaw (00:16:00)
Act Two: Complications Lead to Climax	Part Two: Complicating action leads to major turning point at halfway mark	Until Ronald finds the bird and Jojo decides to hide him in the shed (00:33:00)
	Part Three: Development: struggle towards goal leads to climax	Until the moment Yenthe confronts Jojo with the death of July (00:58:00)
Act Three: Action leading to resolution	Part Four: Epilogue/Climax	Starts when Ronald and Jojo embrace each other (01:12:10)

Table 1: The three-act Structure and the four-act narrative structures applied to KAUWBOY. (Pramaggiore and Wallis 2011, 71)

According to Parker and Thompson the first act is also known as the establishing phase. In KAUWBOY initial questions as ‘where are we’, ‘who are the characters’ and ‘what is it about’, are not clearly answered at the beginning of the story. The viewer does not get to know much about the motives of Jojo and Ronald in this first act. This however is explained in the two following acts, which delays the process of engagement between the audience and the characters. The second act starts at the moment Jojo decides to secretly keep the bird. The suspense is provided by the question if Ronald will find out about Jojo’s secret. Through the character of Yenthe the viewer gets to know more about the motives of Jojo and Ronald, as she is the first character that actively asks Jojo about his mother. Instead of telling her the truth, Jojo lies to her and tells Yenthe that his mother is in the United States. This lie, which plays a main role in the narrative, could be seen as a motive to incorporate an extra act, which finally will result in the four-act structure of Thompson. Therefore, the third act starts after Yenthe informs Jojo that she knows the truth about July and that she is dead. With her notification, July’s dead is confirmed out loud to the audience for the first time in the story.

Apart from minor references, it is interesting to examine to what extent the audience noticed this revelation before this act. In the interview I have had with Waterland Film, Stefanie Houcke told me that Dutch parents and adults immediately noticed that July was dead, while Dutch children most of the time paid attention to other details but did understand the punch line at the end of the story. Houcke also told me that during international screenings in Belgium and Russia, the children were the first who noticed July’s death and the parents were shocked in the end (Appendix VI) [personal communication]. In addition, the third act, as mentioned by Thompson, consists out of a struggle which leads to the climax. The confrontation of the death of July finally results in a new confrontation,

namely the moment that Ronald gets furious in the living room while Jojo is singing the birthday song. Ronald notices the bird, catches it and brings it outside. The tension raises at this particular moment, characterised by the question if Jojo will ever find his bird again. Fortunately he finds him back, but like mentioned before the bird gets killed by the spokes of Jojo's bike. This part of the narrative will probably affect the young audience the most and could be defined as too heavy for young children. The perspective that is used to tell the narrative, increases the capacity of the viewer to recognise the emotions that are experienced by Jojo. During the story, the viewer gets to know that the bird is of great importance to him. When the bird dies, it is the most horrible thing that could happen to Jojo, and therefore to the viewer. The developments in this act finally result in the ultimate climax, the hug between father and son. In the fourth and final act the reunion of father and son takes place. The last phase resolves the central concerns of the narrative and that is for Jojo and Ronald to share their grief.

According to the notion of Thompson, the parts of the fourth-part structure are of roughly equal length (Pramaggiore and Wallis 2011, 73). Table 1 shows that this is not the case with *KAUWBOY*, which could affect the audience's engagement. However, despite the fact that the structure of *KAUWBOY* is different from the common forms, it is not likely that this structure would cause that the audience, young and old, will get distracted or lose their interest in the film. After the first act the game of 'hiding the bird' starts, which will be interesting for children to look at. It is exciting for the audience to know more than Ronald does, for example the scene in which Jojo and Yenthe are sitting on his bed while hiding the jackdaw and all of a sudden Ronald enters the room. Children will think of the bird who is underneath the bed without Ronald knowing it and the tension is high because there is a chance he might notice their secret. Adults will probably feel the same tension, but in addition they are also able to engage with Ronald and interpret his thoughts, which will probably be filled with the question if Jojo already reached his puberty or not. This way this scene is a good example of the audience's engagement, for both young as well as mature audience.

1.3.3: Theme - The Intelligence of a Child

The title could be interpreted as a representation of the theme. The main themes of *KAUWBOY* are the inevitability of the death, the grief of loss, love, loyalty and the resistance of a child against a parent. The word 'kauw' is the Dutch translation of jackdaw. The empty space that is created by the death of Jojo's mother and the absent behaviour of his father are filled by the presence of the bird. Additionally, through the accident that happens to the jackdaw Jojo again gets confronted with the death and loss of his mother. The bird is a symbol of death, but also of freedom and moreover, to this the title is pronounced as 'cowboy', which symbolises Jojo who is the loner and goes his own way in the open spaces of Dutch landscapes. This interpretation emphasises the many layers of meaning

which are incorporated in *KAUWBOY* and children would probably miss these layers, which is one of the reasons I would not categorise the film as a youth film. However, the following experience of Dutch director and producer Johan van Nijenhuis seems to weaken this argument:

To me, making children's films is a matter of progressing insight, especially since I have children of my own. First, I thought you had to underline and exaggerate things for them. I used, for example, music to accentuate all story twists, but now I do things differently. By watching films with my children, I found they are just as intelligent an audience as adults. Things I used to think they would not understand, they understand very well. (Nijenhuis qtd. in Schmidt and Veenendaal 2012, 41)

The son-father relationship forms the basis of the narrative, which makes the story interesting and recognisable for children as well as for parents or other adults. The lack of communication between Jojo and Ronald slowly resulted in anger and frustration. Both characters get caught by their own loneliness and grief after July's death. The many attempts of Jojo to please his father are not taken seriously by Ronald. Ronald loves his son, but his feelings seem to be hidden or tucked away. Jojo needs to oppose his father in order to get through to him. He does so by keeping the jackdaw and by celebrating his mother's birthday without the approval of his father. The situations that occur and the miscommunication between Jojo and Ronald might be recognisable to both children and adults. For example, many children have parents who are stressed, fight, want to divorce or parents who are already divorced. Children feel the tension, but at the same time they are not familiar with the emotions. They try their hardest to please their parents and make them feel comfortable again, which is exactly what Jojo tries to do when he, for example, grabs a beer for his father.

Death and grief are not appealing themes for children, but Koole and Laarman mitigate the impact of the theme by adding humour. Humour is very important in this film and enriches the character of Jojo. It puts the events into perspective and highlights the ignorance of a child. It makes the film more accessible to children, but the same applies to adults. Jojo, who explains his bird how to cross the road, tells him that it is better to avoid dogs and hides his bird in the refrigerator when his father unexpectedly comes home. These are moments that make everybody giggle, both young and old.

1.3.4: Characters - There is no Good or Bad

I do not like dividing the world into good and bad, because I do not believe in that. In my stories I often create a type of world where parents and children misunderstand each other. To me this is far more interesting than the notion that people are just bad. That would make the characters flat. It is better to show people's impotence and empathise with them, so that

when you are watching the film you understand the characters. (Bos qtd. in Schmidt and Veenendaal 2012, 39)

At first sight, Jojo seems to be a normal ten-year-old boy, an energetic kid who loves to play games with his father. When the story progresses, Jojo seems to be more independent than other kids of his age. It is striking that he is taking care of the household when his father is at work and at this point the audience will wonder where his mother is. This way the narrative of *KAUWBOY* asks an active attitude of the audience to engage with Jojo. The most important development Jojo goes through is from obedience to his father to resistance. While taking care of the baby jackdaw, Jojo displaces his grief, which is something he is not able to share with his father. The two are dependent on one another, but Ronald does not have everything under control since the death of July.

Jojo changes his behaviour towards his father. He secretly keeps the jackdaw, calls his mother and celebrates her birthday. These are kinds of actions that Jojo does against the will of Ronald. At the end, both characters are facing the facts. In the night of Jojo's absence, Ronald realises he has to change to improve the relationship with his son and to share their grief. The final fight between father and son is the first time they cry together about the death of July. Jojo has lost his Jackdaw, but he got his father in return.

1.3.5: Perspective - Holding up a mirror

In February 2014 I spoke to Dutch screenwriter Floor Paul, known from the children's short *SALAM* (2013), about how to write a screenplay for a children's film. Paul stated that there is no perfect way or study that learns you how to write a scenario especially for children. She said that the film must function as a mirror, because children maybe do not have the words, but through visualisation they know and feel what the film tells them (Interview, 11 February 2014) [personal communication]. Mainly because of the choice of perspective, I think that *KAUWBOY* is an example of a film that functions as a mirror. Most scenes of the film are shot through the perspective of Jojo, which results in a detailed image of how a ten year old experiences live. This way children are able to relate to Jojo's live and for adults it functions as a way to see the world through the perspective of a child. The latter is also evident from the experience of Boudewijn Koole:

In *KAUWBOY* adults see the world as through the eyes of a ten year old. Because of the film they see how carelessly we sometimes deal with children. In the Netherlands a father came up to me and thanked me: 'Not that I hit him, but I definitely want to go out with him more often'. (Koole qtd. in Zwol 2012) – [transl. MR]

While watching the film the viewer is aware of Ronald, but during the film he is only few times in the centre of the frame. Koole uses long shots to introduce the situations that occur, for example the moment Jojo consciously wants to inform his father about the jackdaw. The whole story that Jojo made up about his friend who found a bird and brought it home, is framed through a long shot (**fig. 1**). The camera observes the situation and this gives the film a documentary touch. When he asks the question that really matters, namely whether his friend would be allowed to keep the bird, the camera gets closer. In this frame, Jojo is the main character. Ronald is moving in and out the frame, which makes him more like an object than a character of the frame (**fig. 2**). The viewer sees the face of Jojo and will ask the same question as he does in his mind, namely: How should Ronald react? When Ronald firmly states that animals and plants belong outside the message is clear to Jojo. Another angle frames only Jojo and a part of Ronald's waist (**fig. 3**). This shot is also a perfect example of the cinematographic choice to film at eye-level of Jojo, a child's perspective. The same perspective is used in the friendly fight father and son have on the couch. The scene starts with Jojo and Ronald, filmed from the back. You see a part of Jojo's face and Ronald's back. The camera gets closer when Jojo tries to get Ronald's attention by touching his ear (**fig. 4**). Ronald is again a second character in the frame and the shot is clearly about Jojo. In the following shot, the camera is placed on the other side and the viewer will see a part of Ronald's face. The fight starts, but Jojo is followed by the camera (**fig. 5**). When Ronald has enough of it, he hits Jojo. Jojo is the only character that is left in the frame and we do not see the reaction of Ronald (**fig. 6**).

The only person Jojo can share happy moments with is Yenthe. In contrast to Ronald, Yenthe gets a central position in the frame when she talks to Jojo in the swimming pool (**fig. 7-8**). The decoupage of this scene illustrates Yenthe is more accessible than Ronald to Jojo in this part of the narrative. However, this centralisation of Yenthe serves another goal and indirectly reflects on the perspective of Jojo. During the conversation Jojo is focused on the blue chewing gum of Yenthe.



Fig. 1 00:16:18



Fig. 2 00:16:26



Fig. 3 00:16:45



Fig. 4 00:12:03



Fig. 5 00:12:28



Fig. 6 00:13:01

By using an over-the-shoulder(head) shot, the viewer sees what Jojo is seeing, namely the gum (**fig. 8**). Before Yenthe jumps into the water, she sticks her gum on the downside of the bench and when nobody is watching, Jojo the gum and put it in his mouth. This could be interpreted as an unexpected childish move, which children recognise and could empathise with. The narrative shows more of this kind of behaviour, which make the film interesting for children.

One of the few moments Jojo is getting the full attention of Ronald, is on his mother's birthday. Jojo starts singing 'Happy Birthday' and for a moment the shots switch between Jojo and Ronald (**fig. 9-10**). The suspense increases. What will Ronald do? Will he be angry or will he finally listen to Jojo? When Ronald notices the bird, he get furious and wants to catch it. The camera observes the fight between Jojo and Ronald. The focus switches between the two characters, which makes it possible for the audience to feel the tension of both characters. The suspense is extremely high, because the audience does not know what Ronald is going to do with the bird. All the emotional layers that have been created come together at this point in the narrative. The scene is a confrontation with the loss of July. Because of the used camera angles and the documentary way of filming, the viewer witnesses how bad the communication between the two is.



Fig. 7 00:49:29



Fig. 8 00:49:34



Fig. 9 01:02:15



Fig. 10 01:02:19

1.3.6: Style – Visualising Emotions

The film is authentic in the way situations are visualised. The camera work, sound and mise-en-scène increase the dramatic suspense. Next to the events that happen to the characters, their emotions get visualised. One of the stylistic choices that emphasise the feelings of Jojo, are the added photographs that seem to interrupt the narrative at some points. The moment when Jojo is lying in the arms of the sleeping Ronald is followed by a photograph that is illustrating pure peace and comfort (**fig. 11**). When Ronald tells Jojo that he has to leave the bed, the loneliness of Jojo gets visualised by a still image of Jojo's feet on the cold floor (**fig. 12**). During this scene you hear a voice-over of a telephone conversation between Jojo and July in which he lies to her that Ronald was perfectly fine with him lying in his father's bed. This voice-over emphasises Jojo's loneliness.

Another example of the visualising of the emotions of Jojo is the moment when Yenthe confronts Jojo with the death of his mother. Jojo's inner feelings get visualised by using shots in which he lies on a trampoline (**fig. 13**). Through slow-motion shots, the camera observes Jojo who is in total panic. The viewer feels the pain and grief he felt after losing his mother. The added music score increases this feeling. The observant viewer recognises the scene as the continuation of the very first scene of the film. Here, Jojo is jumping on the same trampoline, with the same outfit (**fig. 14**). Because of this visualisation adults will get to understand what can go through a kid's mind and what the implications can be of the actions of a parent to a child. This scene could function as a flashback to the moment July just passed away, but they could also be imaginary or be interpreted like a dream sequence. In addition, this particular moment in the film is the end of one of the many arcs of suspense, which was



Fig.11 00:10:10



Fig 12 00:10:38



Fig. 13 00:57:53



Fig. 14 00:00:28

driven by questions like: 'Is July really in the United States?', 'When is she coming back?' and 'Why does Jojo lie to her about his father through the phone?'.

1.3.7: Sound – An Extra Dimension

The film won a Golden Calf for 'Best Music Score' at the Netherlands Film Festival. The lyrics of the various songs made by the character of July match perfectly to the narrative of the film, which affects the audience's engagement. The main music score contains a guitar and piano play with country sounds, supported by dreamy voices. In addition the songs are included in the narrative as being songs written by Jojo's mother. I assume that this extra dimension will not be understood by children. When Jojo misses his mother and listens to the song that she especially wrote for him, children who do not speak English will not connect the lyrics to the film's narrative. Nevertheless, without listening to the lyrics, the music evokes a certain feeling that will connect the younger audience to the shown images, for example the moment when the jackdaw finally is able to fly. The viewer will experience the same joy as Jojo because of his enthusiasm, the beautiful shots of the flying bird and supporting sound track with the voice of Jojo's mother. The music and slow motion shots give an extra dimension to this scene. Without the music the experience will be less intense and without understanding the lyrics the intensity will also get experienced by young children.

CHAPTER 2: Knowing Your Target Audience

In this thesis, the national success of *KAUWBOY* is determined by the number of Dutch box office admissions. Regarding its awards and rave reviews the film has potential to be one of the top films of the Dutch film industry, but because of the box office admissions of 27,346 cinema visitors it is not. The case study on *KAUWBOY* outlines the causes that led to the differences between the international and national success of the film. This second chapter will focus on why it is important for a film's success to aim at a particular target audience while constructing the right marketing strategy.

2.1: Marketability and Playability

When it comes to positioning a film within the market, Kerrigan mentions the two terms 'marketability' and playability'. If a film is marketable, this means it contains elements which sound appealing to the audience and thereby making it easier to market. A film's playability relates to the audience's response after watching the film (Durie et al. 2000, 137; Kerrigan 2010, 41). In the following quote, producer Jan van der Zanden formulates the marketability and playability of *KAUWBOY*. He clearly outlines the key elements that improve the marketability of a film: the director, the cast, the scenario, genre and adaptation (Durie et al. 2000, 44-45; Kerrigan 2010, 41). These key elements are also known as unique selling propositions or USP's (Croon and Bosklopper 2013, 149).

The film did not have any USP's which we could attract an audience with. The director was not known for feature films, the scenario was not adapted from a book and the cast did not consist of stars. Besides, the film is not a *feel-good movie*. It is an artistic youth film, with a theme that demands effort from the viewer. This type of film does not immediately have partners' preference. If you take all the above into consideration, the film did well at the cinemas. (Van der Zanden qtd. in Croon and Bosklopper 2013, 162) – [transl. MR]

The lack of USP's makes the film less attractive to the audience and this results in low marketability. However, in contrast *KAUWBOY* provided a good playability, as illustrated by the following quotes from articles in the Dutch newspapers *De Volkskrant*, *NRC Handelsblad* and *De Telegraaf*: "*KAUWBOY* is a masterpiece that deserves a wide audience" (Toma 2012, 6) [transl. MR], "*KAUWBOY* is both impressionistic and close to the skin, which makes it a film you cannot escape" (Linssen 2012) [transl. MR] and "a beautiful, unmissable film, with an amazing sound track by Ricky Koole" (De Jong 2012, 19) [transl. MR]. These three rave reviews, which increase the film's playability, can eventually become part of the film's marketability. They make the reader aware of *KAUWBOY*, which could encourage him or her to buy a ticket at the box office. It is common for films such as *KAUWBOY* to make use of a

'platform release' to incorporate the playability in its marketing (Durie et al. 2000, 114; Kerrigan 2010, 101; Croon and Bosklopper 2013, 160). A platform release implies that a film will be screened on a limited number of screens during the first few weeks, mostly in cinemas in major cities, and will only later be screened in other cities. This gives the film a long run and therefore time to create playability. In the meantime reviews, awards, advertising and word of mouth can be used to build a reputation and attract an audience. Waterland film confirmed that KAUWBOY also utilised this strategy and eventually the film was screened all over the country (Swaans, appendix VI) [personal communication]. However, despite the long run, rave reviews and awards, it is striking that Van der Zanden states that the film did well at the box office. This implies that it is normal for Dutch films such as KAUWBOY, which have a lack of USP's, to not reach a wide audience and in order to change this it is necessary to understand why Van der Zanden seems to be right.

2.2: Approaching the Audience

According to Kerrigan, film marketing should be approached as a combination of film marketing theories and film marketing practices (2010, 2). When it comes to film marketing practices, she centralises the notion of film having "a value in use rather than an abstract value, as film can play a number of roles, but it must be consumed in order for that value to be articulated and made real" (5). This way Kerrigan identifies the social interaction and the influence of the viewer on a film. A film's audience could be seen as a 'co-creator of value' (Vargo and Lusch 2006a, 44) and this necessitates making the viewer's satisfaction central to the marketing concept. Kerrigan stresses that the process by which the consumer's satisfaction is achieved is more complicated for films than it is for non-artistic products. Each film is original and unique and that is why consumer satisfaction cannot be achieved by simply asking moviegoers what kind of films they would like to see and then starting to make them. Instead, consumer satisfaction "can be achieved by making films which are of high technical and/or artistic value" (Kerrigan 2010, 6) and by classifying these films to appeal to the target market, which in the case of this thesis is the Dutch market. Kerrigan describes the basis of film marketing as follows:

This approach emphasises the need to segment the audience for film, to select appropriate segments based on how receptive they will be to the film in question, to target these segments through marketing communications, and to position the film appropriately by setting expectations in relation to its genre, style and so on. (Kerrigan 2010, 6)

Drawing on Vargo and Lusch the value created by the audience depends on the extent to which the film provided corresponds to the taste and needs of the selected segment, because, for example an artistic film such as KAUWBOY is receptive to a different kind of audience than a commercial film. The

basis of film marketing according to Kerrigan is therefore the need for producers and distributors or film marketers to have an understanding of the various kinds of audiences and how to make a film valuable to the target audience (6). Using Kerrigan's perspective and according to the textual analysis conducted in the first chapter, the marketing communication of KAUWBOY was limited because the film's expectations in relation to its genre, style, theme and content were not positioned appropriately. The producer and distributor chose the combination of the two audience segments 'art house' and 'youth', which unnecessarily narrowed down its potential audience. Omitting the youth segment, would still not make the film well received by the majority of moviegoers, but it would at least broaden the potential target audience, which could have had a positive effect in the long run and on the film's playability.

To blur the line between the reputation of Dutch commercial films and Dutch art house films, as in the title of this thesis, it is required to find strategies that could have improved the marketing communication to reach the art house audience that did not watch the film on the big screen, as the total number of this type of audience in the Netherlands amounts to over 27,346. According to Dutch research into audience behaviour conducted by Filmtest and the Filmonderzoek foundation, five percent of the Dutch population goes to see art house films, including foreign films. Only two-third of this group also watches Dutch art house films, creating a total potential target audience of approximately 418,000 (Scholtens and Verstraeten 2013, 32). This is the number of people who might be receptive to watching KAUWBOY in the Dutch cinema if the film was not classified as a youth film. In addition, the number could have been higher because it also is suitable for children, who are not included in this calculation.

2.3: Types of Audiences

To get a better idea of what motivates people to see a film, it is necessary to examine consumer film selection. In the introduction to this thesis, I asked myself the following question: "how is it possible that KAUWBOY was not successful among the majority of the Dutch moviegoers?". To possibly answer this question regarding KAUWBOY's audiences I used the work of Joel C. Watson and Sharon L. Chuu et al. who conducted empirical research into audiences' consumer selection behaviour. In addition to previous studies they both focus on the nature of art house film audiences as opposed to commercial audiences and indicated that there is an inequality in the consumption patterns of these types. Outlining these inequalities will help to find out why the majority of Dutch moviegoers were not motivated to see KAUWBOY on the big screen.

In general, the term art house can be applied to films that are considered artistic in comparison to purely commercial films, because they represent the personal vision of the director

(Kerrigan 2010, 67; Chuu et al. 2009, 213). According to the Netherlands Film Fund, the emphasis is on the artistic quality of the film and films of this nature are nationally and internationally recognised and valued for this reason (Filmfonds 2013a, 3). In contrast to art house films, commercial films are “those films whose sole aim is to entertain the public and make a profit. The contents of commercial films are particularly tailored to the taste of mass consumers” (Chuu et al. 2009, 214). This type of films is often ‘high-concept’: the story is so recognisable and clear that it can easily be summed up in one sentence (Croon and Bosklopper, 18). Based on these definitions KAUWBOY could be defined as being an art house film. Drawing on Watson’s study, KAUWBOY’s disappointing box office results could be explained by the dichotomy in the traditional art world of high art and popular art (2006, 325). He explains that in the case of film, art house could be seen as high art in comparison to commercial film which functions as popular art. Watson’s study concludes that art house film audiences tend to have “more education, are of higher socioeconomic status, are older, hold more prestigious occupations and are heavier consumers of cultural activities” than commercial audiences (Watson 2006, 326). Therefore, the motivation for watching a film at the cinema differs between the two types, which complicates the marketing strategy. Chuu et al. explain what motivates the audience to visit a film by researching the importance and influence of different market segments in the film industry. They investigated the differences between art house film audiences and commercial film audiences on the basis of four dimensions of consumer behaviour: commitment to movie attendance, attitudes towards movie in general, tolerance towards movie theatre conditions and interest in movie-affiliated merchandise (2009, 213). Chuu et al. state that in general, art house film audiences attend movies more often and are more likely to go alone than commercial film audiences. They go to the cinema because they like the films and not particularly for other purposes such as socialising (215). They are more willing to see a film they know little about, for example because of the film’s lack of marketability, than commercial film audiences (216). In contrast, commercial film audiences are more likely to see film as a form of entertainment that provides a good time with friends and family. To art house audiences films are more than entertainment alone and are part of their lifestyle. They “attend movies very frequently and even consider movie going as an important long-term activity in their life” (226). For this reason, art house film audiences’ consumption behaviour is determined by marketing in a different way than the behaviour of commercial audiences. This explains why art house films rely on their playability and why platform releases, as referred to above, are common and work for these films.

Watson and Chuu et al.’s results represent a small part of the total number of studies conducted into audiences’ consumption behaviour. According to Kerrigan, the motivations of the audience are far more complex, because they are culturally bounded and are influenced by when and where the audience watches films (2010, 103). These notions are of great importance to understand audience behaviour, but I would have to conduct a separate study in order to fully examine this.

However, the studies of Watson and Chuu et al. function as a tool for understanding the differences between the consumption behaviour of art house film and commercial film audiences, which is crucial to examining and explaining the differences between the international and national success of KAUWBOY.

2.4: Children as the Target Audience:

Because KAUWBOY was marketed as an art house film for youth, it makes it more complex to apply the work of Watson and Chuu et al. Both studies focused on mature audiences and therefore did not include children's motivations for going to see a film at the cinema. In order to answer the research question children's consumer selection behaviour should not be overlooked. Could children, for example, also be subdivided into art house and commercial audiences?

Children are represented by their parents when it comes to their selection behaviour. Research shows that 70% of Dutch children between ten and eleven years old are accompanied by their parents when they go to the cinema and 42% of these children choose a film together with their parents (Scholtens and Verstraeten 2013, 32). During the interview with Waterland Film, I asked if they could explain why the majority of moviegoers did watch the film. On the basis of to the following answer from Elleke Swaans I assume that the percentage of parents who influence their children's choice is higher in the case of KAUWBOY:

I think that is because KAUWBOY does not have known names or soap stars as cast members. Most of the commercial youth films do. If children know an actor, they want to go and see that particular film. I think that in the case of KAUWBOY the parents choose to visit the film together with their child. (Swaans, appendix VI) [personal communication] – [transl. MR]

On the basis of Swaans's answer, children's choices seem more in line with the motivations of commercial audiences than those of art house audiences, as described by Chuu et al. They make choices on the basis of elements they recognise and which assure them that the film they are going to see is going to entertain them. This means children will be influenced by a film's USP's and, as mentioned above, KAUWBOY does not have many of these. One of the elements that would attract children's attention will be the fact that Jojo has a jackdaw as a pet.

In addition, children do not correspond to the art house audiences' profile as mentioned by Watson. Children are not fully educated yet and their socioeconomic status depends on their parents. This means that children opting to watch KAUWBOY mostly have been based on the consumer selection behaviour of their parents. Selecting young parents and other adults as the primary target audience for the film's marketing might therefore have improved KAUWBOY's national success.

2.5: The Artificial Dichotomy

Drawing on the dichotomy between high art and traditional art, as mentioned by Watson, it is clear that both art forms have their own reputation. To blur the line between the reputation of commercial films and art house films, I would like to refer to the report of the debate 'The Dutch Future Quest' that was organised by the two organisations Film Producers Netherlands and the Holland Film Meeting during the Netherlands Film Festival in 2014 (Driesum 2014). During the debate the national film industry's ambitions and the engagement of audiences were discussed on the basis of the topics 'Creating Content', 'Funds and Finance', 'The Market' and 'Talent'. One of the conclusions was that the distinction between art house films and commercial films is a crucial mistake based on numbers and statistics (Driesum 2014, 2). The participants stated that "the label art house is stigmatizing film in a negative way" (4). Therefore, there is no advantage to classifying and marketing a film as an art house film. In addition, Danish cinematographer Henning Camre proposed that the industry get rid of the term 'art house' and instead should refer to films with a personal view or personal voice(2). Abrogating the artificial dichotomy between art house films and commercial films will influence the audience's consumption selection behaviour and might be one way to increase the success of Dutch films. The audience will then not be influenced by the negative connotations of the term 'art house' and may decide to view an artistic film instead of a commercial one. However, changing the label does not change the audience's taste in or preference for films. To broaden the audience segment receptive to Dutch films with a personal view, commercial audiences need to be convinced of the quality of these films. To reach this goal it is necessary to familiarise people with this type of film at an early age.

2.6: Broadening the Audience's Preference

After having discussed the importance of choosing the right target audiences, using the right marketing communication and defining art house and commercial films, I would like to refer to the following words of Dutch screenwriter for youth oriented films Tamara Bos:

It is vital that great films be made for children. That is important for their education and development. Film provides insight into other people's conceptions. Dutch children's films should actually be compulsory in the school curriculum. Dutch children's literature is high level, but Dutch children's films are just as excellent. It is a pity not everybody recognises the educational value of children's films. (Bos qtd. in Schmidt and Veenendaal 2012, 39)

During my internship at the Cultural Media Fund I spoke to a lot of directors, screenwriters and producers and noticed that most of these professionals shared Bos' ideas concerning the educational value of film. Nowadays it is the producer and the distributor's responsibility to include their films in

educational programmes, as they choose where their film will be screened. Dutch literature has been made compulsory in the school curriculum, but what about Dutch film?

Kerrigan considers film more than just an industry and therefore describes the social impact of film on society (2010, 177). Films can be used as a marketing tool to increase awareness and shape consumer choice (180). To illustrate KAUWBOY's social and educational role I would like to refer to the adult jury verdict of the Cinekid international media festival for young audiences, which awarded KAUWBOY an honourable mention:

A ten-year old boy finds solace and intimacy with a scratchy black bird. The jury of the award for Best Dutch Children's Film Cinekid 2012 was deeply affected by the stylish and stylistically comprehensive way filmmaker Boudewijn Koole visualises the painful story of a trapped child. With sober colours, surprising framing and a stunning young protagonist who dominates the film like a force of nature, the director manages to suck his audience into a grey and hazy world. In the firm belief that this film provides material for conversations between children and adults about loneliness, neglect and emotional abuse, the jury proudly awards an honourable mention to KAUWBOY, a film that may not easily find a big audience, but provides an extraordinary artistic contribution to the rich contemporary youth film climate in the Netherlands. (Cinekid 2012) – [transl. MR]

The verdict emphasises KAUWBOY's social role with regard to the raising of children, as the film provides material for conversations between children and adults. In addition, it also refers to the educational role because the film is an extraordinary artistic contribution to the rich contemporary youth film climate of the Netherlands. Drawing on Chuu et al.'s study that states that film is part of the lifestyle of the art house audience, it would be good to include films in the school curriculum. To understand artistic films like KAUWBOY, Dutch moviegoers need to learn how to 'read' these films and become familiar with them. Drawing on Kerrigan, this could, in the long term, shape the consumer choices of the majority of moviegoers and make film part of their lifestyle too. KAUWBOY is an example of a film that would fit in such a programme because it would make children familiar with a different style of filmmaking than they are accustomed to from, for example, television, which are generally made from a commercial point of view. In addition to the Dutch school curriculum, Dutch television could support and stimulate the film's educational role. Dutch Public Broadcasting could broadcast programmes in which children discuss films such as KAUWBOY to make them more aware of films with a personal view.

CHAPTER 3: Film Marketing Strategies

This third chapter will set out specific aspects of film marketing and the marketing of youth film in particular by relating it to the marketing outline of KAUWBOY. To get a good impression of the marketing and publicity of KAUWBOY, I will start by outlining the decisions that were made before, during and immediately after the film's production. I based the following data on the subsidy application to the Cultural Media Fund, the interview with Waterland Film and the marketing outline, which was drawn up by BFD in agreement with Waterland Film. In addition, this chapter will describe the role of film screening at cinemas and the influence of branding.

3.1: The Marketing of KAUWBOY

3.1.1: Idea and Screenplay

Boudewijn Koole based the narrative of KAUWBOY on his own experiences as a little boy, which makes it an original story. Just like Jojo he had a bird when he was a child, but instead of a jackdaw it was a crow (The Netherlands Film Festival 2012). He wrote the scenario together with Jolein Laarman and, as mentioned above, the film was made in the context of the subsidised Cinema Junior project, which fitted Koole's goal of making an artistic youth film perfectly.

Because KAUWBOY is based on an original story this could not function as a marketing strategy to increase its marketability. Because of its originality people were not able to connect to the story through prior experiences, which is, for example, the case when a narrative is an adaptation of a book (Kerrigan 2010, 41). Therefore, from a marketing point of view this element made it harder to place the film on the Dutch market.

3.1.2: Financing and Collaboration

KAUWBOY was financially supported by the Dutch public broadcasting system NTR, the CoBO Fund, the Netherlands Film Fund and the Dutch Cultural Media Fund (Mediafonds 2009). In addition, Waterland Film received financial support, known as the 'minimum guarantee' (MG), from the distributor BFD. The film was made with a production budget of 1,018,000 euros (Filmfonds 2013, 15), which is low for feature film. To position the film on the Dutch market Waterland Film had to submit a subsidy application for the film's marketing to the Netherlands Film Fund. In 2010, it was still common practice to submit the applications for the two components realisation and marketing separately. Nowadays,

the marketing strategy has to be included in the subsidy application for the making of the film. In this manner the fund stimulates production companies to include marketing in the filmmaking process at an early stage. This is in line with thought Kerrigan's idea that emphasises that the marketing process should begin as early as possible in order to be effective (2010, 7). The producer is dependent on the distributor for the film's release and working together early on is beneficial because the distributor or marketer can indicate which artistic choices will influence the audience's consuming choices (Rovers 2010). In addition Dutch film productions rely on the financial support of distributors to complete their production budgets (Croon and Bosklopper 2013, 66) and this was also the case with KAUWBOY. The earlier the deal is agreed with the distributor, the less financial risk is involved for the film producer. This will be discussed below.

After the marketing request was granted by the Netherlands Film Fund, the producer and distributor also had to invest one quarter of the marketing budget, a total of 25,000 euros (Appendix VI) [personal communication]. Because of this budget, Waterland Film was able to deliver seventeen prints (DCP's¹) in total, which means that KAUWBOY could be screened at seventeen cinemas at the same time. BFD was able to draw up the final marketing outline and predict the potential number of admissions on the basis of the number of prints. The marketing outline described that the success of the film would be comparable to the films KNETTER/BONKERS (2005) directed by Martin Koolhoven and DON/OFF SIDE (2006) directed by Arend Steenberg, which were both produced in the context of Cinema Junior. The number of admissions to the first was 52,000 and only 3.200 to the second (Filmfonds 2007). The two films differ enormously in their admissions' number, which shows that the marketing outline was not aimed at a specific number. Drawing on the work of Kerrigan, this might have influenced the success of the marketing communication, as she emphasises the importance of segmenting the audience and her advice is to base the whole marketing approach on the potential target audience. However, as mentioned above, Waterland Film stated that the film did well at the box office despite of the lack of USP's.

The marketing budget certainly influences the number of admissions. Durie et al. state that "without an adequate budget, the likelihood that a film will reach its target audience is greatly reduced" (2000, 56). In addition to this, I would like to refer to BFD's Letter of Intent that was included in the subsidy application to the Cultural Media Fund. Despite the fact that this application was not focused on the film's marketing, the letter describes that the film might possibly reach 70,000 visitors on the basis of thirty prints. BFD wrote that with a production budget of one million euros, they estimated a print and advertisement budget of 150,000 euros, which is six times as much as the final budget was (Mediafonds 2010). This prediction was made during the development phase and

¹ Digital Cinema Package

² EYE international is responsible for the international marketing and promotion of Dutch Films.

obviously changed as soon as they submitted the subsidy application for the marketing of the film. After having spoken to BFD it became clear that it had to do with commercial estimations [personal communication, 30 June 2014]. According to BFD a release with thirty prints was too big and did not suit the marketing budget of 25,000 euros. However, the number of admission per week show that the first three weeks did well in comparison to the following weeks (Appendix I). With more prints, more people could have viewed the film and there would probably have been more word of mouth advertising and reviews to increase the film's playability, which could have improved the total number of admissions. Therefore, the above mentioned platform release might not have been necessary or beneficial in KAUWBOY's case.

3.1.3: Introduction of the Markets and Festivals

In this thesis KAUWBOY's international success is mainly derived from the awards it won at international film festivals. Just like the distributor, the sales agent Delphis Films, now known as Attraction Distribution, was also involved from the moment the realisation application was admitted to the funds. This means that it was Waterland Film's intention to place KAUWBOY on the international market from the beginning of the filmmaking process. They chose Delphis Films, because it specialises in youth film and is familiar with Dutch productions. In cooperation with Delphis Films, Waterland Film submitted KAUWBOY to the Berlinale 2012 (Swaans, Appendix VI) [personal communication]. In the interview with Waterland it became clear that the Berlinale was Waterland Film and Delphis Films' main focus and therefore the only international festival they aimed at. After being selected and winning two award for 'Best Youth Film' and 'Best First Film', Waterland Film was able to make a selection of qualified film festivals and this was the beginning of the film's international success. During the first year, the film was screened at fifty-four film festivals and won twenty-four awards or special mentions and the second year it was selected fifty times and awarded a total of seven prizes (Appendix III) [personal communication]. Producer Jan van der Zanden, Waterland Film, stated that the international success of the film "was important for the stimulation of the international sales and for the financing of the next film by director Boudewijn Koole" (qtd. in Croon and Bosklopper 2013, 162) [transl. MR]. Dutch sociologist and film expert Bart Hofstede explains the role of festival selections and as follows. He states that an economic exchange value can be created by film festivals: "film festivals are selection mechanisms that stimulates, ignores or frustrates the careers of directors, actors, producers, screenwriters and others involved in the production process of a film" (2000, 104) [transl. MR]. In KAUWBOY's case its international success positively influenced the career of director Boudewijn Koole, it made him internationally known, which provided a USP for his new film. In addition, the international success and awards were used to improve the playability and therefore the

marketability of the film, as the Berlinale awards were incorporated into the trailer and posters of KAUWBOY.

Some of the awards that KAUWBOY received, such as the 'FedEx Cinephile Award' at the Brussels Film Festival consisted out of cash, the latter amounting to 2,500 euros which were used to stimulate and finance the film's festival journey all around the world. Another important award was the 'Film and Kino Award' from the Kristiansand International Children's Film Festival that enables films to be screened in Norwegian cinemas (Appendix III). In addition to the awards, some of the film festivals also include a film market. According to Durie et al. the Berlinale can be seen as the key market for art house films (2000, 53). These film markets give sales agents and producers the opportunity to conduct business with distributors from all over the world who attend to buy films. The market at the Berlinale was of great value due to KAUWBOY's success at the festival. The film was sold to nineteen international distributors in total, which meant that the film was distributed in thirty-one countries (Appendix IV). The list of international sales illustrates that only six of the nineteen distributors were licensed for theatrical releases. When I asked Waterland Film if they could explain this, they told me that this was partly because of the fact that the sales agent could not make the right deals with the particular distributors and that DVD sales are much easier to conclude (Houcke, Appendix IV) [personal communication]. Drawing on the second chapter of this study, this observation might illustrate that the majority of moviegoers in these countries are also not receptive to films such as KAUWBOY, as is the case in the Netherlands.

3.1.4: Cast, Soundtrack and Video Clip

The subsidy application to the Cultural Media Fund states that the casting of Jojo was the first step during the film's preproduction. The rest of the film, like its location or the actor who would play Ronald, would be adjusted to suit the type of actor who was going to play Jojo. At this stage, director Boudewijn Koole did not have a young actor in mind and searched for one until he found the young and talented Rick Lens who was not familiar to the audiences. In addition Koole cast Loek Peters as Ronald, who was also an unknown actor at the time of the film's release. The cast member with star quality was Ricky Koole, but only her voice and photos were present in the film.

Not working with a known cast reduced the film's marketability (Kerrigan 2010, 82). However, Ricky Koole was utilised in the film's a marketing strategy. She wrote the film's sound track and her music was published. The marketing outline says that she had a big fan base aligned to the target audience, namely young parents, which strengthened the strategy. In addition, an official video was made which contained footage from the feature film and was posted on the website of Waterland Film, shared on Facebook and was part of the film's DVD (Waterland Film 2012).

3.1.5: Pre-screening, Trailer, Posters and Merchandise

On the 8th of September 2011 Waterland Film organised a recruited audience screening or R.A.S. Children as well as adults were invited to see the unfinished film and were able to voice their opinions by filling in a questionnaire and in face to face conversations [personal communication, 23 June 2014]. The response were incorporated into the final edit of the film. Waterland Film was not able to provide me with these results, but this pre-screening functioned as a tool to make the film more receptive to its target audience.

After the production phase, all the material that had been shot could be used for possible publicity strategies. According to the marketing outline the following advertisement strategies were drawn up and actively used.

Advertising Materials KAUWBOY	
Trailers	Teaser Trailer Trailer
Point of Sale (POS)	Poster One Sheet 500x A2 Poster with Quotes 500x Roll Up Banner 10x Banner 2x3m (Ketelhuis, Amsterdam) Banner 1.3x2m (LantarenVenster, Rotterdam) Wall Canvas (Louis Hartlooper Complex, Utrecht)
Merchandise	T-shirts 50x
Soundtrack	Title Song and Video

Table 2: Advertising Materials. (BFD Marketing Outline KAUWBOY)

The advertising materials in table 2 were used to convince the target audience to see the film and therefore function as marketing communication texts (O'Reilly and Kerrigan 2011, 771). According to the film's marketing outline, the teaser was widely shown during the screening of the Dutch youth film DOLFJE WEERWOLFJE/ALFIE THE LITTLE WEREWOLF (2011) directed by Joram Lürsen and also distributed by BFD. Admission for this film numbered 310,727 as of August 2012 (Filmfonds 2012, 12) and this was therefore a great strategy for reaching the target audience. However, the facts show that this strategy did not convince the audience of ALFIE THE LITTLE WEREWOLF to also see KAUWBOY. This might be because of the teaser's content. As mentioned in the previous chapters, the element of the narrative that most appeals to the target audience of young children is the story about the jackdaw. The teaser focused on this element, but was a more fragmented observation of a boy with a jackdaw without the film's magic. Therefore, the teaser may have been less appealing to children. In contrast to the teaser, the trailer was more energetic, used a voice-over to tell the audience more about the life of a jackdaw and referred the Berlinale awards (Waterland 2012). The trailer was screened from the Dutch spring holidays onwards and therefore had a shorter screening time to reach the audience before the

national premiere. If the teaser had been of the same quality as the trailer, the film might have had a higher number of box office admissions.

Alongside printed advertisements, Waterland Film and BFD also cooperated with other companies to use the power of joint promotions. They collaborated with bird park Avifauna that organised competitions to win T-shirts and tickets to the film and they provided tickets to the park which were used in the Twitter campaigns at Dutch cinemas. The World Society for the Protection of Animals (WSPA) magazine that is sent to 90,000 society members promoted the film and as did the online pet shop Pet Place and Bird Protection The Netherlands which has 15,000 visitors per week. This joint promotion responded to the narrative that trailer emphasised, both focussing on the story of the Jackdaw, but at the end the day KAUWBOY's main narrative is not about birds.

3.1.6: Premiere

Trailers, posters, flyers and merchandise function as tools to make the audience aware of a film. In addition, the release date of the film is a marketing strategy which plays a role in its success. In the case of KAUWBOY, Waterland Film and BFD decided to hold the national premiere of the film on the 25th of April 2012 because the Dutch school holidays are in late April to early May. This is the perfect time to release children's or youth films because parents and their children have time to go and see the films together. However, KAUWBOY caught the attention of Claudia van Landsberger, the Head of EYE International². She attended the world premiere at the Berlinale and asked the Waterland Film if the KAUWBOY could be the opening youth film at EYE's new building, the Dutch national film museum in Amsterdam. The national premiere of KAUWBOY at EYE took place on the 7th of April 2012. The opening of EYE generated a lot of additional free publicity and the producer decided to start screening the film in Dutch cinemas from the 18th of April 2012 onwards, one week before the start of the school holidays (Houcke 2014, appendix VI) [personal communication]. However, Landsberger's appreciation and the premiere at EYE did not provide a stunning first week. The admissions numbers show that the film attracted the most cinemagoers during the second and third weeks (Appendix I), which could be explained by the school holidays. This implies that the film was mostly visited by children and their parents and this confirms that the marketing communication texts were aimed at this particular target audience.

² EYE international is responsible for the international marketing and promotion of Dutch Films.

3.2: The Role of Film Screening in Cinemas

3.2.1: Paying Back the Stakeholders

This thesis states that *KAUWBOY* cannot be viewed as one of the top Dutch films as its box office admissions were too low. However, in contrast *KAUWBOY* has been and still is a great success internationally. To find out what led to this difference, I will now examine and outline the role of film screening in cinemas.

The American independent film producer and screenwriter James Schamus makes, in his own words, “‘specialized’ films intended for upscale art house theatrical release” (1998, 91). When it comes to producing, he produced titles such as *THE PIANIST* (2002), *LOST IN TRANSLATION* (2003), *ETERNAL SUNSHINE OF THE SPOTLESS MIND* (2004) and *BROKEBACK MOUNTAIN* (2005) (IMDB). In his essay “To the rear of the back end: the economics of independent cinema”, Schamus provides an informative insider’s view of what a producer should take into account financially while making a movie. His findings are not academically substantiated, but I will use his work to get a better understanding of film marketing practices. Schamus outlines the main role of film screening in cinemas from an economic perspective. Step by step he explains the money trail that leads towards and especially away from a film. By doing so he reveals costs that might be overlooked by inexperienced producers.

In addition, Schamus (co-)produces independent and artistic films which generally attract fewer moviegoers than fully commercial films. With this in mind his essay can be used as an example of how to produce an art house film and make the most profit out of it. This might not be the main goal of this thesis, as it does not search for ways to make films such as *KAUWBOY* more profitable, but the amount of money a producer earns partly goes hand in hand with its box office success. This might be obvious, but it is precisely this assumption that Schamus discusses. He explains why the success of a film cannot be derived from the profit of the producer. Before earning serious money, the producer first has to pay back all the investors and stakeholders such as distributors, sales agents, funds etc. These payments are made according to a recoupment schedule³ that is composed in deals with stakeholders before the actual film has been made. Even if a film’s gross⁴ is over a ten million dollars and the costs of making the film were one million dollars, the producer will most of the time not make a profit (Schamus 1998, 93). The same applies to the Dutch film industry and to illustrate this I have added an example of *KAUWBOY*’s possible recoupment schedule (**fig. 13**). The schedule and the percentages it contains are based on the average results of twenty-six Dutch films which were released in 2011 and may differ from the actual numbers.

³ The order in which the reimbursement of investors and stakeholder will be done.

⁴ The total amount of money collected by the exhibitors at the doors of their theatres.

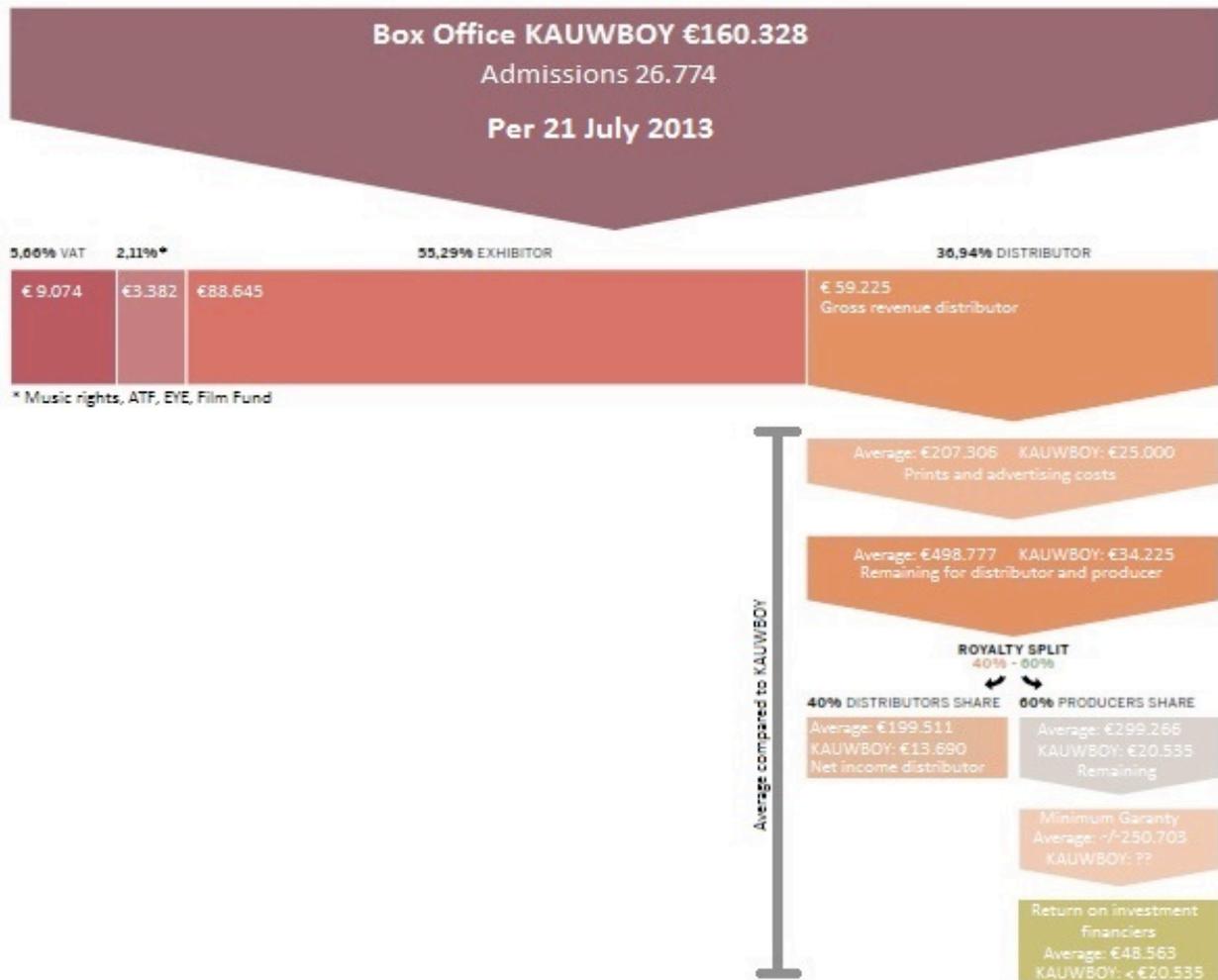


Fig. 13: Recoupment schedule KAUWBOY, based on the average results per film of 26 Dutch Feature Films released in 2011. (Filmfonds 2012, 32)

In the case of KAUWBOY, the total production costs amounted to 1,018,000 euros and it only made 160,328 euros at the box office as of July 2013, which already reveals that the box office was nowhere near the production costs of the film. To get a positive balance through the Dutch box office the film would have had to be watched at least six times as much. The recoupment schedule shows that the producer's share is less than 20,585 euros and at this point Waterland Film had not even paid back the distributor's MG and the funds. According to the schedule the money will first go to BFD and if they invested less than 20,585 euros the remaining money will be given back to the funds. According to this schedule, the producer did not make a profit at the box office for KAUWBOY. In case a producer is able to pay back the stakeholder then the money that is left over is also known as 'the producer's net profits' or 'the back end'. In the Netherlands it is commonplace for the producer to share his net profit according to contractually agreed royalties with important employees such as the screenwriter, the director and the main cast (Schamus 1998, 93; Croon and Bosklopper 2013, 49). In conclusion, it is essential for the producer to make good deals with all the investors and stakeholders (Schamus 1998, 95).

Although the essay was written in 1998, the point that Schamus tried to make is still applicable and his American orientated view corresponds to the contemporary Dutch film industry. Schamus' statement has been extensively treated by Dutch cultural advisor Carolien Croon and Dutch art house producer Stienette Bosklopper. Alongside Schamus, Croon and Bosklopper highlight that Dutch films are part of an international competition. The market share of Dutch films in the Netherlands in comparison to foreign films is only around thirteen percent (2013, 137). The Dutch film industry is located in an international arena and to release a film the producer has to adhere to the same laws as the industries abroad. For this reason it is an industry that adheres to commercial laws in which commercial interest decides if and with what amount of money and urgency the film will be put on the market (147). The low marketability of *KAUWBOY* resulted in low commercial interest, which explains why it was hard to position the film on the national market.

3.2.2: The Importance of Marketing

From an economic point of view, the role of film screening at cinemas is to pay back the investors and stakeholders who were needed to make the film a reality. However, most of the time, the Dutch box office does not provide enough money. The Dutch Film industry works with a system that is mainly based on subsidies and even commercially successful Dutch films rely on support from funds. In most cases, the financial aspect has already been covered before the film's release, which means these films are not dependent on the film's gross at the box office. These funds invest through subsidies, which means that they do not necessarily need to be paid back. In addition, when a film's gross does not provide a profit even a negative balance at the end the film's screening journey is tolerable. This does not stimulate producers to invest in film marketing. During the interview with Waterland Film, Swaans explained what motivates them to make a film successful:

There is a difference between the need to make big commercial films with the purpose to make lots of money and the need to make films because you want to tell stories. Waterland Film is aiming at the latter. I suppose and fear that the Dutch audience is not interested in the films we make. Therefore, success depends on the audience. Of course there are people who like artistic films, but they are not the majority. We want to reach them, but it is a difficult issue. (Swaans, Appendix VI) [personal communication] – [transl. MR]

As been discussed in the previous chapter, Swaans stated that the success of a film depends on its audience. To reach the target audience you have to make them aware of your film by offering it to the market, which can be achieved through the right marketing strategies. However, the role which the marketing of *KAUWBOY* played was not economically motivated. Waterland Film wanted to tell and share the story of *KAUWBOY* and therefore applied marketing to communicate the social role of the

film. However, to tell a story to the audience it is important to invest in marketing to gain success at the box office, to stimulate the DVD, VOD and international sales, and to gain higher viewer ratings on the national television.

In addition, since 2011, the Netherlands Film Fund has changed its regulations concerning the recoupment of the subsidy they provide to stimulate the Dutch film industry (Croon and Bosklopper 2013, 198). The fund divides its recoup, derived from the exploitation profits, as follows: at least fifty percent to one hundred percent of it will be invested by the fund in the development and realisation of a new film by the applicant. In consultation with the board, the applicant may use a maximum of fifty percent to pay back other investors and stakeholders (The Netherlands Film Fund 2013). As a result of this modification it is more likely for producers to make a net profit. Producers now only have to pay back a certain percentage of the provided subsidies provided and are able to continue their business of producing more films in the future. In the long term this will stimulate the production of art house films in the Netherlands.

3.2.3: The Ontology of Cinema

The people who make the most money out of the box office performance of a film are the distributors. This has everything to do with the predetermined deals made with the producer. For this reason it is important that distributors become involved in a project early on in order to keep the financial risk for the producer as low as possible (Kerrigan 2010, 152). Because producers generally do not make money out of a film's box office they are reliant on other strategies, which Schamus defines as the economic ontology of the cinema:

There is no such thing as 'the cinema'. For that series of shadows thrown to the reflecting screen at the front of the sugar-water drinking hall is not a 'film' at all – it is simply an advertisement for what you <the moviegoer> in fact financed – a television and video programme (as well as, if you have a real breakthrough hit, a video game, a lunch-box, a theme-park ride, and, in the case of *SENSE AND SENSIBILITY* (1996), an 'elegant keepsake box – jewellery and gloves not included'). (1998, 94)

Schamus states that cinema could be seen as an advertisement of what the visitor has financed. In this case he refers to marketing strategies that are foremostly intended to make the target audience more aware of a film. Schamus' argument might seem overdone and based on the American norm, but it emphasises the point that he tries to make: producers are forced to look for other sources of income than the box office to make a profit. The strategies in Schamus' quote are applicable to commercial films. Because of *KAUWBOY*'s low marketability, investing in commercial marketing strategies such as

videogames or producing lunch-boxes with a jackdaw on the top, would probably have had little effect. Instead, films such as KAUWBOY rely on other marketing strategies.

3.3: Labelling Cinema Junior as a Brand

To understand KAUWBOY's international success, it is necessary to examine which elements of the film contributed to this success. As Cinema Junior is a project that generates Dutch artistic youth films, this part of the thesis will examine if it is possible to label Cinema Junior as a brand and what might have been the added value for KAUWBOY to be part of this brand. By doing so, it would be easier to make the majority of the Dutch moviegoers more aware of the films that are realised in the context of this project and of Dutch art house films in general.

In 2011, Daragh O'Reilly and Finola Kerrigan wrote the paper "A View to a Brand: Introducing the Film Brandscape", which can be used as a framework within which the film brandscape may be considered. The limitation of the paper is that they primarily focus on mainstream commercial films and by using their strategy I would like to examine if it is possible to develop a framework that is applicable to films made in the context of Cinema Junior. O'Reilly and Kerrigan explain that a film can be regarded as a brand by the following arguments:

They are commercial products which: have a symbolic dimension; are the subject of capital and technological investment; are offered for sale; carry intellectual property rights; differentiate themselves from other films; and are strategic assets for their production studios' brand portfolios. (O'Reilly and Kerrigan 2011; 772)

Even though KAUWBOY's marketability is low, the film still could be seen as a brandscape in which different brand elements coexist. The individual brands which are included in the framework of O'Reilly and Kerrigan are 'people brands', 'character brands', 'product placements', 'studio brands', 'genre', 'country of origin' and other signifiers such as 'visual identity markers', 'release date' and 'age classification' (2011, 780). An illustrative case study on some of elements in KAUWBOY's brandscape will follow to understand the potential application of the framework.

In the previous chapters it became clear that the director of KAUWBOY was not known for a feature film, the cast did not exist out of known Dutch actors and that the screenplay was based on an original story. Therefore, the film's brandscape does not include people and character brands. However, according to O'Reilly and Kerrigan "the power of the film star within the film brandscape can be determined by the circuits of cultural production which dominate in the relevant cultural context" (774). To find out to what extent known actors and adaption play a role in the success of Dutch films, I will shortly refer to two Dutch films that were in Top 20 performing titles of 2012: ALLES IS FAMILIE/THE

FAMILY WAY (2012) and MEES KEES/CLASS OF FUN (2012). CLASS OF FUN is marketed as a commercial youth film and therefore partly aimed at the same target audience as KAUWBOY. THE FAMILY WAY can be seen as the commercial counterpart of KAUWBOY in 2012, which aimed at a wide target audience. According to table 2 the production costs of CLASS OF FUN were 13,000 euro less than KAUWBOY. However, with 218 prints the film was visited by twenty two times the amount of visitors of KAUWBOY. This significant difference can possibly be explained by the film's cast, which exists out of actors that are known in the Netherlands. Willem Voogd acted in the known Dutch youth television series SPANGAS, Vivienne van den Assem played in the youth television series ZOOP and she is the host of many Dutch children's television programmes. Sanne Wallis de Vries and Peter Heerschop are known from their acting in KOEFNOEN, a Dutch satire programme, which is probably more known by the older audience. In addition the film is an adaption of the Dutch children's book series with the same title and characters. Next to the known cast, the known title could also influence the success of a film. This way the film was one step ahead in the publicity of the film. Most People prefer something familiar over something new and that is why a film that is based on a book or an icon in general generates more publicity than authentic films (Schmidt and Veenendaal 2012, 54).

	International Title	Director	Production Costs (€)	Admissions	Prints
#8	THE FAMILY WAY	Joram Lürsen	3,410,000	861,180	143
#11	CLASS OF FUN	Barbara Bredero	1,005,000	599,968	218
> #20	KAUWBOY	Boudewijn Koole	1,018,000	26,774	17

Table 2: Top 20 admissions the Netherlands 2012, according to "Film Facts and Figures of the Netherlands", the Netherlands Film Fund (September 2013).

Just like CLASS OF Fun, the cast of THE FAMILY WAY exists out of known Dutch actors and it is a sequel. The film has been produced with a budget of 3,41 million euro, and with 143 prints 861,180 people have seen it in 2012. A simple calculation shows that three times the production budget and eight times the prints, resulted in thirty-two times the admissions of KAUWBOY. In comparison to CLASS OF SCHOOL, THE FAMILY WAY had less prints, but more admissions. In both cases, the use of 'people brands', 'character brands' and investing in the number of prints will have stimulated people to go and see the films.

Drawing on the success of CLASS OF SCHOOL and THE FAMILY WAY, it might be a good strategy to include the 'people brand' in the brandscapes of films which are made in the context of Cinema Junior. Choosing known actors during the casting process will improve the marketing communication and positively influence the film's national box office success. However, this choice involves artistic risks because it might challenge cultural codes (O'Reillye and Kerrigan 2011, 772). Actors are often known because of films or television programmes, which content are particularly tailored to the taste of

commercial film audiences. If the audience selects a film on the basis of its 'people brand' and the desired benefit of this choice does not correspond to their values in terms of film taste, this results in a negative playability. As art house films attract a different kind of audience than a commercial film, this might occur and the benefit of the 'people brand' does not apply.

Another individual brand which is included in the framework of O'Reilly and Kerrigan is the 'country of origin' (COO). During my research I have noticed that Dutch children's film is an industry on its own. The films have been and still are very successful abroad, both at festivals and on the market. According to the sales agent Delphis Films Dutch children's films stand out among titles of other countries, because of their high quality and specific character. Xiaojan Zhou of Delphis films emphasised that these films "are no blockbusters and compared to the big American movies they are small, but this is precisely to their advantage" (Schmidt and Veenendaal 2012, 13). In addition to Zhou, Piere Nightingale of sales agency High Point Media states the following about Dutch youth film:

There is generally a more open attitude in the Netherlands in contrast to other countries, so it is not uncommon to come across films aimed at children, that tackle 'difficult', more 'adult' subjects like divorce, drugs, mental illness or death. (Nightingale qtd. in Schmidt and Veenendaal 2012, 14)

Nightingale's words emphasise the statement of the Dutch writer and journalist Edzard Mik, regarding the sadism behind the Dutch youth films and children's book, which has been mentioned in the first chapter. The open attitude in the Netherlands therefore seems to be recognized by international and national professionals. The interest of sales agents such as Delphis Films implies that Dutch children's and youth films do have commercial potential on the international market. In addition, Schmidt and Veenendaal state that these films became a brand and an important export product of the Netherlands (Schmidt and Veenendaal 2012, preface). The international success of Dutch youth films applies to films which are adaptations as well as films with an original screenplay like *KAUWBOY*. The COO effect explains the international success of *KAUWBOY* and can be included in the framework within which the film's brandscape may be considered. In this manner, Cinema Junior can be defined as a brand which generates Dutch artistic youth films.

In addition, the Cinema Junior brand covers the two other individual brands 'visual identity markers' and 'age classification', which are included in O'Reilly and Kerrigan's framework. Because Cinema Junior consists out of a selection procedure and was founded as a countermovement to the many Dutch commercial family and youth films, the project guarantees artistic youth films and the visual identities of the makers are comparable. In case a film's brandscape does not include 'people brands' or 'character brands', the Cinema Junior brand might function as an alternative USP that positively influences the selection behaviour of the audiences.

Conclusion

Despite its international success KAUWBOY was not successful at the national box office. Therefore, this study researched the following question: "What causes have led to the differences between the international and national success of the Dutch film KAUWBOY and what marketing strategies might have improved its national success?". In order to find new ways to better position Dutch art house films on the Dutch market this study focused on the aspect of 'knowing your target audience'. In the case of KAUWBOY the target audience was too limited, which might have influenced the film's national success. To broaden target audience of art house films such as KAUWBOY this study examined the following marketing strategies: (i) more attention to education; (ii) investments to increase the box office success and (iii) labelling Cinema Junior as a brand.

A film needs a broad audience to be commercially successful. This thesis focused on analysing the right target audience through a textual analysis of the film. The results showed that the film might be classified as a youth film, but that it is not only receptive to a young audience. The film's heavy theme which is based on loneliness, neglect and emotional abuse may be common in the narratives of Dutch youth films, but its style, form and film language make that the film might have aimed at a broader audience. The audience's engagement with the narrative gets challenged by the film's structure, but is supported by other elements, such as the cinematographic choice to shoot at the eye-level of main character Jojo and creating suspense by providing and hiding information to the characters as well as the audience. Therefore KAUWBOY is not a typical Dutch youth film, but an art house film that also appeals to children.

The study showed that the right marketing communication is needed to position a film on the market. Therefore, the basis of marketing is to know the various kinds of audiences and to make film valuable to the target audience. Despite its low marketability, KAUWBOY might have reached a higher amount of visitor when the marketing communication was aimed at the potential Dutch art house film audience of 418,000 Dutch people. However, this number does not include the commercial film audiences and youth. These segments have a different consumption behaviour than art house film audiences, which is determined by marketing in a different way. The film's marketability is decisive for these two segments. In the case of KAUWBOY, children's choice to watch the film mostly have been based on the parents' consumer selection behaviour, which means that children who watched the film at the box office have parents who are receptive to art house films. Therefore, this is an argument that shows that it might have been a better marketing strategy to aim at young parents and other adults

instead of aiming at the primary target audience of children between 9 and twelve years old. However, this strategy would not have reached the commercial film audiences.

To be able to define films as KAUWBOY commercially successful, the study emphasises that the dichotomy between art house films and commercial films first needs to be abrogated. The term 'art house' should not be used in the marketing strategy of future films, because it has negative connotations. Instead, the industry should refer to films with a personal view or personal voice. This strategy might increase the number of potential audiences, but for art house films to become successful at the box office the differences between the two types of films audiences needs to be reduced. To change the consumption behaviour of the Dutch majority of moviegoers, they should get familiar with artistic films at an early age. One way to broaden the audience's preference is to make (youth) films compulsory in the Dutch school curriculum. Through education, films can become part of the lifestyle of the majority of Dutch moviegoers and this way the key elements to improve a film's marketability, such as the director, the cast, the scenario, genre and adaptation, will be less necessary to convince the audience to view art house films.

The case study on the marketing of KAUWBOY made clear that Dutch film producers and distributors should invest more money into the marketing budgets of films to improve their national box office success and broaden the target audience. Film marketing is the key to this success and gets underestimated in the case of art house films. Despite the subsidised system of the Dutch Film industry and the fact that it is hard to make a profit on basis of a film's box office success, producers should not only focus on the international market, but instead pay more attention to the social role and the impact of film on society. Therefore, investing in film marketing should not be economically motivated, but marketing should be used as a communication tool to reach the majority of Dutch moviegoers and to make them aware of the quality of Dutch art house films. In this manner these investments will, on the long term, better position art house films on the national market.

The study showed that that Dutch youth film is an industry on its own, which is based on the appreciation of these films by the international market. Waterland Film was aware of this and therefore mainly focused on positioning the film on the international market, which explains KAUWBOY's international success. Using Cinema Junior as a brand in the marketing strategy will broaden the potential number of admissions of films such as KAUWBOY and might be a way to make the majority of Dutch moviegoers aware of the quality of Dutch youth films, as recognized abroad.

Finally, I note that my research does not contain all the strategies and fields that have to do with film marketing. The study emphasises that each film is original and unique and therefore different strategies can yield different results at the box office. I focused on the marketing strategies as mentioned above, because these were most relevant in the case of KAUWBOY. In addition, these

strategies interact and positively influence one another. For example if films are made compulsory in the Dutch school curriculum, the investments in a film's marketing will have a better effect on its national box office, which both affect the interpretation and value of Cinema Junior as a brand. Therefore, I state that these strategies might have improved the national success of KAUWBOY and will better position future Dutch art house films on the national market. These strategies make it possible for these films to be commercial successful, as they broaden the potential target audience that is receptive to these films and therefore this study blurs the line between the reputations of Dutch commercial films and Dutch art house films.

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Appendices

- I. Number of admissions;
- II. Admissions Dutch Cinemas;
- III. Festivals and Awards;
- IV. International Sales;
- V. Jury Reports;
- VI. Interview Waterland Film.

Appendix I: Number of admissions per week, per February 2014

Source: Stefanie van Houcke, Office Manager Waterland Film

Week	Date	Admissions	Week	Date	Admissions
Preview		936	42	31 Jan 2013	140
1	19 Apr 2012	2,819	43	7 Feb 2013	307
2	26 Apr 2012	3,689	44	14 Feb 2013	344
3	3 May 2012	4,085	48	14 Mar 2013	14
4	10 May 2012	1,436	49	21 Mar 2013	178
5	17 May 2012	1,495	51	4 Apr 2013	102
6	24 May 2012	380	52	11 Apr 2013	2
7	21 May 2012	961	53	18 Apr 2013	4
8	7 June 2012	640	54	25 Apr 2013	74
9	12 June 2012	504	55	2 May 2013	70
10	21 June 2012	1,073	56	9 May 2013	27
11	28 June 2012	541	58	23 May 2013	75
12	7 July 2012	889	65	11 July 2013	18
13	12 July 2012	599	69	8 Aug 2013	47
14	19 July 2012	268	73	5 Sept 2013	242
15	26 July 2012	268	75	19 Sept 2013	28
16	2 Aug 2012	335	84	21 Okt 2013	95
17	9 Aug 2012	107	95	6 Feb 2014	183
18	16 Aug 2012	47			
19	23 Aug 2012	241			
20	30 Aug 2012	275			
21	6 Sept 2012	81			
22	13 Sept 2012	200			
23	20 Sept 2012	178			
24	27 Sept 2012	295			
25	4 Oct 2012	79			
26	11 Oct 2012	801			
27	18 Oct 2012	440			
28	25 Oct 2012	262			
29	1 Nov 2012	42			
30	8 Nov 2012	43			
31	15 Nov 2012	53			
32	22 Nov 2012	330			
34	6 Dec 2012	129			
35	13 Dec 2012	10			
36	20 Dec 2012	178			
37	27 Dec 2012	265			
38	3 Jan 2013	172			
39	10 Jan 2013	21			
40	17 Jan 2013	139			
41	24 Jan 2013	90			
Total Admissions:					27,346

Appendix II: Admissions Kauwboy Dutch Cinemas

Source: Laurens van Laake, Account Manager Theatrical A-Film

Cinema	Admissions	Cinema	Admissions
1 Eye Film Instituut AMSTERDAM	3,492	44 Dakota DEN HAAG	88
2 LantarenVenster ROTTERDAM	1,812	45 Filmhuis de Gruitpoort DOETINCHEM	82
3 Het Ketelhuis AMSTERDAM	1,777	46 Filmtheater Provadja ALKMAAR	80
4 Filmschuur HAARLEM	1,589	47 Stichting Theater De Omval DIEMEN	76
5 LHC exploitatie BV UTRECHT	1,547	48 Stichting Filmhuis Movie W WAGENINGEN	76
6 Kriterion AMSTERDAM	1,059	49 Plaza Futura EINDHOVEN	76
7 Verkadefabriek DEN BOSCH	964	50 Cine-Bergen BERGEN	72
8 CineMec EDE	909	51 Stichting Compass UDEN	72
9 ForumImages GRONINGEN	821	52 Filmhuis Arnhem ARNHEM	68
10 Filmtheater Hilversum HILVERSUM	800	53 CineSneek SNEEK	63
11 't Haags Filmhuis DEN HAAG	766	54 Filmhuis De Spiegel HEERLEN	62
12 Lux NIJMEGEN	743	55 Vrijburcht AMSTERDAM	62
13 Chasse Cinema BREDA	726	56 CineLounge Houten	61
14 Cinema Oostereiland HOORN	611	57 Fanfare OUDENBOSCH	60
15 Filmhuis De Keizer DEVENTER	599	58 Sliker Film LEEUWARDEN	56
16 F.H.Lieve Vrouw AMERSFOORT	589	59 Stichting Kinderfilmtheater VOORSCHOTEN	56
17 Stg. Filmhuis Gouda GOUDA	569	60 Tivoli Hellevoetsluis HELLEVOETSLUIS	56
18 Filmtheater Gigant APELDOORN	523	61 Filmhuis Doesburg Doesburg	53
19 Het Fraterhuis ZWOLLE	463	62 De Nieuwe Scene VENLO	52
20 De Groene Engel OSS	330	63 Lumen Filmhuis & Cafe DELFT	50
21 de Bios DRACHTEN	307	64 Park Filmhuis ALPHEN AAN DEN RIJN	50
22 Smoky STADSKANAAL	288	65 Filmhuis Harderwijk HARDERWIJK	49
23 Filmtheater Lumiere MAASTRICHT	262	66 Movieskoop Emmeloord EMMELOORD	45
24 Springhaver UTRECHT	231	67 Theater De Fransche School CULEMBORG	45
25 Stichting Liga'68 GRONINGEN	191	68 Filmcafé Grave Grave	40
26 Annex Cinema WOERDEN	190	69 Linge Film GELDERMALSEN	35
27 Filmhuis Didam Didam	180	70 Filmhuis Heemskerk Heemskerk	35
28 Theater De Fabriek ZAANDAM	166	71 Filmfoyer TILBURG	33
29 Concordia ENSCHEDE	155	72 Stichting Filmhuis Lichtenvoorde Lichtenvoorde	30
30 Filmhuis Bussum BUSSUM	143	73 Filmhuis Helmond HELMOND	29
31 Cinecity VLISSINGEN	142	74 Filmhuis Griffioen AMSTELVEEN	28
32 Cinema Middelburg MIDDELBURG	138	75 Calypso Theater WIJK BIJ DUURSTEDE	25
33 FIF - Film in Friesland LEEUWARDEN	134	76 De Balie AMSTERDAM	24
34 Filmhuis Wassenaar Wassenaar	134	77 De Nieuwe Bibliotheek ALMERE	23
35 Filmhuis Dieren DIEREN	126	78 Filmhuis Schiedam SCHIEDAM	21
36 Het Zand De Meern	110	79 De Muze Noordwijk	20
37 De Leest WAALWIJK	108	80 Filmhuis Oosterbeek OOSTERBEEK	20
38 Filmtheater Luxor ZUTPHEN	103	81 Filmtheater De Busset OOSTERHOUT	19
39 Filmhuis Hengelo HENGELO	101	82 Filmhuis Lisse LISSE	19
40 ECI-Film ROERMOND	98	83 Het Theater ZANDVOORT	17
41 Wolff Nieuwegein NIEUWEGEIN	95	84 Filmhuis Het Domein SITTARD	17
42 Cultureel Centrum Landvast ALBLASSERDAM	90	85 Movies, The AMSTERDAM	10
43 Kijkhuis LEIDEN	88	86 Agora Theater & Congres Centrum LELYSTAD	3
		Total Admissions:	26,227

Appendix III: Festival Awards Kauwboy (Total selections of 105 festivals)

Source: Stefanie van Houcke, Office Manager Waterland Film

Nr.	Festival	Country	Award	Type of Jury	Period
1	Berlinale	Germany	Grand Prix of the Deutsches Kinderhilfswerk Award for best Youth Film	Adult	Feb 2012
2	Berlinale	Germany	Best First Feature	Adult	Feb 2012
3	Ciné-Jeune	France	Prix de la ville de Saint-Quentin	Adult	April 2012
4	BAFACI	Argentina	Special Mention	Adult	April 2012
5	Kristiansand Inter. Children's Film Festival	Norway	ECFA Award Best European Youth Film	Adult	April 2012
6	Kristiansand Inter. Children's Film Festival	Norway	Film & Kino Award (Prize to screen KAUWBOY in Norwegian Cinema)	Adult	April 2012
7	Young Audience Film Day	Germany	European Film Academy Best Youth Film	Children	June 2012
8	Brussels Film Festival	Belgium	FedEx Cinephile Award (2.500euro)	Unknown	June 2012
9	Brasilia Inter. Film Festival	Brazil	Best Film and Best Actor	Adult	July 2012
10	Cinematheque Tel Aviv	Israel	Special mention	Unkown	July 2012
11	Tokyo Kinder Film	Japan	International Jury's Grand prix	Adult	Aug 2012
12	Dutch Submission Academy Award	-	-	-	Sept 2012
13	LUCAS Inter. Kinderfilmspiel	Germany	ECFA Award	Unknown	Sept 2012
14	Festroia Inter. Film Festival Protugal	Portugal	First Works Award	Adult	Sept 2012
15	The Netherlands Film Festival	The Netherlands	Golden Calf, Best Music Score	Adult	Sept 2012
16	The Netherlands Film Festival	The Netherlands	Prize of the Netherlands Film Critics (KNF Prize)	Adult	Sept 2012
17	The Netherlands Film Festival	The Netherlands	Audience Award Best Film	Audience	Sept 2012
18	Osnabrück Inter. Film Festival	Germany	Children's Right Award	Unknown	Oct 2012
19	Cinekid Festival	The Netherlands	Special mention	Adult/Professionals	Oct 2012
20	European Film Award	Malta	Prix FiPresci – European Discovery of the year	Unknown	Dec 2012
21	Framed Film Festival London	U.K.	Best Feature Film	Aged 12 – 24 years	Dec 2012
22	Int. Young Audience Film Festival Ale Kino!	Poland	Special Mention for Best Actor: Rick Lens	Adult	Dec 2012
23	Int. Young Audience Film Festival Ale Kino!	Poland	MARCENIK for Best Live-Action Feature Film for Children	Children	Dec 2012
24	Association of Dutch Film Critics	The Netherlands	Best Dutch Film	Adult	Dec 2012
25	Minsk Inter. Film Festival Listapad	Poland	Best young Actor Award	Unknown	Jan 2013
26	Children's Inter. Film Festival Bengaluru	India	Best Director	Adult	Jan 2013
27	Berlinale	Germany	ECFA Award Best Children's Film	Adult	Feb 2013
28	BUFF Inter. Children and Young People's Film Festival	Sweden	City of Malmö Award of Best Youth Film	Unknown	March 2013
29	Festival Inter. De Films pour Enfants de Montreal	Canada	Prix Spécial de Jury	Unknown	March 2013
30	Showcomotion	U.K.	Showco Youth Jury Prize	Children	Oct 2013
31	Inter. Children's Film Festival India	India	Golden Elephant Best Live-Action Feature Film	Unknown	Nov 2013.
32	International Film Festival Nueva Mirada	Argentina	Golden Kite – Best feature film	Unknown	Sept 2014

Appendix IV: International Sales Kauwboy

Source: Stefanie van Houcke, Office Manager Waterland Film

	Distributor	Country	Premiere	Rights	End of License
1	Angel Scandinavia	Denmark	no theatrical release		
2	AV-Jet	Taiwan	no theatrical release	exclusive non theatrical rights and home video	31-5-2020
3	Bundesverband	Germany & Austria	no theatrical release	exclusive non theatrical rights	14-5-2025
4	DBS Satellite	Israel	no theatrical release	TV, new media	31-5-2013
5	Estin Film	Estonia	9-aug-13		
6	Europafilm	Norway			
7	Fivia	Former Yugoslavia	23-mrt-13		
8	Folkets Bio	Sweden	27-mrt-13		
9	IRIB	Iran	no theatrical release		
10	Kino Centras Garsas	Lithuania	18-jan-13		
11	Les Films du Preau	France	11-nov-12		
12	Mucho Bueno Films	Spain	17-mei-13		
13	Phoenix Midia	Germany	no theatrical release		
14	Youth Plan (Neaniko Plano)	Greece			
15	Telus Communications Company	Canada	no theatrical release	non exclusive VOD	30-6-2013
16	Videotron GP (Illico)	Canada	no theatrical release	non exclusive VOD	31-12-2014
17	Astral Tele-reseaux-super ecran	Canada	no theatrical release	pay tv, svod	30-9-2014
18	Fundacja Cinemania	Poland		theatrical, DVD, Vod and non theatrical	25-9-2018
19	Measat Broadcast Network Systems SDN BHD	Malaysia, Brunei, Singapore, Thailand, Vietnam, Myanmar, Cambodia, Laos; Indonesia, East Timor, Philippines, Christmas Island, Cocos (Kelling) Islands, Andaman and Nicobar Islands	no theatrical release	TV, new media	1-5-2021

Appendix V: Jury Reports KAUWBOY

'Grand Prix of the Deutsches Kinderhilfswerk' Award for best Youth Film at **Berlinale**, February 2012

Members of the *Generation Kplus* International Jury 2012 were: Mark Cousins, Scottish documentary filmmaker, author and festival programmer; Rasmus Horskjær from Denmark, film commissioner for children and youth at the Danish Film Institute; Frieder Schlaich, German filmmaker, producer and distributor; Marité Ugas from Peru, director of the film *El Chico Que Miente* (Berlinale 2011); Maxine Williamson from Australia, artistic director of the Asian Pacific Screen Academy.

Jury Report: "Through a distinctly intimate style we are sucked into and moved by a young boys struggle for finding his way out of almost unbearable grief. Beautiful cinematic moments, a little black bird and blue bubble gum are the ingredients that make this a truly original film. A story about love, and the dark and light moments of a father and a son."

Source: The website of Berlinale, the organisation did not have any other reports. The report of 'Best First Feature' award does not exist.

'EFCA Award' at **Kristiansand International Children's Film Festival**, April 2012

Only a digital magazine, no official jury Report.

KAUWBOY wins ECFA Award!

Now it's a full circle. After a year-long path paved with awards KAUWBOY (Boudewijn Koole, The Netherlands) returned to where it all began, the Berlinale, to pick up its most prestigious prize.

KAUWBOY definitely deserved that ultimate crowning by ECFA. Out of the 70 % of all ECFA members casting their votes for a title on the shortlist, 70% voted for KAUWBOY. Only DEATH OF A SUPERHERO raised some competition.

Jan van der Zanden tried to explain the origins of the Dutch expression 'proud as a monkey' and afterwards spoke about the ECFA Awards' relevance for his team: "KAUWBOY is based on an original script and moots some snappy issues for a young and adult audience. I hope this award can be a stimulus for all directors wanting to make a children's film without making a bow." (GH)

Source:

Hermans, Gert. "Journal: Information on films for children around the world". *ECFA*. April 2013. 15 May 2014. <http://www.ecfaweb.org/journal/issue/ECFAjournal2013_2.pdf>

First Works Award at the **28th Festroia International Film Festival Portugal**, September 2012

Members of the jury: Radu Nicolae, Almir Sahinovic and Ongjen Svilicic.

Jury report: “KAUWBOY is a film with a special energy. Very simple but strong narration brings you close to the hearts of a characters. Camera is moving with them. Acting is consistent and truthful, keeping the most hidden secrets until the very emotional climax. This film is telling us how fragile and complex human emotions are.”

Source:

Santos, Ilda. (info@festroia.pt), “Jury Report 2012.” Email to: Mireille Rooijendijk (mireillerooijendijk@gmail.com). 17 February 2014.

Cinekid Eervolle Vermelding Vakjury (Cinekid Special Mention of the Film Professional’s Jury) at Cinekid, October 2012

Members of the jury:

Frank Roumen – filmmaker, - writer and producer

Remke de Lange – film journalist

Johan Nijenhuis – film director and producer

Wallie Pollé, – film distributor.

Greet Stevens – film education

Jury report in Dutch: “Een tienjarige jongen vindt troost en intimiteit bij een krassende zwarte vogel. De Jury Beste Nederlandse Kinderfilm Cinekid 2012 is diep getroffen door de stijlvolle én stijlvolle manier waarop filmmaker Boudewijn Koole het pijnlijke verhaal van een bekneld kind in beelden vat. Met sober kleurgebruik, verrassende kadrering en een verbluffende jonge hoofdrolspeler die als een wervelende natuurkracht de film beheerst, slaagt de regisseur erin zijn publiek een wereld onder een grauwsluier in te zuigen. In de volle overtuiging dat deze film stof biedt voor gesprekken tussen kinderen en volwassenen over eenzaamheid, verwaarlozing en emotioneel geweld, kent de jury met trots een eervolle vermelding toe aan **KAUWBOY**, een film die misschien niet makkelijk een groot publiek vindt, maar een artistiek buitengewone bijdrage levert aan het rijke hedendaagse jeugdfilmklimaat in Nederland.”

Source:

Nadorp, Bas. (B.Nadorp@cinekid.nl), “Jury Report KAUWBOY 2012.” Email to: Mireille Rooijendijk (mireillerooijendijk@gmail.com). 17 February 2014.

MARCINEK for Best Live-action Feature Film for Children Kauwboy, International Young Audience Film Festival **ALE KINO!** Poland, December 2012

Jury Report: The citation of the Children’s Jury for Live-action Film: “After a lengthy and heated debate, we have finally reached a decision. We have chosen a film which moved us most. It presents the story of a father and son who are divided because of the separation with the loved one. Common problems are shown in an original way. The music used in the film highlights the hero’s feelings and moods. The unusual friendship of the boy and a bird, as well as expressive emotions, are the two main

merits of the full-length feature film “Kauwboy” directed by Boudewijn Koole, whom we are honoured to award the Marcinek prize.”

Source:

Grzesiuk, Marta. (festiw@alekino.com), “Jury Report KAUWBOY 2012.” Email to: Mireille Rooijendijk (mireillerooijendijk@gmail.com). 17 February 2014.

Best Director Boudewijn Koole, 8th Children’s International Film Festival Bengaluru India, January 2013

Members of the jury:

Mr. Amir Esfandiari – International Coordinator, Farabi Cinema Foundation, Tehran, Iran

Ms. Zhang Zhenqin – Vice President, China Children’s Film Association, Beijing, China

Ms. Antonia Grimaldi – Deputy Artistic Director, Giffoni Film Festival, Salerno, Italy

Ms. Mi Young Chi – Programmer Director, Busan International Kids Film Festival, Seoul, South Korea

No report, only a verdict: The common verdict of the jury regarding the film was that it was very well represented and in a subtle manner the bond between a boy and a crow. The incredible and artistic direction of Mr. Boudewijn Koole, shines bright through his film Kauwboy.

Source:

Husna, Ayesha. (info@childrensindia.org), “Jury Report KAUWBOY 2012.” Email to: Mireille Rooijendijk (mireillerooijendijk@gmail.com). 26 February 2014.

ECFA Award at the LUCAS Internationales KinderfilmSpiel in Germany, 2012

Members of the jury: Daniel Lundquist, Jerzy Moszkowicz and Lina Paulsen.

For report see enclosure, external document (PDF). (e-mail contact Sabrina Jähner)

The film we would like to award depicts in a very sensible way the overcoming of a trauma. The dramatic narration works on a symbolic as well as a very realistic level. By sharing the protagonist’s perspective we form a strong emotional bond that stays active all through the movie. We were impressed and sustainably moved by Boudewijn Koole’s film KAUWBOY.

Source:

Jähner, Sabrina. (info@lucasfilmfestival.de), “Jury Report KAUWBOY 2012.” Email to: Mireille Rooijendijk (mireillerooijendijk@gmail.com). 17 February 2014.

Appendix VI: Interview with Production Company Waterland Film

Friday the 23th of May. I have spoken to Stefanie van Houcke (Office Manager) en Elleke Swaans (Communication manager). The interview is in Dutch, but the references in the running text are translated in English.

“De motivering voor dit interview komt onder andere voort uit het contact dat ik heb gehad met Monique Ruinen van het Filmfonds. Zij vertelde mij dat jullie een aparte subsidieaanvraag hebben gedaan voor de marketing van KAUWBOY. Waarom deze extra aanvraag? Zagen jullie meer potentie in de film?”

Elleke: “In principe wordt die subsidieaanvraag van marketing door iedereen gedaan en kan worden beschouwd als een standaard handeling in plaats van iets extra aanvraag. Althans, enkele jaren geleden was er een andere verdeling binnen het Filmfonds. In de tijd van KAUWBOY deed je als producent een realiseringaanvraag om daarmee het grootste deel van de film te financieren. Dit kwam van fondsen zoals het Filmfonds, het Mediafonds en het CoBO fonds, maar ook van de omroepen en eventueel uit het buitenland. Marketing en promotie werd nog niet betrokken in deze aanvraag en moest je dan ook los aanvragen. In samenwerking met de distributeur deed je vervolgens een andere aanvraag voor de marketing en promotie. Wij hebben hiervoor 12.500 euro aangevraagd bij het Filmfonds en dat betekent dat je in totaal 25.000 euro hebt voor de marketing, omdat je als producent zelf en als distributeur ook nog moet investeren. Eigenlijk alle Nederlandse bioscoopfilms vragen dit geld aan. Hoe je dit budget gebruikt gaat vervolgens in overleg met de distributeur, want die heeft ook een deel geïnvesteerd. Aan het eind van de rit zullen zij dit terugverdienen door het bioscoopbezoek.

Tegenwoordig is dit anders geregeld bij het fonds en worden deze twee aanvragen samengevoegd in de eerste, realiseringaanvraag.”

“Was de distributeur BFD al vroeg bij KAUWBOY betrokken?”

Elleke: “Ja BFD was er al vanaf het begin bij betrokken. Zij hebben middels eigen investeringen (MG) geparticipeerd in de film. Ze zagen dat de film potentie had op een bepaald aantal bioscoopbezoekers te bereiken en aan de hand daarvan hebben zij een marketingplan opgesteld. In het geval van KAUWBOY wisten zij dat ze te maken hadden met een artistieke kinderfilm, waar er in Nederland niet veel van zijn. Hun marketingbudget voor deze film lag lager dan wanneer het als een commerciële film bestempeld kon worden, omdat er het minder bezoekers zou gaan trekken. Zij stellen hun budget af

op de prognose die zij vooraf maken. Op die manier bepalen zij hoe de film in de markt wordt gezet. Achteraf komt het aantal bezoekers van 27.346 ongeveer overeen met wat BFD verwacht had. In die zin valt het succes dus helemaal niet tegen. Ik zal later even voor je opzoeken wat deze prognose precies was.

Het is wel zo dat de wereldpremière in Berlijn ervoor gezorgd heeft dat de film internationaal zo goed is opgepakt en is hierdoor in het buitenland een groter succes geworden dan dat het in eerste instantie in Nederland was of zou gaan worden. Dit brengt je bij een volgende vraag, namelijk: hoe is de markt in andere landen ten opzichte van Nederland?"

“Na het contact met Monique Ruinen was ik ervan uitgegaan dat jullie gedurende het maakproces steeds meer potentie – met betrekking tot mogelijk succes – in de film zagen en om die reden ook die subsidieaanvraag voor marketing hadden ingediend. Dit blijkt niet het geval te zijn, maar hebben er zich (onverwachte) wendingen voorgedaan binnen de marketing en promotie?”

Elleke: “Nee dat klopt inderdaad. In overleg met BFD hebben we een marketingplan (*marketing outline*) opgesteld en deze hebben we vervolgens verwerkt tot een aanvraag. Een plan dat tegenwoordig dus al is verwerkt in de realiseringaanvraag. BFD heeft die plan opgesteld aan de hand van het aantal kopieën (DCP) dat wij konden leveren. Dit waren er in totaal zeventien en dat houdt in dat de film in zeventien zalen tegelijkertijd kan worden vertoond. BFD heeft toen gekeken hoeveel bezoekers de film kon bereiken en aan de hand van dat totaal hebben ze het plan opgesteld.

Wanneer een film al in de bioscopen draait dan is het moeilijk om nog veranderingen aan te brengen in de markt. Daarom vindt de marketing ook voorafgaand aan de eerste vertoning plaats, althans dat is het meest efficiënt. Aanvullend zijn de kopieën in het geval van KAUWBOY vaak doorgegeven aan andere theaters, waardoor de film over het hele land vertoond is. Wanneer een film erg geliefd is en wanneer er voor een lange periode interesse is vanuit de theaters, dan zou een marketingplan kunnen worden uitgebreid of bijgeschaafd. Dat is in het geval van KAUWBOY ook wel gedaan.

Daarnaast was de DVD release november 2012. Dit was na de Gouden Kalveren en de bekendmaking van de Oscarnominatie en het zou interessant zijn om te kijken of die gebeurtenissen invloed hebben gehad op de DVD verkoop. Vier en een halve maand later kwam de VOD pas op de markt. “

Stefanie: “Een *window* van vier en een halve maand tot de VOD is eigenlijk best wel lang. Normaal heb je een *window* voor de VOD, dan een *window* voor de DVD sales en vervolgens weer de VOD. De VOD is tegenwoordig echter echt hot en happening, waardoor ik verwacht dat hier in de toekomst snel iets

zal gaan veranderen. De DVD sales van KAUWBOY blijft gelijk, maar de VOD schiet omhoog. Misschien gaat de DVD wel helemaal weg.”

Elleke: “Bij zo’n ontwikkeling krijg je natuurlijk ook weer een ander verhaal. Op een kanaal moet jou film ook weer bovenaan komen te staan, want anders kijken mensen je film niet. Ik weet niet of we hier iets in hebben gedaan.” (Eventueel Stefanie nabellen voor meer informatie, of de distributeur vragen: Laurens of Diane Borst.)

“In het archief op jullie website staan verschillende artikelen waarin wordt vermeld dat de Nederlandse première plaats zal vinden op woensdag 25 april 2012. Uiteindelijk was dit echter twee weken eerder op woensdag 18 april. Is daar een speciale reden voor geweest?”

Stefanie: “Ja daar is inderdaad een reden voor geweest, omdat het nieuwe gebouw van EYE werd geopend in die periode. Claudia Landsberger had de film toen al gezien, was er ook bij in Berlijn en heeft gezegd dat ze het leuk zou vinden als KAUWBOY de openingsfilm zal worden van het nieuwe gebouw van EYE. 25 april hadden we de oorspronkelijke première omdat het dan ook meivakantie was.

Elleke: “Tijdens de openingsfilm werden verschillende films vertoond en KAUWBOY was de eerste kinderfilm. Dit was ook weer iets moois, want gaf weer extra publiciteit met zich mee”

“Dit verzoek is weer een typisch voorbeeld dat de film zo gewaardeerd is en dat het meer succes in de bioscopen verdient.”

Elleke: “Onder de professionals was het inderdaad een succes, maar voor de doelgroep minder. Het is natuurlijk een artistieke film en dat zie je niet zoveel binnen de kinderfilm.”

“Wanneer je kijkt naar de bezoekersaantallen en de bijbehorende data, dan vallen er enkele momenten op. Bijvoorbeeld de week voor de vakantie (week 10) is het bezoek twee maal zo hoog dan in de vakantie.”

Elleke: “Dat zou bijvoorbeeld kunnen komen, omdat het die week juist regende en in de vakantie juist strandweer. Op die dagen gaan ouders niet met hun kinderen naar de bioscoop. Succes van alle films zijn weersafhankelijk. Kinderfilms gaan vrijwel altijd in première tijdens een vakantie. Daarnaast gaan

ouders meestal op een doordeweekse dag met hun kinderen naar de film, waardoor woensdag altijd een perfecte dag is. ”

“Was de sales agent Delphis Films betrokken bij de film vanaf de wereldpremière op de Berlinale, of al daarvoor?”

Elleke: “Nee hier hadden we vooraf al contact mee gezocht. Tegenwoordig heten ze Attraction Distribution. Zij zijn gespecialiseerd in kinderfilms en wanneer je naar hun catalogus kijkt dat is het overgrote deel van de producties Nederlands. Zij vinden de Nederlandse film een mooi product, omdat het toch net iets anders is dan Amerikaanse kinderfilms. Ook verschillen Nederlandse producties van Zweden en andere Scandinavische films, wat Attraction Distribution geweldig vindt. Het was in dat opzicht dus ook erg makkelijk om KAUWBOY bij hun onder te brengen.

In samenwerking met hen hebben we de film aangemeld bij de Berlinale 2012. Toen we eenmaal waren geselecteerd, genomineerd en prijzen wonnen toen ging het natuurlijk snel met de sales.”

“Hadden jullie de film bij meerdere festivals ingeschreven, of hadden jullie de focus echt op Berlijn?”

Stefanie: “Eigenlijk hebben we echt op Berlijn gegokt. Sterker nog, de film was in eerste instantie niet eens klaar. We hebben ons in die periode gek gewerkt in de *post*, zodat we de film afkregen voor de Berlinale. Dit is uiteindelijk op het nippertje gelukt en ze hebben toen heel snel laten weten dat we genomineerd waren, wat ervoor heeft gezorgd dat we direct beloond werden voor het harde werken. Na Berlijn is het balletje van festivals gaan rollen.”

Elleke: “Dan maak je dus echt de keuze van alle verschillende festivals. We hebben toen het eerste jaar wel echt goed gekeken op welke we wilde draaien. Uiteindelijk heeft de film een enorm lange run gehad op festivals, en nog steeds. Het tweede jaar, nadat we alle belangrijk festivals hadden gehad zijn we door allerlei overige festivals gevraagd. In totaal heeft de film 32 prijzen gewonnen en is vertoond op 107 festivals. Dit alles loopt nog steeds en hier komen mondjes maat nog wel eens internationale sales uit.

Wanneer ik de internationale sales vergelijk met de festivalprijzen, dan valt het op dat de landen die KAUWBOY een prijs gegeven hebben juist geen rechten hebben op *theatrical releases*. Klopt dit en hoe valt dit volgens jullie te verklaren?

Stefanie: “Volgens mij klopt dit inderdaad. Een echte reden hiervoor zou ik eigenlijk niet weten, maar ik denk eigenlijk gewoon dat de landen er niet uit zijn gekomen met de sales agent (Delphis). DVD is uiteindelijk gewoon makkelijke verkoop en het lijkt mij dat er daarom gekozen is voor de DVD in plaats van theatrical releases.”

Elleke: “Ik denk toch dat film professionals anders tegen een film aankijken dan het grote publiek. Hetzelfde geldt voor festival publiek, zij kijken ook met andere interesses etc. Om die reden is het te verklaren dat een film het wel goed kan doen op een festival maar minder in de bioscopen, zowel in Nederland als het buitenland. Ik vraag me af, dat kun je natuurlijk niet zomaar concluderen, maar of de Nederlandse bioscoopbezoeker hiermee te vergelijken is.”

“Hoe komt het volgens jullie dat we het grote publiek niet naar dit type film krijgen?”

Elleke: “Dit komt omdat KAUWBOY natuurlijk geen bekende namen of *soapies* als cast heeft. Dit hebben heel veel andere commerciële films wel. Als de kinderen een acteur kennen, dan willen zij naar die film. Ik denk dat in het geval van KAUWBOY de ouders meer hebben gezegd dat ze er samen heen gaan. Dit houdt in dat er bij KAUWBOY hoogstwaarschijnlijk veel meer sprake is geweest van mond tot mond reclame.

Voor kinderen is het mooi, maar voor de ouders ook. Voor hen zit er ook een extra laag.”

“Ik vraag me ook af in hoeverre de beleving van het kind verschilt van de ouder. Krijgt het kind alles mee wat er in het narratief gebeurt? Hoe zit dit bij de ouders? Verschillen ze of niet?”

Elleke: “Ja dat is inderdaad opvallend. Ouders hebben het direct door en kinderen genieten van de film om andere dingen, maar krijgen de clou op het einde wel mee.”

Stefanie: “Dat is niet helemaal waar wat je zegt, want daar waar de Nederlandse ouders het inderdaad direct of eerder doorhebben dat de moeder er niet meer is dan kinderen. Maar tijdens buitenlandse screenings in België en Rusland hebben de kinderen het meteen door en de ouders zijn later geschrokken. Het verschilt echt zo per land.”

“Hoe kijken jullie als productiebedrijf aan tegen het nieuwe cash rebate systeem?”

Elleke: “De cash rebate is op dit moment ontzettend fijn, omdat er ook veel fusies zijn tussen de verschillende omroepen. Om deze reden zijn omroepen heel voorzichtig in het aannemen van

plannen. Wanneer je samenwerkt met een omroep krijg je omroepgeld en kun je geld aanvragen bij verschillende fondsen. Voor veel aanvragen, bijvoorbeeld het Mediafonds en het CoBO fonds heb je een omroep nodig. Nu het he cash rebate systeem kun je de kosten die je mist wanneer je geen omroep hebt, dus wel financieren. Je hebt op een andere manier wel hetzelfde geld. Het nieuwe systeem dat vorige week vrijdag is gepresenteerd op Cannes is nu een puntensysteem

Aangezien de regeling rondom het cash rebate is pas vorige week bekend gemaakt en de eerste aanvraagronde is rond 1 juni. We moeten dus nog ondervinden hoe dit zal zijn. Ik ben zelf wel van mening dat het puntensysteem ten kosten gaat van buitenlandse (co)producties. Deze films komen onderaan de stapel te liggen, omdat zij minder punten hebben. Wanneer het geld op is komen deze films niet meer aan de orde. Daarnaast denk ik dat alle Nederlandse films gebruik willen gaan maken van cash rebate. Het is voor hen gewoon een manier om geld te krijgen, dus waarom niet. Daar waar ze eerder geld uit het buitenland gebruikte door middel van co-producties, kunnen ze nu gewoon in Nederland blijven en hetzelfde bedrag binnenhalen. De stapel wordt hierdoor groter en groter. Dat zijn nog wel haken en ogen aan dit nieuwe systeem, maar dat moeten we dus ondervinden. Het systeem werkt in ieder geval niet wanneer je buitenlandse projecten naar Nederland wil halen, denk ik.”

“Waar zit de trigger om een film succesvol te maken, om er winst op te maken, terwijl je ook weer bezig kan zijn met een nieuwe productie door middel van een toegekende realiseringaanvraag?”

Elleke: “Er is een verschil tussen de behoefte om grote commerciële films te maken met als doel om veel geld te verdienen, of je wil films maken omdat je verhalen wilt vertellen. Wij zitten hier voor het laatste. Ik vrees dat het Nederlandse publiek niet openstaat voor de films die wij maken. Succes hangt af van het publiek. Er gaan wel degelijk mensen naar artistieke film, maar het is niet de massa. We willen ze wel bereiken, maar het is een lastige kwestie.

Hiervoor is een nieuw genre film in opkomst, waar wij zelf ook mee bezig zijn op dit moment en dat heet *cross over* film. Dit ligt tussen de mainstream en artistieke in, die eigenlijk dan nèt wel in Pathé draait, maar ook in de filmtheaters. Waterland is er nu eentje aan het maken, maar er zijn nog niet veel Nederlandse voorbeelden. Deze hebben wel een artistiek verhaal, maar hebben bijvoorbeeld wel een net iets bekendere cast. Dat is dan in dit geval de toekomst. Puur artistiek heeft zich de laatste jaren wel bewezen dat deze echt voor de kleine theaters. Voor ons zijn artistieke films wat cultuur is. Dat zijn de films waar de overheid in investeert. Heel veel mensen denken er anders over, maar zo zie ik het.”

“Hoe kijken jullie verder naar de veranderingen in de Nederlandse filmindustrie. Wat als het Mediafonds echt verdwijnt in 2017 en de NPO haar rol deels overneemt?”

Elleke: “Ja dat is een lastige kwestie. Momenteel zijn we bezig met een grote film, maar hier hebben we nog geen omroep voor kunnen vinden. De verhoudingen tussen producenten, fondsen, omroepen en netmanagers liggen heel nauw. Als een partij niet instemt, dan gaat het niet door. De netmanagers hebben een zekere macht die het in voor de toekomst erg lastig maakt.

Stefanie: “Daarnaast is het lastig dat een netmanager echt één persoon is die de keuzes maakt over grotere project waar hij of zij wellicht minimale kennis van de inhoud over heeft.”

Elleke: “Hiervoor is juist die cash rebat weer gunstig.”

“Hoe betaal je het geleende geld, bijvoorbeeld de MG van de distributeur terug?”

Elleke: “Je hebt een recouplementschema, waarin staat volgens welke verdeelsleutel op welk moment, welke financier zijn geld terug krijgt verschillende partijen onder elkaar staan. De distributeur staat bovenaan. Wanneer je geld verdient, betaal je de distributeur als eerste terug. Hij zal zijn MG en zijn P&A budget (*print and advertisement*) terugverdienen. Voor het Filmfonds geldt dat je 50% van het geld dat je hen hebt gekregen moet investeren in een nieuw (goedgekeurd) project.

Het Abraham Tuschinski Fonds geeft geld voor aantal bioscoopbezoekers. Moet je even nazoeken hoe dat precies zit, maar voor KAUWBOY hebben we hiervan geld gekregen en dit gebruiken we in de nieuwe film van Boudewijn Koole.