

Watching film:

**An account of contemporary film consumption
preferences and practices amongst youth in
Flanders aged 16 to 18**

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ABSTRACT

The interuniversity research project *Screen(ing) Audiences* (FWO, 2013-2017) explores film consumption amongst late teens in Flanders – the northern Dutch-speaking region of Belgium. This working paper offers a report on the first findings. Here, we summarize the most prominent results. Watching film is a popular leisure activity. We find that the traditional screens remain prevalent in watching film. Young people in Flanders prefer the cinema to watch film, while the most common way to watch film is on a television set. Films are usually watched with others. In the cinema, this is usually a boyfriend, girlfriend, or friend(s). At home, film is typically watched with family members. Third grade high school students in Flanders have a strong preference for Hollywood films, followed by Flemish film. European film is not well known and generally disliked. These preferences are reflected in most favorite films, actors, actresses and directors. We find continuous patterns in film preferences. Gender proves a strong indicator for preferences, with boys and girls indicating different film titles and actors as their favorite. In line with this finding, we observe clear differences in film genre preferences. Lastly, a small number of high school students in Flanders develop various activities surrounding film.

Het interuniversitaire onderzoeksproject Screen(ing) Audiences heeft als doel om filmconsumptie onder jongeren in Vlaanderen in kaart te brengen. Deze working paper rapporteert de eerste bevindingen. Voor nu vatten we de belangrijkste punten samen. Filmkijken blijkt een populaire activiteit. Het liefst kijken jongeren in Vlaanderen film in de bioscoop, maar meestal kijken zij films op televisie. Films worden meestal in gezelschap van anderen bekeken. In de bioscoop zijn dit vrienden en/of vriend(in). Films op televisie worden vaak samen met andere gezinsleden bekeken. Derdegraadsleerlingen in Vlaanderen hebben een sterke voorkeur voor Hollywoodfilms, gevolgd door Vlaamse films. Enkelen waarderen ook Europese films. Deze voorkeuren worden gereflecteerd in de films, acteurs/actrices en regisseurs, die de leerlingen aanduiden als favoriet. We vinden terugkerende patronen in filmvoorkeuren. Zo is bijvoorbeeld gender een belangrijke indicator voor smaak in film. Jongens en meisjes geven verschillende films en acteurs aan als favoriet. Daarnaast is er een duidelijk verschil in voorkeur voor genre. Ten slotte blijkt een beperkt deel van de jongeren in Vlaanderen activiteiten te ontplooiën rondom film.

PREFACE

This working paper is part of the research project *Screen(ing) Audiences* (FWO, 2013-2017) which aims to understand contemporary young audiences through studying film consumption. In contrast to their historical counterparts, contemporary audiences can access any film they like, on different screens and at times most convenient to them. In other words, watching film is no longer informed by scheduled content, limited by time and place. Furthermore, an increase in choice allows contemporary film audiences to cater to and shape individual media preferences. The resulting opportunities seem endless.

However, existing structures – (partly) shaping media consumption – have not vanished over the past few years. Powerful media conglomerates exist until this day, protecting their intellectual property. Moreover, varied access does not equal varied consumption per definition. Film consumption preferences, for example, are shaped through social contexts as education, peers and gender. This research project therefore questions the celebration of possibilities through exploring the limitations that shine through film consumption practices.

Screen(ing) Audiences is the first large-scale research project that centers solely on contemporary online and offline film consumption practices in Flanders – the northern Dutch-speaking region of Belgium. More specifically, it studies film consumption practices amongst youth in the third grade (i.e. the final years five and six) of secondary school. There are three reasons to focus on this research population. First, and foremost, previous research shows that this age group is at ease using new technologies, adapting quickly to changing media environments. Therefore, if we aim to observe change in media consumption, late teens are a very suitable population. Second, there is a methodological incentive. In Belgium, all teens stay in secondary school until the age of 18. This means that, via schools, a representative sample can be obtained rather easily. Lastly, by researching this specific group we can compare to similar research conducted by Philippe Meers well over a decade ago – before the internet presented new film consumption opportunities.

The choice for film consumption is informed by several reasons. Its continuous popularity provides a rich body of literature on audiences over the past century. On the one hand, film exists per screen, film title, genre or origin (or a combination thereof). This allows for thorough and well-demarcated analysis of taste preferences. On the other hand, film consumption does not start once the cinema hall goes dark, nor does it necessarily stop when the credits start rolling. Film is selected, discussed, presented in the streets through posters, played with, changed, visited, and altered. As such, film lies at the heart of cultural (media) consumption.

Screen(ing) Audiences is conducted by PhD candidate Aleit Veenstra and promoters prof. dr. Philippe Meers (University of Antwerp) and prof. dr. Daniël Biltereyst (Ghent University). The research comprises two phases. The main results of the first quantitative phase are summarized below. The second phase concerns a qualitative research design, partly informed by the findings of the first. Combined, these research phases provide a rich understanding of contemporary young audiences through studying film consumption.

Deze working paper is gebaseerd op het grootschalige onderzoeksproject Screen(ing) Audiences (FWO, 2013-2017), opgezet om inzicht te krijgen in hedendaagse (film)publieken. Anders dan in het verleden, hebben

bedendaagse publieken toegang tot een groot aantal films, op verschillende schermen en op momenten die hen het beste uitkomen. Kortom, het kijken naar film is niet langer gebonden aan een (door professionals) vastgestelde tijd, plaats en inhoud. Daarnaast leidt deze toename in keuze tot de mogelijkheid van participatie in de consumptie van media – vormgegeven voor en door het individu. De mogelijkheden lijken eindeloos.

Toch zijn bestaande structuren – die de mediaconsumptie (deels) vormen – in de afgelopen jaren niet verdwenen. Machtige mediaconglomeraten bestaan ook vandaag nog, en staan klaar om hun intellectuele eigendom te beschermen. Daarnaast staat een breed spectrum in aanbod niet gelijk aan een breed consumptiepatroon. Voorkeuren in film zijn bijvoorbeeld mede bepaald door de sociale context in de vorm van educatie, leeftijdsgenoten en gender. Dit onderzoeksproject stelt daarom vragen over de schijnbaar oneindige bedendaagse mogelijkheden doormiddel van het onderzoeken van (de beperkingen in) filmconsumptie.

Screen(ing) Audiences is het eerste grote onderzoeksproject dat zich volledig richt op zowel online als offline filmconsumptie in Vlaanderen. Meer in het bijzonder onderzoeken we filmconsumptie onder jongeren in de derde graad (of in het vijfde en zesde leerjaar) van het middelbaar onderwijs. Er zijn drie redenen voor deze keuze. Ten eerste eigenen jongeren zich nieuwe technologie snel toe. Daarom, als je een mogelijke verandering in mediaconsumptie wilt observeren, zijn zij de ideale onderzoekspopulatie. Ten tweede is er een methodologisch voordeel. In België genieten alle jongeren tot hun 18^e jaar middelbaar onderwijs. Dit betekent dat door middel van het contacteren van scholen een representatieve steekproef samengesteld kan worden. Ten slotte kunnen we de huidige onderzoeksresultaten op deze manier vergelijken met die van Philippe Meers. Hij deed ruim tien jaar geleden onderzoek onder dezelfde groep – voor het internet nieuwe mogelijkheden in filmconsumptie bood.

De keuze voor filmconsumptie is gemaakt op basis van verschillende factoren. De continue populariteit van film heeft in de afgelopen eeuw een rijke hoeveelheid publieksstudies opgeleverd. Enerzijds is film goed af te bakenen; te analyseren per (combinatie van) scherm, filmtitel, genre of herkomst. Dit staat een grondige analyse van smaakvoorkeuren toe. Anderzijds begint filmconsumptie niet pas wanneer het donker wordt in de bioscoop. Noch stopt filmconsumptie zodra de aftiteling begint. Een film is geselecteerd, bediscussieerd, zichtbaar in het straatbeeld door middel van posters, er wordt mee gespeeld, films worden aangepast, en filmlocaties worden bezocht. Als zodanig bevindt film zich in het hart van culturele (media) consumptie.

Het onderzoeksproject Screen(ing) Audiences wordt uitgevoerd door doctoraatsstudente Aleit Veenstra en promotoren prof. dr. Philippe Meers (Universiteit Antwerpen) en prof. dr. Daniël Biltereyst (Universiteit Gent). Het onderzoek behelst twee fases. De eerste kwantitatieve fase dient om filmconsumptie in kaart te brengen onder jongeren. Het tweede deel van het onderzoek, het kwalitatieve luik, zal onder andere de kwantitatieve onderzoeksresultaten verder uitdiepen door middel van interviews. Op deze wijze krijgen we een nog rijker inzicht in de realiteit van de filmcultuur onder jongeren.

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INTRODUCTION

The new millennium heralded a new era in media consumption with a platform-based internet. This 'web 2.0' invites its users to participate; other than with 'web 1.0' no expert knowledge is required to contribute (O'Reilly, 2005). Within this context, Jenkins (2004, 2006) starts from film and television audiences to introduce the concept of convergence culture. Convergence culture claims a new position for contemporary and participating media audiences, which can be found across media platforms. As such, they are in charge of shaping their personal media landscape:

'By convergence, I mean the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want' (Jenkins, 2006, p. 2).

The implications of this definition are manifold¹. This working paper specifically focusses on one of these: the idea of participating audiences – feeding and shaping their own media preferences and practices through individually informed selection processes.

Through researching film consumption, we aim to map contemporary preferences and practices surrounding film of young film audiences aged 16 to 18 in a large-scale representative study amongst this demographic. The focus on youth is informed by their media savviness as they easily adopt to new technologies (Bennett & Robards, 2014). As such, they are well suited to analyze alleged change in media practices. In addition, by surveying a representative stratified random sample of 1015 respondents we are able to generalize our findings to the whole population. In a focus on audience preferences and practices of a general audience, this working paper proposes an approach that seeks the limits of convergence culture through studying the practices and preferences of contemporary audiences. In the next section we turn to the relevance of this approach.

¹ This includes Jenkins' roots in cultural studies through its focus on agency and pleasure in an analysis of entertainment (as in Jenkins, 1992).

THE PREFERENCES AND PRACTICES OF CONTEMPORARY (FILM) AUDIENCES

The concept of convergence culture is based on the premise that contemporary audiences participate in their media environment (Jenkins, 2006, 2009; Jenkins & Carpentier, 2013; Jenkins, Ford, & Green, 2013). There are two ways in which participation is operationalized. The first focuses on practices that respond to existing media products. Jenkins (2006) summarizes these as complimentary to commercial culture, by 'writing over it, modding it, amending it, expanding it, adding greater diversity of perspective, and then recirculating it, feeding it back into the mainstream media' (p. 268). Examples include writing *Harry Potter* fan fiction, filming own versions of *Star Wars* stories, and finding clues in the transmedia story world of *The Matrix* (Jenkins, 2006). Hunting for clues is also found over different media around film releases (Örnebring, 2007; Reinhard, 2011), and amongst television audiences (Bourdaa, 2013; Mittell, 2009a, 2009b). Thus, the power of participation lies not in destroying commercial culture, but in enriching it. Per implication, media products become more personalized as they are tailored to individual preferences.

The second operationalization of participation is broader. It focuses on the 'migratory behavior of audiences' (Jenkins, 2006, p. 2). Audiences grew more mobile as the number of screens and access to media content (e.g. through streaming services) increased – a finding supported by large-scale research on contemporary general media use of youth in Flanders (LINC, Mediaraven, & UGent, 2014, 2016). Television audiences are for example found to access non-programmed television content (Bourdaa & Hong-Mercier, 2012). Tryon (2012) summarizes this migratory behavior in three types of mobility: audiences can watch whenever (temporal mobility), audiences can access any content on any device (platform mobility) and audiences can screen this content at any location (spatial mobility). As such, they are less dependent on the traditional cinema programs and television broadcast schedules. This means they have more liberty in their access to both media content and screen. Consequently media consumption becomes more individual, as it reflects a personally informed choice (Tryon, 2009, 2013).

In short, there are a number of case studies that point to contemporary media audiences that shape and select their consumption according to individual wishes². The result is a personalized media landscape. Yet, the few large-scale social scientific quantitative studies on media use tend to find the opposite: Vainikka and Herkman (2013) find that even students specialized in media create little online content, Greer and Ferguson (2015) find that repertoires (sticking to, and enjoying the content one already likes) remain crucial in selecting media content and Macek and Zahrádka (2016) find that film is more often consumed on television by linear broadcast than that it is selected from a wide array of (online) options. These findings do not render the observation of participating audiences invalid. However, rather than focusing on the possibilities and/or restrictions through case studies in media consumption, we argue for an approach that

² A few case studies have also been explored to point to limitations in audience participation. Illustrative are the contrasting papers by Shefrin (2004) and Murray (2004). Both explore *The Lord of the Rings* and New Line Cinema. Shefrin (2004) argues for a larger audience influence on media products as fans are invited to discuss the process of making the film. Murray (2004), on the other hand, argues that fan involvement is only used to validate and push the final media product through their 'expert' approval.

studies general audience practices and preferences to identify the structures in contemporary media consumption.

First, studying practices in media consumption allows for a thorough examination of how contemporary film consumption practices are shaped. In doing so, we follow the critiques on the work of Jenkins (2006) that argue that the concept of convergence culture is embedded in a too specific (fan) audience population. Van Dijck (2009) for example argues that the possibility to participate does not equal the practice of participation. In other words, only few audiences are likely to actively take part in their media environment (in which she emphasizes that non-participation does not equal passive media consumption). Bird (2011) emphasizes the specificity of fan audience practices that (supposedly) signify the start of a wider audience participation – for example by firmly situating these practices in the West. In addition, she also acknowledges the structuring forces of media producers that shape the platforms that allow for participation. Last, Couldry (2011) argues that structures along the lines of stratification inform media consumption. As such, media consumption is not solely informed by possibilities, but also by (pre-existing) patterns in taste that are internalized throughout a lifetime. The consequence is that there is not only one media culture – as Jenkins (2006) argues today's convergence culture to be. Quite the contrary; one can observe many different cultures that combined make up the contemporary media landscape.

In studying preferences, we are able to further understand the structures that inform the practices surrounding film. We do so by identifying structures and hierarchies in genre, screen and where a film originates. Each of these, we know from existing audiences research, informs film consumption (e.g. Biltereyst, Meers, & Van de Vijver, 2011; Meers, 2002, 2004; Miller, Govil, McMurria, & Maxwell, 2001a). In addition, we extend the argument on measuring taste patterns along the lines of stratification (D. B. Holt, 1997). Stratification is traditionally measured along the lines of class (often operationalized through educational level), age, ethnicity and gender (Bourdieu, 1986, 2009 [1979]; Daenekindt & Roose, 2013, 2015; Willekens, Daenekindt, & Lievens, 2014). Comparisons between ages are not applicable to this project due to limitations in our sample of 16 to 18 year olds and we report extensively on the more complicated patterns in preferences along lines of class and ethnicity elsewhere. Therefore, this working paper focusses predominantly on the traditional demarcation found between boys and girls in relation to genre (Bode, 2010; Krijnen & Van Bauwel, 2015; Kuhn, 2007; Lassner, 1944) to illustrate how stratified patterns may continue to structure film consumption.

In conclusion, we understand participation in media in its broadest sense, including the activities around film such as consulting forums and playing video games, as well as the selection of content and screen. In an analysis of practices and preferences we aim to further understand the structures that inform contemporary media consumption. In the next section we turn to the research design that informs the findings presented in this working paper. In the findings, we first take a closer look at film watching practices through the amount of films watched, the type of screens used, the way in which films are accessed and in whose company film is being watched. This will provide the first clues in the individuality of watching film. In the next section, we turn to film watching preferences by exploring patterns in film consumption, measured through favorite film titles, actors and actresses and directors. Next, we further explore taste through film genres and film origin. Last, we combine practices and preferences through film titles, origin and

screen in an in-depth analysis of film consumption. In the final section, we explore film-related practices beyond watching film. First, these include a variety of practices surrounding film (such as playing videogames, writing blogs and visiting film locations). Second, we turn to film in relation to social media. Through exploring young people's social media composition, we gain a valuable insight in an individually shaped content selection.

RESEARCH DESIGN

1015 third grade high school students, dispersed over 36 schools, completed a 45-minute questionnaire that counted 94 questions during school hours in the first half of 2015. This data forms the quantitative basis for the research project *Screen(ing) Audiences*. This section focuses on the selection of schools, the questionnaire and the high school students that completed the questionnaire. In subsequent sections we turn to the concrete findings.

36 SCHOOLS

All throughout Flanders – the northern Dutch-speaking region of Belgium, a country with a total of 11 million inhabitants (Belgian Federal Government, 2017) – 36 schools participated in the research project. The selection of schools consists of a stratified random sample, reflecting the number of full-time students enrolled in type3 and level4 of education (Vlaams Ministerie van Onderwijs en Vorming, 2014). To be able to generalize findings, as well as to facilitate comparisons over time with data collected by Meers (2002), we aimed for a sample of at least a 1000 high school students with a maximum of two questioned classes per school. Calculated on average class size (Vlaams Parlement, 2010), this leads to a prognosis of 67 classes over 35 schools.

EDUCATION		Level			total number of schools
		ASO (+KSO)	TSO	BSO	
type	official	3	4	6	13
	free	8	8	7	23
total number of schools		11	12	13	36

Table 1 Sample: number of schools – in absolute numbers

The schools contacted were determined by random selection. First, Flemish high schools⁵ were divided between official education (206 schools) and free education (466 schools). In each of these separate files, a randomized list was created per level of education. Where schools appeared double, because they offer multiple levels of education, their names were eliminated in the lower

³ Type of education concerns either free or official education. The first comes from private initiatives, often informed by religious preferences (e.g. Catholic education). Official education is public education. There is no inherent difference in quality of schools.

⁴ Full-time levels of education concern *Algemeen Secundair Onderwijs* (ASO – the highest level, theoretical education), *Technisch Secundair Onderwijs* (TSO – the second level, applied education) and *Beroepssecundair Onderwijs* (BSO – the lowest level, applied education). *Kunstsecundair Onderwijs* (KSO – between ASO and TSO, directed at the arts) is not included as separate category, for its small number of enrolled students (7.7% according to Vlaams Ministerie van Onderwijs en Vorming (2014)). Following Meers (2002), we combined KSO and ASO in one category.

⁵ A full list of schools was retrieved from onderwijs.vlaanderen.be (2014).

level of education (this means that if a school for example appears on an ASO and TSO list, it is eliminated on TSO level). After 36 schools committed to participate in the *Screen(ing) Audiences* research project, the number of students proved large enough to start the data collection phase.⁶ A detailed distribution can be found in Table 1. With the exception of three schools, who supervised the completion of questionnaires themselves, the same researcher visited all schools between February and May 2015. Participating schools can be found all over Flanders.

94 QUESTIONS

The questionnaire counts 94 (mostly closed) questions that had to be completed on paper. The questionnaire is included as appendix. Completion took about one hour of class, or 45 minutes. Questions were divided over ten different sections, each of which entails a different aspect of watching film: (1) How many times and in what way do you watch film, (2) At home, (3) Watching television, (4) To the cinema, (5) Favorite films, actors and directors, (6) Selecting a film, (7) Related to film, (8) Film and social media and (9) Do you know these films, actors and directors? The last section concerns demographics. All questionnaires were digitalized using Optical Mark Recognition (OMR) software. We used Statistical Package for the Social Sciences (SPSS) software to analyze our data.

1015 HIGH SCHOOL STUDENTS

In total, 1015 high school students completed the questionnaire. 315 students attend official education. Of these, 101 questioned students are ASO-level, 78 TSO-level and 136 BSO-level. The remaining 700 students are enrolled in free education programs. Of these, 257 are ASO-level, 260 TSO-level and 183 BSO-level. Slightly more girls than boys completed the questionnaire, respectively 54% and 46%. 77 high school students that completed the questionnaire were not born in Belgium. Additionally, 143 students born in Belgium have one or more parents and/or grandparents that were not born in Belgium. Lastly, 78 students born in Belgium, have one or more grandparents that were not born in Belgium. On average, students completing the questionnaire are 17 years old.⁷

Lastly, before we turn to the results, it is important to highlight the access high school students in Flanders have to screens and platforms. Only 1 out of 1015 respondents indicates not to have access to internet in the home. That means that 99.9% of high school students have internet access in the home setting. Many high school students hold social media accounts.⁸ Facebook is by far the most popular, with 93% of the students having an account. About half of the respondents hold Instagram and YouTube accounts, respectively by 48% and 49%. Twitter is the least popular, with a mere 27%. The combination of social media accounts is rather diverse, a point to which we return in the section 'Beyond watching film'.

Apart from the cinema screen, the questionnaire included five screens: PC/laptop, television, smartphone, tablet and projector screen. (see Figure 1) With the exception of the latter, all

⁶ Before the data collection started, the questionnaire had been tested early 2015 in one ASO class, one TSO class and two BSO classes. After the test phase a few small adaptations were made.

⁷ Students are born between 1994 and 1998. With the questionnaire taking place early 2015, this means respondents are between 16 and 20 years old.

⁸ It should be noted that we measure who holds an account, rather than the intensity of use. Some of these accounts may therefore be rarely used. When analyzing film-related practices in one of the last sections, use is included.

screens are widely accessible in the home setting. The projector will therefore only be mentioned sporadically, with a focus on the first four screens and the cinema. 99.8% of all students have at least one computer or laptop at home. A slightly lower number, 98.4% has at least one television set at home. A similar number of households have at least one smartphone, yet only 45.6% of the students have a personal device. Tablets lack behind slightly, both in household ownership (80.8%) and personal ownership (18.8%).

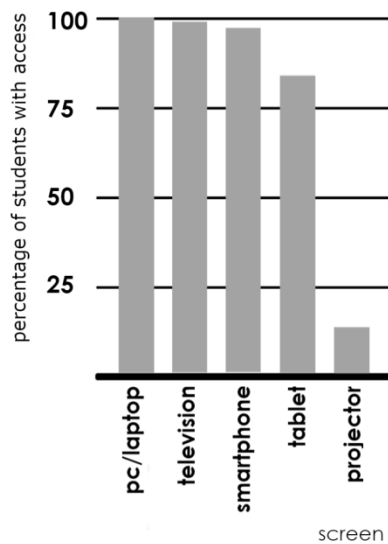


Figure 1 Access to screens in the home setting – in percentages

WATCHING FILM

The vast majority of respondents indicate to have seen at least one film seven days prior to completing the questionnaire. Even more frequently, high school students have seen two or more films (for details, see Figure 2). In addition, 94% has seen a film in the cinema in the past two years. This is in line with other (European) research on the popularity of film amongst young people (e.g. British Film Institute, 2015; Macek & Zahrádka, 2016; Meers, 2003).

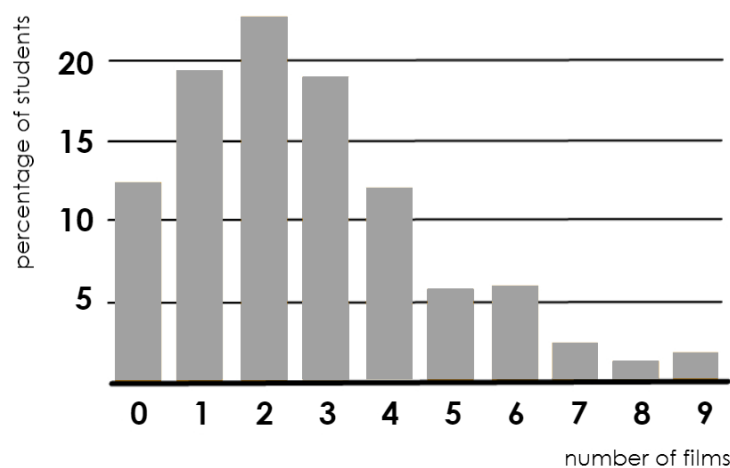


Figure 2 Number of films seen seven days prior to completing the questionnaire – in percentages

Watching film thus proves very common. This does not mean that young people enjoy the activity per definition. Therefore, we also included questions on the appreciation of watching film. Again, watching film proves vastly popular. Only 3% of the respondents do not enjoy watching film, 84% does. Going to the cinema yields similar results, with 5% of the high school students indicating they do not enjoy going to the cinema. 77% of all youth in our sample do enjoy going to the cinema. This difference between watching film in general and watching film in a cinema points to the relevance of place and space, explored through different screens.

WATCHING FILM ON DIFFERENT SCREENS

The questionnaire mentions six different screens for watching film. Earlier, we already mentioned the television, pc/laptop, tablet, smartphone and projector. But also, the cinema remains crucial in contemporary film consumption. A little over half of high school students in Flanders (52%) indicate that they favor the cinema for watching film.⁹ Television is the second most popular screen, being the first choice for about a third (31%) of all respondents.

⁹ This is the only screen that requires parental permission for a large number of respondents: 47%. The percentage of high school students that needs to ask permission drops drastically when it concerns other screens: 2% for the smartphone, 4% for tablet, 6% for pc/laptop and for 10% in the case of television.

	every day	every other day	every week	every month	every year	never
cinema						
visiting the cinema	0	1	2	<u>49</u>	<u>45</u>	3
television						
linear television broadcast	5	7	<u>41</u>	<u>30</u>	10	7
recorded from television	3	8	<u>39</u>	<u>30</u>	8	13
owned DVD/blu-ray	1	2	7	<u>22</u>	<u>32</u>	<u>37</u>
pc/laptop						
not paid for streaming	3	7	<u>19</u>	<u>19</u>	11	<u>41</u>
owned DVD/blu-ray	0	1	4	13	<u>21</u>	<u>60</u>
digitally stored	1	2	8	12	15	<u>62</u>
tablet						
linear television broadcast	1	1	3	5	5	<u>84</u>
not paid for streaming	1	1	3	6	5	<u>84</u>
recorded from television	1	1	3	5	4	<u>87</u>
smartphone						
not paid for streaming	1	2	3	5	4	<u>86</u>
linear television broadcast	1	1	2	4	4	<u>89</u>
digitally stored	0	1	2	2	6	<u>90</u>

Table 2 Top three most common ways of watching film, per screen – in percentages

The laptop is favored amongst one out of ten (12%) of all students, the smaller tablet and smartphone screens each account for 1%. Lastly, the projector is favored amongst 3% of all students. In other words, the traditional screens of the cinema and the television remain most popular when it comes to preferred screens.

Again, we are cautious equating preferences and practices. A preference for watching film in the cinema does not mean all films are consumed there. This is underlined in our findings on film watching practices. In Table 2, the top three most common ways of watching film are listed. In total, respondents completed for each a list of nine film watching practices per screen: (1) linear broadcast, (2) recorded from television, (3), via additional film subscriptions (e.g. PlayMore or M&S pass), (4) via separate film subscriptions (e.g. Netflix), (5) via paid per stream services (e.g. vlaamsefilm.be), (6) via non-paid streams (e.g. popcorn time), (7) on rented DVD/blu-ray, (8) on own DVD/blu-ray and (9) digitally stored film (e.g. iTunes). A last category 'other' did not yield any results. In Table 2, the cinema is the exception, for the only possibility is to watch film as programmed by others. As with all tables from now on, we emphasize the most outstanding findings.

Table 2 underlines the differences that can be observed between preferences and practices. While cinema stands out in preferences, the television screen is most common in watching film amongst high school students in Flanders.¹⁰ As in preferences, the practices of watching film revolve around traditional screens.¹¹ The laptop is used occasionally, predominantly not paid for streaming and for watching owned DVD's and/or blu-rays. Ownership of the latter is common, both individually and within the context of the home (

Figure 3). The smartphone and tablet, however, are rarely used to watch film – even with tailored (film) content available (Atkinson, 2014; Odin, 2012).

second observation in Table 2 is the prominence of linear broadcasts on television. This practice extends the television screen; youth in Flanders also watches film via linear broadcast on tablet or smartphone. High school students thus not necessarily make a choice between all (online and/or physical) available films. Rather, they regularly comply with A choices made by others – such as the programmers, broadcasters and cinemas¹². Youth in Flanders, in other words, make a choice in films offered to them on set times; films they will delay every now and then by recording them. It should be noted however that this is not the only means of accessing film. In particular the pc/laptop is regularly used to watch film through (not paid for) streaming.

¹⁰ It should be noted that the popular streaming service Netflix, available through a number of television sets, was available in Belgium at the time of the survey. However, it was still rather new, with only 20% of the high school students indicating to have Netflix at home. Today, access might therefore be more widespread.

¹¹ When we speak of traditional screens, technological progress is not ignored. The traditional mainly concerns the static non-mobile nature of the screen, as well as programmed content. See for example Klinger (2006) on contemporary changes in traditional screen technologies in the home, resembling those of the cinema.

¹² As such, they are for example subjected to windowing. A recent analysis of the constraints in access through contemporary windowing is provided by Nelson (2014). She finds that windowing is still relevant today, with producers guiding a film release through different steps which include recent technologies such as pay-per-view before releasing a film for unlimited streaming services.

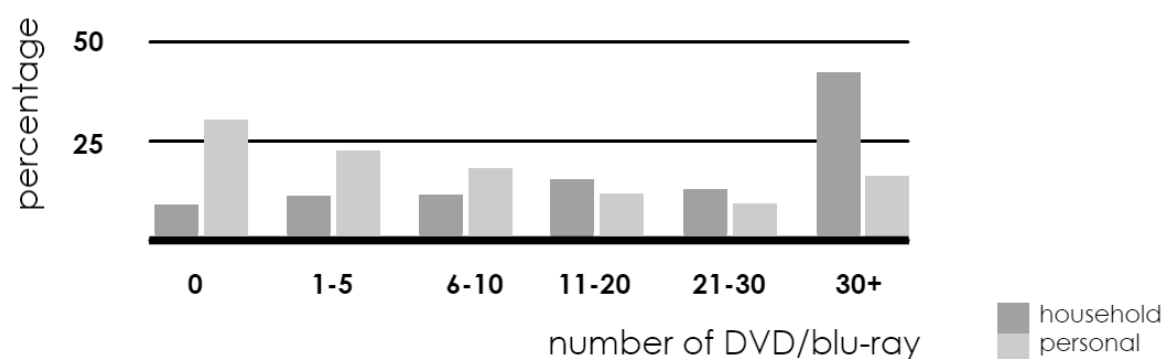


Figure 3 Owned films on DVD and blu-ray, in the household and personally – in percentages

The set broadcast schedules are reflected in the time beforehand in selecting a film on a specific screen (see Table 3). Especially going to the cinema implies preparation: more than a day. On all screens available in the home, the choice for film is made on the day itself or right before watching a film. For the screens more prone to facilitate unlimited access – pc/laptop, tablet and smartphone – almost half of all high school students make a last-minute choice. The final aspect of watching film we want to explore is the company of others. In other words, we turn to the social aspect of watching film. Again, as we will also explore in the next section, there is thus a sharp distinction between the traditional and mobile screens.

	more than a day	a day beforehand	on the day	right before watching a film
Cinema	<u>48</u>	25	23	3
television	5	9	<u>51</u>	34
pc/laptop	2	2	<u>48</u>	<u>48</u>
Tablet	3	1	<u>46</u>	<u>49</u>
smartphone	3	1	<u>44</u>	<u>52</u>

Table 3 Time in advance for selecting a film – in percentages

WATCHING FILM TOGETHER

Films are watched alone, as well as in the company of others. Table 4 summarizes the usual company when watching film. These numbers strongly correspond to preferred company. That is why, in this section, we do not make an additional demarcation between preferences and practices. The smaller the screen, the smaller the audience: on the pc/laptop, tablet and smartphone film is mostly watched alone. An obvious explanation could lie in the size of the screen: at one point, it becomes too small to enjoy with multiple people. Especially when there is the alternative of a larger screen with the television (on home cinema cultures, see Klinger, 2006).

Film on television is mostly watched in a family context¹³, whereas film in the cinema is mostly enjoyed with a boyfriend, girlfriend or friends.¹⁴

Screen	N(use)	Company				
		alone	boyfriend/ girlfriend	friend(s)	brother(s)/ sister(s)	whole family
Cinema	945	1	<u>27</u>	<u>62</u>	4	6
television	944	14	12	4	<u>16</u>	<u>54</u>
pc/laptop	848	<u>67</u>	19	7	6	0
Tablet	395	<u>82</u>	10	4	4	0
smartphone	365	<u>92</u>	2	4	2	1

Table 4 Usual company watching film – in percentages

Keeping in mind that cinema and television are the most common screens in watching film, as elaborated upon in previous sections, we can conclude that watching film is an inherently social activity that is mostly enjoyed in the presence of others. However, also as an individual activity, watching film is inherently social. But what films do young people in Flanders watch? This will be addressed in the next section. We will find that film preferences, like watching film, are inherently social. Favorite films, for example, are strongly connected to socially shaped characteristics, such as gender.

¹³ This is not surprising. Almost two decades ago, Allen (1999) describes the invention of the family film, which was especially catered to this audience composition.

¹⁴ The practice of cinema visits in the company of a girlfriend, boyfriend or friend(s) is observed all throughout the 20th century (e.g. Biltereyst et al., 2011; Blumer, 1933; Olsen, 1999; Riesman & Riesman, 1952).

PREFERENCES

We studied preferences for films, actors and directors in three different ways. First, we asked for top threes of favorite films, actors and directors. Second, we requested to evaluate fifteen film genres. Lastly, we explored the origin of film by ranks in origin as well as with specific film titles and the thereto related actors and directors.

FILMS, ACTORS AND DIRECTORS

In completing their top threes, high school students in Flanders mentioned 842 individual film titles, 238 different actors and 49 directors. We weighed the results. This means that each first choice was included three times, each second choice was counted twice and the third title, actor or director was added once. While embedded within a specific period, namely early 2015, there are some interesting observations to be made beyond the specificities of these names. First, most mentioned film titles (respectively *Fast & Furious*, *Hunger Games* and *Harry Potter*), actors (respectively Johnny Depp, Vin Diesel and Leonardo DiCaprio) and directors (respectively Steven Spielberg, Quentin Tarantino and Peter Jackson) are Hollywood related. This is an important finding in the context of hierarchies, in which Hollywood remains dominant – a point we will elaborate on in subsequent sections. Second, when we look at the actors and directors, we only find male names¹⁵. This might be less remarkable in case of the latter, due to an underrepresentation of female (Hollywood) directors (on the celluloid ceiling, cf. Edge, 2011). However, a similar finding surfaces in the more diverse body of (Hollywood) actors, a finding that resonates when we look at the top three actors of boys and girls in Table 5.

When we split preferences per gender, different patterns emerge. The only category that barely changes is ‘favorite directors’. The only difference is found on the third place with Nicholas Sparks and Christopher Nolan for respectively girls and boys. Most interestingly, the preference in actors differs, with Johnny Depp as sole commonality. However, both top threes feature (muscular) male actors. This does not mean that female actors and directors are ignored altogether. Angelina Jolie is the most popular actress. She is also the most popular female director, but has to share that position with I. Marlene King. Men in film, however, seem to be credited for their work more extensively.

Favorite films also differ extensively between genders. Girls seem to opt for more romantic films, where boys opt for more action-driven franchises. In addition, the films chosen by girls are led by female actors, while the films picked by the boys mostly revolve around men. In this light, the lack of female actors in the list of girls' favorites becomes even more interesting; despite their preference for female-led films, their favorite actors remain male. In line with the observed differences in film preferences, we further explore genre appreciation in the next section. Again, we will observe strong differences between genders. Nonetheless, there are not only differences to be observed. The findings in film genre preferences point to a second observation worthy of further exploration: regardless of gender, all favorites are big (partly) Hollywood productions. No

¹⁵ The questionnaire specifically asked for favorite actors/actresses. The way the question was asked can therefore not explain the focus on male actors.

European or national (Flemish) film made it to either top three. This leads us to a more in-depth exploration of origin.

	ranking	girls	boys
films			
	1	Hunger Games	Fast & Furious
	2	The Fault in Our Stars	Lord of the Rings
	3	The Notebook	Harry Potter
actors			
	1	Johnny Depp	Vin Diesel
	2	Zac Efron	Jason Statham
	3	Channing Tatum	Johnny Depp
directors			
	1	Steven Spielberg	Steven Spielberg
	2	Quentin Tarantino	Quentin Tarantino
	3	Nicholas Sparks	Christopher Nolan

Table 5 Top three films, actors and directors

GENRES

A second operationalization of film preferences is through genre evaluation. More specifically we asked high school students to rank a list of fifteen genres on a 5-point Likert scale. The list of genres is grounded in a compilation of existing genre classifications of cinemas, streaming services, libraries and newspapers. The result is summarized in Table 6. If we break the findings down per gender, strong patterns again emerge. The differences are summarized in Figure 4. The top row comprises genres mainly liked by boys: action and adventure, war and disaster and western. The second row includes genres that are not specifically liked by either gender. However, girls do have a stronger distaste for documentary and biography, horror, thriller and crime and science fiction and fantasy. The third row displays little differences between boys and girls. The last row displays the strongest differences. Girls have a much larger preference for the

genres drama, youth and family, musical and music and romance. This coincides with the findings on favorite films in the previous section, in which boys tended to lean towards action and adventure, and girls more to romance. Furthermore, these patterns comply with known film genre preferences per gender (e.g. Banerjee, Greene, Krcmar, Bagdasarov, & Ruginyte, 2008; Fischhoff, Antonio, & Lewis, 1998). As such, traditional patterns in genre preference continue to inform (choices in) contemporary film consumption.

film genre	appreciation		
	don't like	neutral	like
comedy & humor	5	14	<u>81</u>
action & adventure	9	19	<u>73</u>
thriller & crime	15	22	<u>63</u>
science fiction & fantasy	25	22	<u>53</u>
detective & mystery	21	27	<u>52</u>
animation	19	36	46
drama	34	26	41
horror	33	21	46
romance	26	27	47
war & disaster	34	25	41
youth & family	31	40	29
documentary & biography	<u>50</u>	29	21
musical & music	<u>53</u>	25	22
western	<u>57</u>	28	16
costume & historical drama	<u>64</u>	22	14

Table 6 Appreciation of film genre – in percentages

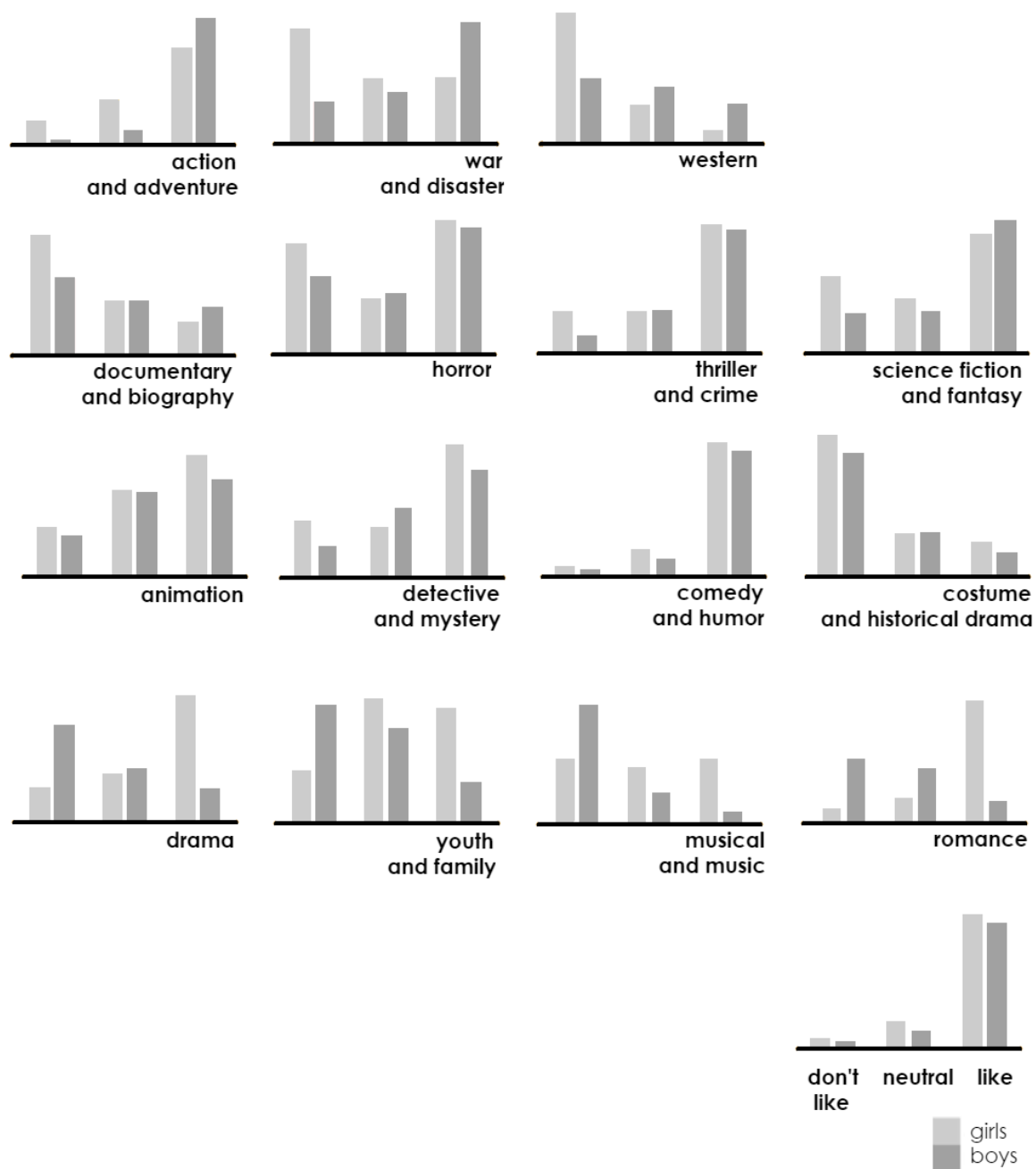


Figure 4 Differences in appreciation of film genre per gender

ORIGIN

We measured preference in origin on a 5-point Likert-scale, like film genre preferences. There are three specific categories we aim to operationalize in this question: Hollywood film, European film and national film. To avoid difference in measurements, we compared national origin. This means we equate American film with Hollywood film.¹⁶ Although this is far from ideal, methodologically this is preferred over introducing Hollywood in a list of countries, while maintaining Europe's diversity. Europe's diversity is operationalized through the five largest European countries: United Kingdom,¹⁷ France, Spain, Germany and Italy. For national film, we made a distinction between Flemish and Belgian film in French. Earlier audience research proves that language is an important characteristic of film (Meers, 2004). And since the Flemish speak Dutch, the Walloon speak French and Brussels is bilingual, a further distinction is in place. The results are summarized in Table 7.

film origin	appreciation		
	don't like	neutral	like
American film	4	14	<u>82</u>
British film	20	34	<u>46</u>
Flemish film	24	<u>37</u>	<u>39</u>
French-spoken Belgian film	<u>67</u>	24	8
French film	<u>60</u>	29	11
Spanish film	<u>74</u>	22	4
German film	<u>74</u>	22	4
Italian film	<u>73</u>	22	6

Table 7 Appreciation of film in origin – in percentages

Indeed, films in English prove most popular, with American (or Hollywood) film valued most (on the continuity of the popularity of Hollywood, see Elsaesser, 2012; Miller, Govil, McMurria, & Maxwell, 2001b). Furthermore, Belgian film is indeed not uniform: amongst high school students Flemish film is strongly preferred over Belgian film in French. The difference in language extents in origin: French film is valued over Belgian film in French. Thus, while language matters, we see differences between the diversity in films produced by large countries and the more limited repertoire of smaller countries – or regions, in the case of the Walloon Region (on the specificity of small nations in national cinema, and the subsequent particularities,

¹⁶ Before Hollywood came into swing, we would compare 'film Europe' and 'film America' (Higson & Maltby, 1999).

¹⁷ The Brexit referendum had not yet been planned at the time of the questionnaire design.

see Hjort & Mackenzie, 2002). This concerns the USA and UK, as well as France and Belgium. Moreover, the evaluation of Belgian film in French is comparable with the appreciation of film from other European countries. This means that the category European film is diverse in origin, yet coherent in appreciation.

POPULARITY OF SPECIFIC FILM TITLES IN GENRE, ORIGIN AND SCREEN

Up to now, the differences in appreciation of genre and origin have been measured in general terms. And while strong patterns emerge in for example gender preferences and hierarchies in origin, specific film titles or often hybrid – fitting for example different genres and produced on different locations (Higson, 1989, 2002; Staiger, 2000). For example, when is a film Flemish? When the director is Flemish? When the actors are Flemish? When the actors speak Dutch? When the film is recorded in Flanders? Or all of the above?¹⁸

Due to the ambiguity of these matters, we decided to specify matters of origin and genre through a list of film titles. For each title, we asked respondents to indicate whether they knew it, whether they had seen it, and if so if they could grade it and indicate the screens on which they had seen the film¹⁹. In doing so, we can identify possible hierarchies not only in genre and origin, but also in genre and origin in relation to screen. Furthermore, we linked an actor or actress and director to each of the films. Here, we asked respondents to indicate if they knew the person, and if so to grade him or her.

In order to shorten the list of titles, film titles were divided between Hollywood, European and Flemish film and between more action-driven genres²⁰ and more quiescent genres²¹. We grouped the genres based on expected content. Within each section three recent film titles were selected, released a maximum of four years prior to the questionnaire. The film titles selected were amongst the most popular in box office numbers in their respective years in Belgium and Luxembourg (Kim, 2012). This selection process brings limitations. First, Luxembourg recognizes three official languages: French, German and Luxembourgish. And as laid out in the previous section: language in film matters. This might lead to a distorted image for the Dutch-speaking region of Flanders. Second, box office success only tells us about the popularity of a film in the cinema. And this, as we will see in subsequent sections, does not necessarily tell us how many people have seen a film. Nonetheless, through the box office numbers, we could standardize the selection process for the film titles involved.

The results are presented per origin: Table 8 for Hollywood film, Table 9 for European film and Table 10 for Flemish film. In these tables we find that Hollywood films and Flemish films are widely known. European film titles, on the contrary, are barely known. The exception is *Intouchables* (2011). Almost three quarters of all high school students in Flanders know this film

¹⁸ For a more elaborate discussion in these matters see Schlesinger (2002) and Van Gorp (2010).

¹⁹ These numbers can supersede 100%, due to repeated viewing on different screens.

²⁰ Action-driven genres include action and adventure, detective and mystery, horror, war and disaster, science fiction and fantasy, thriller and crime and fantasy.

²¹ Quiescent genres include animation, drama, youth and family, comedy and humor, costume and historical drama, musical and music, romance and documentary and biography.

Hollywood film	action-driven genres		know	seen	grade	seen on screen: cinema	television	pc/laptop	tablet	Smartphone	projector
		Interstellar (2014)	51	15	3.9	57	12	35	3	2	0
		Anne Hathaway	41		3.6						
		Christopher Nolan	14		4.0						
		Sherlock Holmes: A Game of Shadows (2011)	63	29	3.7	24	66	19	2	0	3
		Robert Downey Jr.	31		4.1						
		Guy Ritchie	7		3.5						
		Django Unchained (2012)	47	22	4.0	21	51	30	4	0	7
		Jamie Foxx	38		3.6						
		Quentin Tarantino	37		3.9						
quiescent genres		The Wolf of Wall Street (2013)	79	45	3.8	27	43	33	3	2	7
		Leonardo DiCaprio	87		4.1						
		Martin Scorsese	7		4.0						
		Frozen (2013)	87	51	3.8	21	50	43	3	1	7
		Kristen Bell	14		4.0						
		Chris Buck	2		3.8						
		The Fault in our Stars (2014)	72	38	4.1	56	21	41	3	1	3
		Shailene Woodley	19		3.4						
		Josh Boone	1		3.7						

Table 8 Familiarity with and appreciation of Hollywood films – in percentages. Grades from 1 (low) to 5 (high)

		know	seen	grade	seen on screen: cinema	television	pc/laptop	tablet	Smartphone	projector
European film	action-driven genres	Tinker, Tailor, Soldier, Spy (2011)	20	2	3.3	8	38	62	0	0
		Gary Oldman	11		3.5					
		Tomas Alfredson	2		3.6					
		Melancholia (2011)	19	3	2.8	6	59	29	0	6
		Charlotte Gainsbourg	6		3.0					
		Lars von Trier	7		3.4					
		A Most Wanted Man (2014)	28	7	3.4	20	37	47	0	0
		Daniel Brühl	3		3.3					
		Anton Corbijn	2		3.4					
	quiescent genres	La Grande Bellezza (2013)	18	3	2.6	21	36	43	0	0
		Toni Servillo	4		3.0					
		Paolo Sorrentino	1		3.7					
		The Grand Budapest Hotel (2014)	34	9	3.4	21	37	40	3	0
		Ralph Fiennes	5		4.0					
		Wes Anderson	3		3.8					
		Intouchables (2011)	74	52	4.1	29	47	18	1	0
		François Cluzet	3		3.1					
		Olivier Nakache	1		2.7					

Table 9 Familiarity with and appreciation of European films – in percentages. Grades from 1 (low) to 5 (high)

Flemish film			know	seen	grade	seen on screen: cinema	television	pc/laptop	tablet	Smartphone	projector
Flemish film	action-driven genres	W. – Witse de Film (2014)	40	9	3.2	27	68	8	0	0	0
		Hubert Damen	16		3.2						
		Frank van Mechelen	2		3.3						
		Rundskop (2011)	77	36	3.2	12	79	9	0	0	5
		Matthias Schoenaerts	71		3.6						
		Michaël R. Roskam	19		3.5						
		Crimi Clowns: de Movie (2013)	54	14	3.2	12	78	11	1	1	5
		Veerle De Jonghe	11		2.9						
		Luc Wyns	19		3.2						
	quiescent genres	The Broken Circle Breakdown (2012)	80	47	3.5	17	81	9	1	0	3
		Veerle Baetens	68		3.7						
		Felix Van Groeningen	21		3.5						
		F.C. de Kampioenen (2013)	82	43	3.5	57	44	10	1	1	2
		Ann Tuts	33		3.0						
		Eric Wirix	1		3.2						
		Zot van A (2010)	74	43	3.2	19	84	5	0	0	2
		Lotte Heijtenis	5		3.3						
		Jan Verheyen	48		3.4						

Table 10 Familiarity with and appreciation of Flemish films – in percentages. Grades from 1 (low) to 5 (high)

Moreover, it has a high mark. With a score of 4.1 out of 5, it measures up to the more popular Hollywood films – regardless of the overall negative evaluation of French film as mentioned in previous sections. All other European films are less known, with only 20% - 30% of all students recognizing the film titles. Watching these films is rare: a mere 2% - 9% of high school students in Flanders saw the films mentioned for European origin. As such, the increased possibilities in accessing European film do not equal more access amongst youth in Flanders.

American and Flemish film is well-known amongst high school students. Also, they watch these films on a regular basis: about half of the students that know a film actually saw it. The appreciation of specific film titles is more similar than one would expect on the basis of overall appreciation of origin (here, American films were far more popular than Flemish ones). American films score about half a point more than Flemish films do. There is an important difference though: American film is more often watched in the cinema. The causality of and/or dialectic relationship in this finding lies beyond the scope of this research.

But whether audiences opt to watch Hollywood films in the cinema because they perceive them to be better, or whether they are evaluated more positively because they were seen in the cinema, is an interesting question for further research. One Flemish film stands out regarding cinema visits: *F.C. de Kampioenen* (2013) was seen in the cinema by over half of all students. All other Flemish films are mostly watched on television, thus on the more common screen to watch film on.

Lastly, we turn to actors and directors. European film is far less popular than Hollywood film and Flemish film. This includes François Cluzet and Oliver Nakache from the vastly popular film *Intouchables* (2011). Then again, the same goes for the American films *Frozen* (2013) and *The Fault in Our Stars* (2014). The former is known by 87% of all high school students, and seen by half of them. The latter was the second most popular film of all time amongst the girls. These film titles prove that popularity does not equal knowledge of its stars (measured through (voice) actors and directors). The tables turn when we consider Flemish film. Here, most actors and directors are more widely known. This might have to do with their status of being known on a national level (e.g. through appearances in television shows). Further research is needed to explore these differences further.

In summary, the hierarchy of Hollywood, Flemish and European film is maintained amongst youth in Flanders. This is in line with results found in the early 2000s (Meers, 2004), even though Flemish film grew in popularity between today and fifteen years ago. Moreover, this hierarchy is maintained in screen use: Hollywood film is cinema material, Flemish film is mostly watched on television and European film is accessed via the laptop. This might imply that the latter category, less available in the cinema and on television, is accessed online through means only available recently. As such, individual selection of media content enters the picture. This is prone to further research.

BEYOND WATCHING FILM

In the first sections of this working paper, we discussed how film extends itself through practices surrounding film. Moreover, in a contemporary media environment, participation seems without limits; especially through web 2.0 platforms. In this context, we propose two further explorations that move beyond practices and preferences in watching film. The first entails film-related practices, such as visiting film location, visiting online forums and writing stories. The second, taking a broader approach, deals with social media practices related to film.

PRACTICES SURROUNDING FILM

Possibilities to participate do not equal participation practices. We therefore present a selection of film-related practices, both online and offline, to explore how wide-spread film-related practices are.

	every day	every other day	every week	every month	every year	at least once a year	never
playing videogames	1	1	5	7	14	28	<u>72</u>
finding additional information	1	0	2	7	15	26	<u>74</u>
visiting film locations	0	0	1	2	15	18	<u>82</u>
roleplaying	1	0	2	4	8	15	<u>85</u>
playing alternate reality games ²²	1	1	2	4	7	15	<u>85</u>
making something artistic	0	1	1	2	7	11	<u>89</u>
visiting online forums	0	0	1	3	6	10	<u>90</u>
writing stories	0	0	1	2	7	10	<u>90</u>
making film	1	0	1	1	5	8	<u>92</u>
writing blogs	0	0	1	2	4	7	<u>93</u>

Table 11 Frequency of film-related practices – in percentages from practices that are practiced most (top) to practiced least (bottom)

²² An *Alternate Reality Game* (ARG) includes both virtual and physical reality in unraveling a transmedia story world.

The practices, and the frequency with which these are carried out, are summarized in

Table 11. Far less popular than watching film, practices surrounding film are a less prominent part of the leisure activities of youth in Flanders. Nonetheless, there is a wide variety of practices deployed by at least part of the students. For example, almost a third plays a film-related video game at least once a year, 17.5% visits a film location at least once a year. Lastly, one out of every ten high school students writes a film-related story at least once a year.

From these findings, we can draw a number of conclusions. First and foremost, a large number of high school students in Flanders are involved with film-related practices at least once a year. This underlines not only the popularity of film, but also its prominence in everyday (teenage) life. Nonetheless, the frequency of their involvement is limited, which endorses both Bird (2011) and Van Dijck (2009) in their restraints accepting wide-spread participation. Second, offline film-related practices are no less popular than online practices. Playing film-related videogames, for example, was possible long before the internet came to be (Gray, 2010; Juul, 2001). And third, playing a film-related videogame may involve a practice designed as a means to involve (potential) audiences (Reinhard, 2011).²³ Similar mechanisms are found in alternate reality games surrounding film (Örnebring, 2007). In other words: film-related practice might be more steered than the concept of convergence culture implies. As such, observing participation without contextualizing these practices may result in a distorted image. The limiting structures through habits and (corporate) regulations should therefore be included in further analyses of practices surrounding film.

SOCIAL MEDIA AND FILMS

A second way of participation in film (consumption) is through social media. Again, limitations forming structural constraints should be considered (J. Holt & Sanson, 2014). The individual is limited in design (e.g. there was at the time of research a maximum of 140 characters per tweet for all) and policy (Facebook will for example delete pictures displaying nudity and YouTube erases copyright material). Within these constraints, however, individual media landscapes can be created, in which the audience determines and contributes to the content on display (Jenkins, 2006).

The vast majority of high school students in Flanders hold a social media account. The combinations of social network accounts are rather diverse, as summarized in Table 12. 116 respondents indicate to have accounts to each of the social media platforms. 40 respondents withdraw from online participation through these social media platforms, by not holding an account. The vast majority holds a Facebook account, often complemented by either Instagram, YouTube or both YouTube and Instagram. Twitter is far less popular. But as mentioned earlier, holding an account does not equal activity. In order to specifically measure film-related social media activity, we therefore asked Flemish youth per social media account whether they like, follow or subscribe to films, film magazines/blogs, actors and/or actresses, directors and film companies. The results are summarized in

²³ In game environments, even physical ones, practices are often closely observed by producers (Gray, 2010; Jenkins, 2006; Shefrin, 2004).

Table 13.

combination of accounts		N	social media account			
accounts	N		Facebook	Instagram	YouTube	Twitter
0	40	40				
1	222	200	•			
		7		•		
		15			•	
		0				•
2	297	131	•	•		
		138	•		•	
		24	•			•
		2		•	•	
		2		•		•
		0			•	•
3	217	116	•	•	•	
		41	•		•	•
		58	•	•		•
		2		•	•	•
4	116	116	•	•	•	•
total	892	892	824	434	430	243

Table 12 Combination(s) of social media accounts – in absolute numbers

The practice of liking, following and subscribing is widespread amongst those students with a social media accounts. On Facebook, liking films, actors and/or actresses and film companies is popular. On Instagram, the actors and/or actresses are followed in similar numbers, as they are on Twitter. A remarkable exception is YouTube. Aimed at video, and with 71% of all high school students subscribing to channels, film is not well-represented. With less interest in film

companies, the emphasis seems to lie on a personal selection of individual actors and actresses²⁴ (and in the case of Facebook also films). As such, youth shape their own media landscape. That is not to say that these accounts are not supervised by professionals, structuring the information that reaches its audiences. Yet, the selection itself is no longer in the hands of specialists – at least not for this age group – as the low number of subscriptions on magazines and blogs underlines.

		Facebook pages	Instagram feeds	YouTube channels	Twitter feeds
likes, follows or subscribes to:		90	57	71	57
pages feeds or channels of:	Films	<u>60</u>	11	9	<u>20</u>
	film magazines/blogs	7	7	9	05
	actors and/or actresses	<u>61</u>	<u>59</u>	11	<u>55</u>
	Directors	12	7	4	9
	film companies	<u>33</u>	8	14	15

Table 13 Liking, following and subscribing to film-related content – in percentages

²⁴ A social media account can add to the (authenticity) value of an actor/actress, as explored by Ellcessor (2012).

CONCLUSION

In this working paper, we set out to explore the (alleged) individually informed participatory contemporary film consumption in relation to audiences' preferences and practices. First, we find that participation as complimentary to mainstream media is diverse, yet limited. Up to a quarter of youth in Flanders engages with participatory activities beyond watching film, yet the frequency of participation is low: mostly once a year. Social media on the other hand are widely used to access film-related content, although the actors and actresses are more popular than the films or film companies. As such, through social media high school students indeed tailor the content that appeals to their individual preferences.

Second, we explored migratory participation. Here, we find that traditional screens are most popular, and most common, to access film. Moreover, film is not only watched on traditional screens, but also accessed in traditional ways: by adhering to programs set by broadcasters and exhibitors. In addition, watching film proves to be a social activity, enjoyed in the presence of others. As such, choice in content is not necessarily personal: watching together often implies a compromise on who gets to watch what, and when. We explored the choice in content to a great extent through preferences in genre and origin. Preferences in genre can be related to social identities, such as gender. Boys and girls have different favorite film titles and actors. In addition there are differences in genre preferences. Concerning origin, strong hierarchies emerge: Hollywood proves most popular, European film is least popular. Flemish film sits in the middle. Moreover, this hierarchy is related to screen: the less popular, the smaller the screen that is used to access the film.

Our findings question the premise of widespread participation as characteristic of contemporary (converged) media consumption. Through measuring practices, we find a remarkably traditional makeup of film consumption: Hollywood films are favored and preferably watched in cinema. This finding brings us back to our analysis of social media. Youth may follow an individual selection of favorite films and actors/actresses. However, their selection may be shaped by socially informed taste preferences. For example, girls may follow more romantic films and boys more action and adventure films. As such, the structures and hierarchies in content selection deserve further attention.

The content selection in social media is not the only question related to structures and hierarchies that follows from this working paper. For example, can the taste patterns related to gender also be observed in other social characteristics? Examples include level of education or ethnicity. This would build an even stronger case for the social dimension of watching film – even when a film is watched alone. Second, further questions arise on the hierarchies in origin, genre and screen. We have seen that Hollywood film remains most popular. But how strong is its connection to traditional screens? And what about its popularity over time? Has European film, even though least popular, gained a little in popularity with increased access? This would plea for a more diverse media consumption today. Lastly, the quantitative research phase invites for a qualitative research phase that explores the reasons for the preferences and practices presented in this working paper.

For now, the most important finding is that contemporary media consumption is socially informed – observed through the patterns in preferences and practices that prevail amongst young contemporary film audiences. As such, these structures call for further attention for they imply socially rather than individually shaped media consumption. Thus, while possibilities may be endless in a contemporary media landscape, audience practices are limited as they reflect social patterns. As such, one (fan) group's practices can never be indicative (or even predictive) for a more general population.

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APPENDIX: QUESTIONNAIRE

SCREEN(ING) AUDIENCES

Beste,

Deze vragenlijst gaat over langspeelfilms, zowel fictie als non-fictie. Telkens als we spreken over film, bedoelen we langspeelfilms.

Wij willen graag weten wat jij vindt van film, hoe vaak je film kijkt en op welke manier je film kijkt. Ook zijn er wat vragen over je gebruik van andere media en over je vrijetijdsbestedingen.

Probeer alle vragen zo nauwkeurig mogelijk te beantwoorden. Je kan de vragen redelijk snel invullen:

- De vragenlijst wordt ingelezen door een computer. Daarom is het belangrijk dat je het vakje dat bij jouw antwoord hoort helemaal inkleurt.

Dus zo ☒ en niet zo ☒.

- De meeste vakjes zijn wit, zoals deze ☐. Soms, als je een getal in moet vullen, staat er een nummer in het vakje, zoals bij deze ① ② ③. Kleur dan het getal dat bij jouw antwoord hoort in. Is het antwoord dat je wilt geven dus bijvoorbeeld 2, dan vul je dit als volgt in: ① ☒ ③.

- Als je het antwoord op een vraag aan wil passen, dan kun je het goede vakje inkleuren. Het per abuis ingekleurde vakje kun je doorkruisen.

Dat ziet er dan bijvoorbeeld zo uit: ☒ ☐ ☐ ☒ ☐

- Af en toe moet je zelf een antwoord invullen op de stippelijnen. Probeer zo duidelijk mogelijk te schrijven!

Als je de vragenlijst volledig en aandachtig invult, ben je op ongeveer 45 minuten klaar. Als je vragen hebt, dan kan je ze steeds stellen aan de interviewer.

We benadrukken nog eens dat alle vragenlijsten anoniem verwerkt worden.

Veel plezier ermee!

Aleit Veenstra

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SCREEN(ING) AUDIENCES

1. Hoe vaak en op welke manier kijk je film?

1.01 Hoeveel films zag je op eender welke manier...?

...de afgelopen zeven dagen	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6	☐ 7	☐ 8	☐ 9
...afgelopen weekeinde, van vrijdag t/m zondag	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6	☐ 7	☐ 8	☐ 9

1.02 Hoe vaak...

	Elke dag	Elke twee dagen	Elke week	Elke maand	Elk jaar	Nooit
...download je betalend films	☐	☐	☐	☐	☐	☐
...download je niet-betalend films	☐	☐	☐	☐	☐	☐
...neem je films op van televisie	☐	☐	☐	☐	☐	☐
...koop je dvd's/blu-rays	☐	☐	☐	☐	☐	☐
...huur je dvd's/blu-rays bij de videotheek	☐	☐	☐	☐	☐	☐
...huur je dvd's/blu-rays bij de bibliotheek	☐	☐	☐	☐	☐	☐
...ga je naar de bioscoop	☐	☐	☐	☐	☐	☐

1.03 Hoe graag kijk je film op de volgende manieren?

Als je nooit film kijkt op een van deze manieren, dan kun je 'NVT' (niet van toepassing) aanduiden.

	helemaal niet graag	eerder niet graag	neutraal	eerder graag	heel graag	NVT
In de bioscoop	☐	☐	☐	☐	☐	☐
Op televisie	☐	☐	☐	☐	☐	☐
Op computer/laptop	☐	☐	☐	☐	☐	☐
Op een tablet	☐	☐	☐	☐	☐	☐
Op een smartphone	☐	☐	☐	☐	☐	☐
Met een beamer	☐	☐	☐	☐	☐	☐

1.04 Op welke van deze manieren kijk je het liefste film?

Duid maximaal één antwoord aan.

☐ In de bioscoop	☐ Op een tablet
☐ Op televisie	☐ Op een smartphone
☐ Op computer/laptop	☐ Met een beamer
☐ Geen voorkeur	



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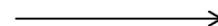
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SCREEN(ING) AUDIENCES

- 1.05 Hoe vaak kijk je films op de volgende manier(en)?
Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.

	Elke dag	Elke twee dagen	Elke week	Elke maand	Elk jaar	Nooit
Televisie						
Rechtstreeks op televisie uitgezonden films	☐	☐	☐	☐	☐	☐
Opgenomen van de televisie	☐	☐	☐	☐	☐	☐
Via filmabonnementen in pluspakketten (bijv. PlayMore of de M&S Pass)	☐	☐	☐	☐	☐	☐
Via aparte filmabonnementen (bijv. Netflix)	☐	☐	☐	☐	☐	☐
Door betalend per film te streamen (bijv. via video on demand of vlaamsefilm.be)	☐	☐	☐	☐	☐	☐
Door niet-betalend films te streamen (bijv. Popcorn Time)	☐	☐	☐	☐	☐	☐
Op gehuurde dvd/blu-ray	☐	☐	☐	☐	☐	☐
Op dvd/blu-ray in eigen bezit	☐	☐	☐	☐	☐	☐
Digitaal opgeslagen film (bijv. iTunes of harde schijf)	☐	☐	☐	☐	☐	☐
Andere, namelijk:.....	☐	☐	☐	☐	☐	☐
Computer/Laptop						
Rechtstreeks op televisie uitgezonden films	☐	☐	☐	☐	☐	☐
Opgenomen van de televisie	☐	☐	☐	☐	☐	☐
Via filmabonnementen in pluspakketten (bijv. PlayMore of de M&S Pass)	☐	☐	☐	☐	☐	☐
Via aparte filmabonnementen (bijv. Netflix)	☐	☐	☐	☐	☐	☐
Door betalend per film te streamen (bijv. via video on demand of vlaamsefilm.be)	☐	☐	☐	☐	☐	☐
Door niet-betalend films te streamen (bijv. Popcorn Time)	☐	☐	☐	☐	☐	☐
Op gehuurde dvd/blu-ray	☐	☐	☐	☐	☐	☐
Op dvd/blu-ray in eigen bezit	☐	☐	☐	☐	☐	☐
Digitaal opgeslagen film (bijv. iTunes of harde schijf)	☐	☐	☐	☐	☐	☐
Andere, namelijk:.....	☐	☐	☐	☐	☐	☐



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SCREEN(ING) AUDIENCES

	Elke dag	Elke twee dagen	Elke week	Elke maand	Elk jaar	Nooit
Tablet						
Rechtstreeks op televisie uitgezonden films	☐	☐	☐	☐	☐	☐
Opgenomen van de televisie	☐	☐	☐	☐	☐	☐
Via filmabonnementen in pluspakketten (bijv. PlayMore of de M&S Pass)	☐	☐	☐	☐	☐	☐
Via aparte filmabonnementen (bijv. Netflix)	☐	☐	☐	☐	☐	☐
Door betalend per film te streamen (bijv. via video on demand of vlaamsefilm.be)	☐	☐	☐	☐	☐	☐
Door niet-betalend films te streamen (bijv. Popcorn Time)	☐	☐	☐	☐	☐	☐
Op gehuurde dvd/blu-ray	☐	☐	☐	☐	☐	☐
Op dvd/blu-ray in eigen bezit	☐	☐	☐	☐	☐	☐
Digitaal opgeslagen film (bijv. iTunes of harde schijf)	☐	☐	☐	☐	☐	☐
Andere, namelijk:.....	☐	☐	☐	☐	☐	☐
Smartphone						
Rechtstreeks op televisie uitgezonden films	☐	☐	☐	☐	☐	☐
Opgenomen van de televisie	☐	☐	☐	☐	☐	☐
Via filmabonnementen in pluspakketten (bijv. PlayMore of de M&S Pass)	☐	☐	☐	☐	☐	☐
Via aparte filmabonnementen (bijv. Netflix)	☐	☐	☐	☐	☐	☐
Door betalend per film te streamen (bijv. via video on demand of vlaamsefilm.be)	☐	☐	☐	☐	☐	☐
Door niet-betalend films te streamen (bijv. Popcorn Time)	☐	☐	☐	☐	☐	☐
Op gehuurde dvd/blu-ray	☐	☐	☐	☐	☐	☐
Op dvd/blu-ray in eigen bezit	☐	☐	☐	☐	☐	☐
Digitaal opgeslagen film (bijv. iTunes of harde schijf)	☐	☐	☐	☐	☐	☐
Andere, namelijk:.....	☐	☐	☐	☐	☐	☐
Beamer						
Rechtstreeks op televisie uitgezonden films	☐	☐	☐	☐	☐	☐
Opgenomen van de televisie	☐	☐	☐	☐	☐	☐
Via filmabonnementen in pluspakketten (bijv. PlayMore of de M&S Pass)	☐	☐	☐	☐	☐	☐
Via aparte filmabonnementen (bijv. Netflix)	☐	☐	☐	☐	☐	☐
Door betalend per film te streamen (bijv. via video on demand of vlaamsefilm.be)	☐	☐	☐	☐	☐	☐
Door niet-betalend films te streamen (bijv. Popcorn Time)	☐	☐	☐	☐	☐	☐
Op gehuurde dvd/blu-ray	☐	☐	☐	☐	☐	☐
Op dvd/blu-ray in eigen bezit	☐	☐	☐	☐	☐	☐
Digitaal opgeslagen film (bijv. iTunes of harde schijf)	☐	☐	☐	☐	☐	☐
Andere, namelijk:.....	☐	☐	☐	☐	☐	☐

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SCREEN(ING) AUDIENCES

1.06 Geef aan met wie je gewoonlijk een film kijkt...

Duid maximaal één antwoord aan. Als je nooit op deze manier film kijkt, dan kun je 'NVT' (niet van toepassing) aanduiden. Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk met...'.

	Alleen	Met lief	Met vriend(en)	Met broer(s)/zus(sen)	Met het hele gezin	Andere, namelijk met:	NVT
...in de bioscoop	☐	☐	☐	☐	☐		☐
...op televisie	☐	☐	☐	☐	☐		☐
...op de computer/laptop	☐	☐	☐	☐	☐		☐
...op een tablet	☐	☐	☐	☐	☐		☐
...op een smartphone	☐	☐	☐	☐	☐		☐
...met een beamer	☐	☐	☐	☐	☐		☐

1.07 Geef aan met wie je het liefst een film kijkt...

Duid maximaal één antwoord aan. Als je nooit op deze manier film kijkt, dan kun je 'NVT' (niet van toepassing) aanduiden. Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk met...'.

	Alleen	Met lief	Met vriend(en)	Met broer(s)/zus(sen)	Met het hele gezin	Andere, namelijk met:	NVT
...in de bioscoop	☐	☐	☐	☐	☐		☐
...op televisie	☐	☐	☐	☐	☐		☐
...op de computer/laptop	☐	☐	☐	☐	☐		☐
...op een tablet	☐	☐	☐	☐	☐		☐
...op een smartphone	☐	☐	☐	☐	☐		☐
...met een beamer	☐	☐	☐	☐	☐		☐



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SCREEN(ING) AUDIENCES

2. Bij jou thuis

2.01 Hebben jullie thuis...

	Ja	Nee
...toegang tot internet	☐	☐
...analoge televisie (zonder box/recorder, direct naar de televisie)	☐	☐
...digitale televisie (via de box/recorder naar de televisie)	☐	☐
...een schotelantenne met een digitaal abonnement (bijv. TV Vlaanderen)	☐	☐
...een schotelantenne met een analoog televisieabonnement	☐	☐
...Netflix	☐	☐
...een lidkaart van de videotheek	☐	☐
...een lidkaart van de bibliotheek	☐	☐

2.02 Hoeveel ... hebben jullie thuis? Als je een eigen exemplaar hebt, dan kun je dit aanduiden.

	0	1	2	3	4	5	6	7	8	9	Eigen
...televisie(s)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
...beamer(s)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
...digitale recorder(s)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
...dvd/blu-ray speler(s)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
...mediastreamers (bv Apple TV)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
...computer(s)/Laptop(s)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
...spelcomputer(s)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
...tablet(s)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
...smartphone(s)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

2.03 Moet je iemand toelating vragen om film te kijken... Als je er thuis geen hebt kun je 'NVT' (niet van toepassing) aanduiden.

	Ja	Nee	NVT
...op televisie	☐	☐	☐
...op de computer/laptop	☐	☐	☐
...op een tablet	☐	☐	☐
...op een smartphone	☐	☐	☐
...met een beamer	☐	☐	☐



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SCREEN(ING) AUDIENCES

2.04 Hoeveel films...?

	Geen	1-5	6-10	11-20	21-30	+30
...hebben jullie thuis op dvd en/of blu-ray	☐	☐	☐	☐	☐	☐
...heb je zelf op dvd en/of blu-ray	☐	☐	☐	☐	☐	☐
...hebben jullie thuis digitaal (bijv. op de computer, decoder, etc.)	☐	☐	☐	☐	☐	☐
...heb je zelf digitaal (bijv. op de computer, decoder, etc.)	☐	☐	☐	☐	☐	☐

2.05 Hoe lang doe je erover om bij de dichtstbijzijnde videotheek te komen?

☐ 0-10 minuten	☐ 30-45 minuten
☐ 10-20 minuten	☐ Meer dan 45 minuten
☐ 20-30 minuten	☐ Weet ik niet



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SCREEN(ING) AUDIENCES

3. Televisie kijken

3.01 Hebben jullie thuis een televisie? Zo niet, duid dit aan en ga door naar sectie 4.

- ☐ Ja
☐ Nee, ga door naar sectie 4

3.02 Als je televisie kijkt, hoeveel uur kijk je dan gewoonlijk op elk van onderstaande dagen?

	Niet	0-0,5 uur	0,5-1 uur	1-2 uur	2-3 uur	3-4 uur	+4 uur
Maandag	☐	☐	☐	☐	☐	☐	☐
Dinsdag	☐	☐	☐	☐	☐	☐	☐
Woensdag	☐	☐	☐	☐	☐	☐	☐
Donderdag	☐	☐	☐	☐	☐	☐	☐
Vrijdag	☐	☐	☐	☐	☐	☐	☐
Zaterdag	☐	☐	☐	☐	☐	☐	☐
Zondag	☐	☐	☐	☐	☐	☐	☐

3.03 Terwijl de televisie op staat, ben je dan nog met andere dingen bezig?

Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.
.....

	Nooit	Zelden	Soms	Regelmatig	Vaak
Boek, krant of magazine	☐	☐	☐	☐	☐
Huiswerk maken	☐	☐	☐	☐	☐
Eten	☐	☐	☐	☐	☐
Praten met anderen	☐	☐	☐	☐	☐
Computer/laptop	☐	☐	☐	☐	☐
Tablet	☐	☐	☐	☐	☐
Smartphone	☐	☐	☐	☐	☐
Andere, namelijk:	☐	☐	☐	☐	☐

3.04 Op welke televisiezender kijk je gewoonlijk naar films?

Je mag zoveel antwoorden aanduiden als van toepassing zijn. Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.
.....

- | | |
|---|-----------------------------|
| ☐ Eén | ☐ JIM |
| ☐ Canvas | ☐ VIER |
| ☐ VTM | ☐ VIJF |
| ☐ 2BE | ☐ Prime |
| ☐ Andere, namelijk: | |

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SCREEN(ING) AUDIENCES

3.05 Met wie kijk je thuis meestal televisie?

Duid maximaal één antwoord aan. Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.

- ☐ Alleen
- ☐ Met lief
- ☐ Met vriend(en)
- ☐ Met broer(s)/zus(sen)
- ☐ Met het hele gezin
- ☐ Andere, namelijk:

3.06 Als je samen met je gezin televisie kijkt, wie bepaalt er dan gewoonlijk wat bekeken wordt?

Duid maximaal één antwoord aan. Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.

- ☐ Ik
- ☐ Broer(s)/zus(sen)
- ☐ Ouders samen
- ☐ Vader
- ☐ Moeder
- ☐ De ouder waar ik op dat moment ben
- ☐ Allen samen na overleg
- ☐ Wij kijken nooit samen televisie
- ☐ Andere, namelijk:

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SCREEN(ING) AUDIENCES

4. Naar de bioscoop

4.01 Heb je de afgelopen twee jaar een bioscoop bezocht? Zo niet, duid dit aan en ga naar sectie 5.

- ☐ Ja
☐ Nee, ga door naar sectie 5

4.02 Welke bioscoop bezoek je het meest?

Schrijf zowel de naam als de plaats van de bioscoop op.

.....

4.03 Welke bioscoop bezoek je het liefst?

Schrijf zowel de naam als de plaats van de bioscoop op.

.....

4.04 Hoe lang doe je er gewoonlijk over om naar de dichtstbijzijnde bioscoop te gaan?

- | | |
|-------------------------------------|---|
| ☐ 0-10 minuten | ☐ 30-45 minuten |
| ☐ 10-20 minuten | ☐ Meer dan 45 minuten |
| ☐ 20-30 minuten | ☐ Weet ik niet |

4.05 Welke dagen ga je gewoonlijk naar de bioscoop?

Je mag zoveel dagen aanduiden als van toepassing zijn.

- | | |
|---------------------------------|--------------------------------|
| ☐ Maandag | ☐ Vrijdag |
| ☐ Dinsdag | ☐ Zaterdag |
| ☐ Woensdag | ☐ Zondag |
| ☐ Donderdag | |

4.06 Wat doe je gewoonlijk voor of na je bezoek aan de bioscoop?

Je mag zoveel antwoorden aanduiden als van toepassing zijn. Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.
.....

- ☐ Thuis zijn
☐ Op bezoek bij vrienden
☐ Op restaurant gaan/iets eten
☐ Op café gaan
☐ Naar de discotheek gaan
☐ Andere, namelijk:



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SCREEN(ING) AUDIENCES

4.07 Moet je toelating vragen om naar de bioscoop te gaan?

- ☐ Ja
- ☐ Nee

4.08 Wie betaalt je bioscoopbezoek meestal?

Duid maximaal één antwoord aan. Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.

- ☐ Ik
- ☐ Mijn lief
- ☐ Mijn ouders
- ☐ Mijn vrienden
- ☐ Andere, namelijk:

4.09 Woon je wel eens gestreamde live evenementen bij in de bioscoop (zoals sportwedstrijden of concerten die op het scherm vertoond worden)? Zo ja, welke?

Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.

- | | | |
|-------------------------------------|---|---|
| ☐ Ja, namelijk: | ☐ Ballet | ☐ Pop/Rockconcerten |
| ☐ Nee | ☐ Opera | ☐ Sportwedstrijden |
| | ☐ Klassieke Muziek | |
| | ☐ Andere, namelijk: | |

4.10 Ga je wel eens naar een filmfestival? Zo ja, welke?

Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.

- | | | |
|-------------------------------------|---|--------------------------------------|
| ☐ Ja, namelijk: | ☐ Film Fest Gent | ☐ IFFR Rotterdam |
| ☐ Nee | ☐ FFO Oostende | ☐ IDFA Amsterdam |
| | ☐ Kortfilmfestival Leuven | ☐ MtM Den Haag |
| | ☐ BIFFF Brussel | |
| | ☐ Andere, namelijk: | |



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SCREEN(ING) AUDIENCES

5. Je favoriete films, acteurs en regisseurs

5.01 Noem je top drie favoriete films:

1.

2.

3.

☐ Ik heb geen favoriete films. Ga door naar vraag 5.03.

5.02 Hoe vaak heb je je favoriete films gezien op deze mediadragers?

Film 1, 2, en 3 komen overeen met de top drie die je bij vraag 5.01 ingevuld hebt.

Film 1	Nooit	1 maal	2-5 maal	6-10 maal	11-15 maal	16 maal of meer
...in de bioscoop	☐	☐	☐	☐	☐	☐
...op televisie	☐	☐	☐	☐	☐	☐
...op de computer/laptop	☐	☐	☐	☐	☐	☐
...op een tablet	☐	☐	☐	☐	☐	☐
...op een smartphone	☐	☐	☐	☐	☐	☐
...met een beamer	☐	☐	☐	☐	☐	☐

Film 2	Nooit	1 maal	2-5 maal	6-10 maal	11-15 maal	16 maal of meer
...in de bioscoop	☐	☐	☐	☐	☐	☐
...op televisie	☐	☐	☐	☐	☐	☐
...op de computer/laptop	☐	☐	☐	☐	☐	☐
...op een tablet	☐	☐	☐	☐	☐	☐
...op een smartphone	☐	☐	☐	☐	☐	☐
...met een beamer	☐	☐	☐	☐	☐	☐

Film 3	Nooit	1 maal	2-5 maal	6-10 maal	11-15 maal	16 maal of meer
...in de bioscoop	☐	☐	☐	☐	☐	☐
...op televisie	☐	☐	☐	☐	☐	☐
...op de computer/laptop	☐	☐	☐	☐	☐	☐
...op een tablet	☐	☐	☐	☐	☐	☐
...op een smartphone	☐	☐	☐	☐	☐	☐
...met een beamer	☐	☐	☐	☐	☐	☐



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SCREEN(ING) AUDIENCES

- 5.03 Heb je een of meerdere favoriete acteurs/actrices? Zo ja, vul dan hieronder de namen in.
Je kunt er tot drie opnoemen.

☐ Ja, namelijk: 1.

☐ Nee 2.

3.

- 5.04 Heb je een of meerdere favoriete regisseurs? Zo ja, vul dan hieronder de namen in.
Je kunt er tot drie opnoemen.

☐ Ja, namelijk: 1.

☐ Nee 2.

3.

- 5.05 Welke film zag je het laatst... Als je het niet meer weet kun je dit aanduiden.
Als je nooit op deze manier film kijkt, dan kun je 'NVT' (niet van toepassing) aanduiden.

	Weet ik niet meer	NVT
...in de bioscoop	☐	☐
...op televisie	☐	☐
...op de computer/laptop	☐	☐
...op een tablet	☐	☐
...op een smartphone	☐	☐
...met een beamer	☐	☐

- 5.06 Hoe graag bekijk je de volgende films?
Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.

	helemaal niet graag	eerder niet graag	neutraal	eerder graag	heel graag
Amerikaanse film	☐	☐	☐	☐	☐
Vlaamse film	☐	☐	☐	☐	☐
Franstalige Belgische film	☐	☐	☐	☐	☐
Franse film	☐	☐	☐	☐	☐
Britse film	☐	☐	☐	☐	☐
Spaanse film	☐	☐	☐	☐	☐
Duitse film	☐	☐	☐	☐	☐
Italiaanse film	☐	☐	☐	☐	☐
Andere, namelijk.....	☐	☐	☐	☐	☐

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SCREEN(ING) AUDIENCES

5.07 Hoe graag bekijk je de volgende films?

	helemaal niet graag	eerder niet graag	neutraal	eerder graag	heel graag
Actie en Avontuur	☐	☐	☐	☐	☐
Animatie	☐	☐	☐	☐	☐
Detective en Mysterie	☐	☐	☐	☐	☐
Documentaire en Biografie	☐	☐	☐	☐	☐
Drama	☐	☐	☐	☐	☐
Horror	☐	☐	☐	☐	☐
Jeugd en Familie	☐	☐	☐	☐	☐
Komedie en Humor	☐	☐	☐	☐	☐
Kostuumfilm en Historisch Drama	☐	☐	☐	☐	☐
Musical en Muziek	☐	☐	☐	☐	☐
Oorlog en Rampen	☐	☐	☐	☐	☐
Romantische film	☐	☐	☐	☐	☐
Science Fiction en Fantasy	☐	☐	☐	☐	☐
Thriller en Misdaad	☐	☐	☐	☐	☐
Western	☐	☐	☐	☐	☐



SCREEN(ING) AUDIENCES

6. Het uitkiezen van een film

6.01 Kijk je wel eens naar....

Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.

	Elke dag	Elke twee dagen	Elke week	Elke maand	Elk jaar	Nooit
...programma's over film op televisie	☐	☐	☐	☐	☐	☐
...de 'making of' van een film	☐	☐	☐	☐	☐	☐
...filmtrailers	☐	☐	☐	☐	☐	☐
...andere, namelijk:	☐	☐	☐	☐	☐	☐
.....						

6.02 Lees je wel eens over films in/op...

Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.

	Elke dag	Elke twee dagen	Elke week	Elke maand	Elk jaar	Nooit
...de krant	☐	☐	☐	☐	☐	☐
...de televisiegids	☐	☐	☐	☐	☐	☐
...IMDB	☐	☐	☐	☐	☐	☐
...Rotten Tomatoes	☐	☐	☐	☐	☐	☐
...de officiële website van een film	☐	☐	☐	☐	☐	☐
...Wikipedia	☐	☐	☐	☐	☐	☐
...de website van de bioscoop	☐	☐	☐	☐	☐	☐
...een papieren filmmagazine	☐	☐	☐	☐	☐	☐
...een online filmmagazine	☐	☐	☐	☐	☐	☐
...andere, namelijk:	☐	☐	☐	☐	☐	☐
.....						

6.03 Wanneer besluit je gewoonlijk om een film te kijken....

Als je nooit op deze manier film kijkt, dan kun je 'NVT' (niet van toepassing) aanduiden.

	Meer dan een dag op voorhand	De dag van tevoren	Op de dag zelf	Vlak voor ik de film zie	NVT
...in de bioscoop	☐	☐	☐	☐	☐
...op televisie	☐	☐	☐	☐	☐
...op de computer/laptop	☐	☐	☐	☐	☐
...op een tablet	☐	☐	☐	☐	☐
...op een smartphone	☐	☐	☐	☐	☐
...met een beamer	☐	☐	☐	☐	☐

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- 6.04 Wanneer besluit je gewoonlijk welke concrete film je gaat zien?
Als je nooit op deze manier film kijkt, dan kun je 'NVT' (niet van toepassing) aanduiden.

	Meer dan een dag op voorhand	De dag van tevorens	Op de dag zelf	Vlak voor ik de film zie	NVT
...in de bioscoop	☐	☐	☐	☐	☐
...op televisie	☐	☐	☐	☐	☐
...op de computer/laptop	☐	☐	☐	☐	☐
...op een tablet	☐	☐	☐	☐	☐
...op een smartphone	☐	☐	☐	☐	☐
...met een beamer	☐	☐	☐	☐	☐

- 6.05 Wanneer je een keuze maakt over een concrete film, kijk je dan in, op of naar...
Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.

	Nooit	Zelden	Soms	Regelmatig	Vaak
...de krant	☐	☐	☐	☐	☐
...de televisiegids	☐	☐	☐	☐	☐
...IMDB	☐	☐	☐	☐	☐
...Rotten Tomatoes	☐	☐	☐	☐	☐
...de officiële website van een film	☐	☐	☐	☐	☐
...Wikipedia	☐	☐	☐	☐	☐
...de website van de bioscoop	☐	☐	☐	☐	☐
...een papieren filmmagazine	☐	☐	☐	☐	☐
...een online filmmagazine	☐	☐	☐	☐	☐
...filmtrailers	☐	☐	☐	☐	☐
...programma's over film op televisie	☐	☐	☐	☐	☐
Andere, namelijk:	☐	☐	☐	☐	☐
.....					

- 6.06 Als mijn vrienden mij een film aanraden, dan probeer ik om deze ... te kijken

- ☐ Nooit
☐ Zelden
☐ Soms
☐ Vaak
☐ Altijd



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SCREEN(ING) AUDIENCES

7. Aan film gerelateerd

7.01 Hoe vaak ben je bezig met het...

	Dagelijks	Elke twee dagen	Elke week	Elke maand	Elk jaar	Nooit
...op films gebaseerde videogames spelen	☐	☐	☐	☐	☐	☐
...op films gebaseerde Augmented Reality Games (ARG's) spelen	☐	☐	☐	☐	☐	☐
... op films gebaseerde rollenspelletjes spelen	☐	☐	☐	☐	☐	☐
...het bezoeken van aan film gerelateerde plekken	☐	☐	☐	☐	☐	☐
...bloggen over films	☐	☐	☐	☐	☐	☐
...maken van iets artistieks gebaseerd op films	☐	☐	☐	☐	☐	☐
...schrijven van verhalen gebaseerd op films	☐	☐	☐	☐	☐	☐
...bezoeken van online fora over films	☐	☐	☐	☐	☐	☐
...het zoeken naar informatie om filmverhalen beter te kunnen begrijpen	☐	☐	☐	☐	☐	☐
...het zelf maken van films	☐	☐	☐	☐	☐	☐

7.02 Heb je...

	Geen	1-5	6-10	11-20	21-30	+30
...apps die bij een film horen	☐	☐	☐	☐	☐	☐
...spullen die bij een film horen (bijv. t-shirts, posters of mokken)	☐	☐	☐	☐	☐	☐
...special editions van films	☐	☐	☐	☐	☐	☐



SCREEN(ING) AUDIENCES

8. Film en sociale media

Facebook

8.01 Heb je een Facebookaccount? Zo niet, duid dit aan en ga door naar het kopje 'YouTube'.

- ☐ Ja
☐ Nee, ga door naar vraag 8.07

8.02 Like je pagina's op Facebook? Zo niet, duid dit aan en ga door naar vraag 8.05.

- ☐ Ja
☐ Nee, ga door naar vraag 8.05

8.03 Geef aan of je onderstaande pagina's liket op Facebook en zo ja, welke precies:

	Nee	Ja	Welke
Specifieke films	☐	☐	
Filmmagazines en/of filmblogs	☐	☐	
Acteurs en/of actrices	☐	☐	
Regisseurs	☐	☐	
Filmbedrijven (zoals Warner Bros. en Disney)	☐	☐	

8.04 Wat voor pagina's, naast eventueel die van familie en vrienden, like je op Facebook?

Geverifieerde pagina's zijn de volgens Facebook officiële pagina's.

Duid aan wat voor jou van toepassing is.

	Ja	Nee
Ik let erop of een pagina geverifieerd is	☐	☐
Ik like alleen geverifieerde pagina's	☐	☐
Ik like alleen niet-geverifieerde pagina's	☐	☐
Ik like zowel geverifieerde als niet-geverifieerde pagina's	☐	☐

8.05 Heb je wel eens statusupdates van regisseurs, filmdistributeurs, films, of acteurs/actrices op Facebook geliked? Zo ja, waarom?

- ☐ Ja, als:
☐ Nee

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8.06 Heb je wel eens statusupdates van regisseurs, filmdistributeurs, films, of acteurs/actrices op Facebook gedeeld?
Zo ja, waarom?

- ☐ Ja, als:
- ☐ Nee



SCREEN(ING) AUDIENCES

YouTube

8.07 Heb je een YouTube-account? Zo niet, duidt dit aan en ga door naar het kopje 'Instagram'.

- ☐ Ja
☐ Nee, ga door naar vraag 8.12

8.08 Abonneer je je op kanalen op YouTube? Zo niet, duid dit aan en ga door naar vraag 8.11.

- ☐ Ja
☐ Nee, ga door naar vraag 8.11

8.09 Geef aan of je geabonneerd bent op onderstaande kanalen op YouTube en zo ja, op welke precies:

	Nee	Ja	Welke
Specifieke films	☐	☐	
Filmmagazines en/of filmblogs	☐	☐	
Acteurs en/of actrices	☐	☐	
Regisseurs	☐	☐	
Filmbedrijven (zoals Warner Bros. en Disney)	☐	☐	

8.10 Op welke kanalen, naast eventueel die van familie en vrienden, abonneer je je?

Geverifieerde kanalen zijn de volgens YouTube officiële kanalen.

Duid aan wat voor jou van toepassing is.

	Ja	Nee
Ik let erop dat een kanaal geverifieerd is	☐	☐
Ik abonneer me alleen op geverifieerde kanalen	☐	☐
Ik abonneer me alleen op niet-geverifieerde kanalen	☐	☐
Ik abonneer me op zowel geverifieerde als niet-geverifieerde kanalen	☐	☐

8.11 Heb je wel eens clips van regisseurs, film distributeurs, films, of acteurs/actrices op een YouTube-playlist toegevoegd? Zo ja, wanneer besluit je dat te doen?

- ☐ Ja, als:
☐ Nee



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SCREEN(ING) AUDIENCES

Instagram

8.12 Heb je een Instagramaccount? Zo niet, duid dit aan en ga door naar het kopje 'Twitter'.

- ☐ Ja
☐ Nee, ga door naar vraag 8.18

8.13 Volg je feeds op Instagram? Zo niet, duid dit aan en ga door naar vraag 8.16.

- ☐ Ja
☐ Nee, ga door naar vraag 8.16

8.14 Geef aan of je onderstaande feeds volgt op Instagram en zo ja, welke precies:

	Nee	Ja	Welke
Specifieke films	☐	☐	
Filmmagazines en/of filmblogs	☐	☐	
Acteurs en/of actrices	☐	☐	
Regisseurs	☐	☐	
Filmbedrijven (zoals Warner Bros. en Disney)	☐	☐	

8.15 Op welke feeds, naast eventueel die van familie en vrienden, abonneer je je?

Geverifieerde feeds zijn de volgens Instagram officiële feeds.

Duid aan wat voor jou van toepassing is.

	Ja	Nee
Ik let erop dat een feed geverifieerd is	☐	☐
Ik volg alleen geverifieerde feeds	☐	☐
Ik volg alleen niet-geverifieerde feeds	☐	☐
Ik volg zowel geverifieerde als niet-geverifieerde feeds	☐	☐

8.16 Heart je wel eens foto's en/of filmpjes van regisseurs, film distributeurs, films, of acteurs/actrices op Instagram?
Zo ja, wanneer besluit je dat te doen?

- ☐ Ja, als:
☐ Nee



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SCREEN(ING) AUDIENCES

8.17 Repost je wel eens foto's en/of filmpjes van regisseurs, filmdistributeurs, films, of acteurs/actrices op Instagram?
Zo ja, wanneer besluit je dat te doen?

- ☐ Ja, als:
- ☐ Nee



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SCREEN(ING) AUDIENCES

Twitter

8.18 Heb je een Twitteraccount? Zo niet, duid dit aan en ga door naar sectie 9.

- ☐ Ja
☐ Nee, ga door sectie 9.

8.19 Volg je feeds op Twitter? Zo niet, duid dit aan en ga door naar vraag 8.22.

- ☐ Ja
☐ Nee, ga door naar vraag 8.22

8.20 Geef aan of je onderstaande feeds volgt op Twitter en zo ja, welke precies:

	Nee	Ja	Welke
Specifieke films	☐	☐	
Filmmagazines en/of filmblogs	☐	☐	
Acteurs en/of actrices	☐	☐	
Regisseurs	☐	☐	
Filmbedrijven (zoals Warner Bros. en Disney)	☐	☐	

8.21 Op welke feeds, naast eventueel die van familie en vrienden, abonneer je je?

Geverifieerde feeds zijn de volgens Twitter officiële feeds.

Duid aan wat voor jou van toepassing is.

	Ja	Nee
Ik let erop dat een feed geverifieerd is	☐	☐
Ik volg alleen geverifieerde feeds	☐	☐
Ik volg alleen niet-geverifieerde feeds	☐	☐
Ik volg zowel geverifieerde als niet-geverifieerde feeds	☐	☐

8.22 Heb je wel eens tweets van regisseurs, film distributeurs, films, of acteurs/actrices geretweet? Zo ja, wanneer besluit je dat te doen?

- ☐ Ja, als:
☐ Nee

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SCREEN(ING) AUDIENCES

9. Ken je deze films, acteurs en regisseurs?

9.01 Hieronder vind je een lijst van films. Duid aan of je de film kent en of je deze gezien hebt.

Als je de film gezien hebt, geef de film dan een cijfer (1 = heel slecht, 5 = heel goed).

Duid ook aan via welk kanaal je de film gezien hebt (je mag zoveel kanalen aanduiden als van toepassing zijn).

Als je geen enkele film uit deze lijst kent, dan kun je dat onderaan aanduiden.

	Ik ken de film	Ik heb de film gezien	Cijfer	Bioscoop	Televisie	Computer Laptop	Tablet	Smart-phone	Beamer
Interstellar (2014)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
Sherlock Holmes: A Game of Shadows (2011)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
Django Unchained (2012)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
The Wolf of Wall Street (2013)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
Frozen (2013)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
The Fault in Our Stars (2014)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
Tinker, Tailor, Soldier, Spy (2011)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
Melancholia (2011)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
A Most Wanted Man (2014)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
La Grande Bellezza (2013)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
The Grand Budapest Hotel (2014)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
Intouchables (2011)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
W. - Witse de Film (2014)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
Rundskop (2011)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
Crimi Clowns: de Movie (2013)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
The Broken Circle Breakdown (2012)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
F.C. de Kamploenen (2013)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
Zot van A (2010)	☐	☐	1 2 3 4 5	☐	☐	☐	☐	☐	☐
☐ Ik ken geen van deze films									



SCREEN(ING) AUDIENCES

- 9.02 Hieronder vind je een lijst van acteurs en actrices.
 Duid aan wie je kent en hoe goed je hun filmwerk vind (1 = heel slecht en 5 = heel goed).
 Als je iemand niet kent geef je geen punten op.
 Als je niemand uit deze lijst kent, dan kun je dat hieronder aanduiden.

	Ken ik	Cijfer		Ken ik	Cijfer
Anne Hathaway	☐	① ② ③ ④ ⑤	Toni Servillo	☐	① ② ③ ④ ⑤
Robert Downey Jr.	☐	① ② ③ ④ ⑤	Ralph Fiennes	☐	① ② ③ ④ ⑤
Jamie Foxx	☐	① ② ③ ④ ⑤	François Cluzet	☐	① ② ③ ④ ⑤
Leonardo DiCaprio	☐	① ② ③ ④ ⑤	Hubert Damen	☐	① ② ③ ④ ⑤
Shailene Woodley	☐	① ② ③ ④ ⑤	Matthias Schoenaerts	☐	① ② ③ ④ ⑤
Kristen Bell	☐	① ② ③ ④ ⑤	Veerle De Jonghe	☐	① ② ③ ④ ⑤
Gary Oldman	☐	① ② ③ ④ ⑤	Veerle Baetens	☐	① ② ③ ④ ⑤
Charlotte Gainsbourg	☐	① ② ③ ④ ⑤	Ann Tuts	☐	① ② ③ ④ ⑤
Daniel Brühl	☐	① ② ③ ④ ⑤	Lotte Heijtenis	☐	① ② ③ ④ ⑤

☐ Ik ken geen van deze acteurs en actrices

- 9.03 Hieronder vind je een lijst van regisseurs.
 Duid aan wie je kent en hoe goed je hun filmwerk vind (1 = heel slecht en 5 = heel goed).
 Als je iemand niet kent geef je geen punten op.
 Als je niemand uit deze lijst kent, dan kun je dat hieronder aanduiden.

	Ken ik	Cijfer		Ken ik	Cijfer
Christopher Nolan	☐	① ② ③ ④ ⑤	Paolo Sorrentino	☐	① ② ③ ④ ⑤
Guy Ritchie	☐	① ② ③ ④ ⑤	Wes Anderson	☐	① ② ③ ④ ⑤
Quentin Tarantino	☐	① ② ③ ④ ⑤	Olivier Nakache	☐	① ② ③ ④ ⑤
Martin Scorsese	☐	① ② ③ ④ ⑤	Frank van Mechelen	☐	① ② ③ ④ ⑤
Chris Buck	☐	① ② ③ ④ ⑤	Michaël R. Roskam	☐	① ② ③ ④ ⑤
Josh Boone	☐	① ② ③ ④ ⑤	Luc Wyna	☐	① ② ③ ④ ⑤
Tomas Alfredson	☐	① ② ③ ④ ⑤	Felix van Groeningen	☐	① ② ③ ④ ⑤
Lars von Trier	☐	① ② ③ ④ ⑤	Eric Wirix	☐	① ② ③ ④ ⑤
Anton Corbijn	☐	① ② ③ ④ ⑤	Jan Verheyen	☐	① ② ③ ④ ⑤

☐ Ik ken geen van deze regisseurs



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SCREEN(ING) AUDIENCES

10. Over jezelf en je familie

10.01 Wat is je geslacht

- ☐ Man
☐ Vrouw
☐ Geslachtsneutraal

10.02 Wat is je geboortejaar? Duid het laatste getal van je geboortejaar aan.

1 9 9 0 1 2 3 4 5 6 7 8 9
2 0 0 0 1 2 3 4 5 6 7 8 9

10.03 In welk land ben je geboren?

- ☐ België ☐ Turkije ☐ Nederland
☐ Marokko ☐ Italië ☐ Andere, namelijk:
.....

10.04 Wat is je postcode? Duid het eerste cijfer uit de postcode aan in de bovenste rij en werk zo verder naar beneden.

X 0 1 2 3 4 5 6 7 8 9
... X 0 1 2 3 4 5 6 7 8 9
... .. X ... 0 1 2 3 4 5 6 7 8 9
... X 0 1 2 3 4 5 6 7 8 9

10.05 Woon je...

- ☐ ...in het centrum
☐ ...in een buitenwijk
☐ ...op de buiten

10.06 Welk niveau volg je op school?

- ☐ ASO
☐ TSO
☐ KSO
☐ BSO

10.07 Welke richting volg je op school?

.....

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10.08 Hieronder vind je een aantal vrijetijdsactiviteiten. Geef aan hoe graag je ze doet. Als je hier iets mist, dan kun je dit zelf aanduiden bij 'andere, namelijk...'.
.....

	helemaal niet graag	eerder niet graag	neutraal	eerder graag	heel graag
Muziek beluisteren	☐	☐	☐	☐	☐
Naar jeugdverenigingen gaan	☐	☐	☐	☐	☐
Muziek spelen	☐	☐	☐	☐	☐
Op café gaan	☐	☐	☐	☐	☐
Gezelschapsspellen spelen	☐	☐	☐	☐	☐
Museum of tentoonstelling bezoeken	☐	☐	☐	☐	☐
Lezen	☐	☐	☐	☐	☐
Naar de bioscoop gaan	☐	☐	☐	☐	☐
Winkelen of etalages bekijken	☐	☐	☐	☐	☐
Aan sport doen	☐	☐	☐	☐	☐
Op restaurant gaan	☐	☐	☐	☐	☐
Film kijken	☐	☐	☐	☐	☐
Vrienden bezoeken of ontvangen	☐	☐	☐	☐	☐
Naar een theater- of dansvoorstelling gaan	☐	☐	☐	☐	☐
Games spelen	☐	☐	☐	☐	☐
Naar concert of optreden gaan	☐	☐	☐	☐	☐
Televisie kijken	☐	☐	☐	☐	☐
Sportwedstrijden bezoeken	☐	☐	☐	☐	☐
Naar fuif of discotheek gaan	☐	☐	☐	☐	☐
Tekenen of knutselen	☐	☐	☐	☐	☐
Wandelen	☐	☐	☐	☐	☐
Op het internet surfen	☐	☐	☐	☐	☐
Andere, namelijk:	☐	☐	☐	☐	☐

.....

10.09 Welke activiteiten uit de lijst van vraag 10.08 doe je het meest? Geef je top drie.

1.
2.
3.

10.10 Welke van de activiteiten uit de lijst van vraag 10.08 doe je het liefst? Duid maximaal één activiteit aan.

.....

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10.11 Hoeveel geld geef je gewoonlijk uit aan vrijetijdsactiviteiten per maand?

€..... ,

10.12 Weet je al of je verder wilt studeren? Zo ja, wat wil je gaan doen?

- ☐ Nee, ik weet het nog niet
- ☐ Nee, ik ga niet verder studeren
- ☐ Ja, ik wil verder studeren, maar ik weet nog niet wat
- ☐ Ja, ik wil verder studeren, namelijk:.....

10.13 Weet je al welk beroep je uit wilt oefenen? Zo ja, welk beroep?

- ☐ Nee, ik weet nog niet welk beroep ik uit wil oefenen
- ☐ Ja, ik weet welk beroep ik uit wil oefenen, namelijk:

10.14 In welk land is je vader geboren?

- | | | |
|-------------------------------|-------------------------------|---|
| ☐ België | ☐ Turkije | ☐ Nederland |
| ☐ Marokko | ☐ Italië | ☐ Andere, namelijk: |

10.15 In welk land is de moeder van je vader geboren?

- | | | |
|-------------------------------|-------------------------------|---|
| ☐ België | ☐ Turkije | ☐ Nederland |
| ☐ Marokko | ☐ Italië | ☐ Andere, namelijk: |

10.16 In welk land is de vader van je vader geboren?

- | | | |
|-------------------------------|-------------------------------|---|
| ☐ België | ☐ Turkije | ☐ Nederland |
| ☐ Marokko | ☐ Italië | ☐ Andere, namelijk: |

10.17 Wat is het beroep van je vader? Als je het niet precies weet mag je het omschrijven.

.....

10.18 Wat is het hoogste diploma dat je vader behaald heeft?

- | | | |
|--|---------------------------|------------------------------------|
| ☐ Universiteit | ☐ ASO | ☐ Basisschool |
| ☐ Hogeschool | ☐ TSO | ☐ Geen diploma |
| ☐ Beroepsonderwijs | ☐ KSO | ☐ Weet ik niet |
| | ☐ BSO | |

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SCREEN(ING) AUDIENCES

10.19 In welk land is je moeder geboren?

- | | | |
|-------------------------------|-------------------------------|---|
| ☐ België | ☐ Turkije | ☐ Nederland |
| ☐ Marokko | ☐ Italië | ☐ Andere, namelijk: |

10.20 In welk land is de moeder van je moeder geboren?

- | | | |
|-------------------------------|-------------------------------|---|
| ☐ België | ☐ Turkije | ☐ Nederland |
| ☐ Marokko | ☐ Italië | ☐ Andere, namelijk: |

10.21 In welk land is de vader van je moeder geboren?

- | | | |
|-------------------------------|-------------------------------|---|
| ☐ België | ☐ Turkije | ☐ Nederland |
| ☐ Marokko | ☐ Italië | ☐ Andere, namelijk: |

10.22 Wat is het beroep van je moeder? Als je het niet precies weet mag je het omschrijven.

.....

10.23 Wat is het hoogste diploma dat je moeder behaald heeft?

- | | | |
|--|---------------------------|------------------------------------|
| ☐ Universiteit | ☐ ASO | ☐ Basisschool |
| ☐ Hogeschool | ☐ TSO | ☐ Geen diploma |
| ☐ Beroepsonderwijs | ☐ KSO | ☐ Weet ik niet |
| | ☐ BSO | |

10.24 Geef aan uit hoeveel personen je gezin waar je mee samenwoont, dus waar je het meeste bent, bestaat. Vul bij (stief)zus(sen) en (stief)broer(s) ook het aantal in.

Als je ouders gescheiden zijn en je bent bij elk van je ouders evenveel, duid dan voor beide huishoudens alle gezinsleden aan.

- | | | |
|---|-------------------|---------------|
| ☐ Moeder | ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ | Zus(sen) |
| ☐ Vader | ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ | Broer(s) |
| ☐ Stiefmoeder | ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ | Stiefzus(sen) |
| ☐ Stiefvader | ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ | Stiefbroer(s) |
| ☐ Andere, namelijk: | | |

10.25 Geef aan uit hoeveel personen je hele gezin bestaat. Vul bij (stief)zus(sen) en (stief)broer(s) ook het aantal in.

- | | | |
|---|-------------------|---------------|
| ☐ Moeder | ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ | Zus(sen) |
| ☐ Vader | ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ | Broer(s) |
| ☐ Stiefmoeder | ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ | Stiefzus(sen) |
| ☐ Stiefvader | ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ | Stiefbroer(s) |
| ☐ Andere, namelijk: | | |



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► SCREEN(ING) AUDIENCES

SCREEN(ING) AUDIENCES

Tot slot

Hieronder kun je al je mogelijke opmerkingen en commentaar over film of over deze vragenlijst en de vragen hieronder opschrijven. Alle commentaar is welkom!

Commentaar over film

Commentaar over de vragenlijst

Ander commentaar

Mocht je geïnteresseerd zijn om nog verder mee te werken met ons onderzoek door middel van een interview, gelieve dan hieronder je naam, adres, telefoonnummer en e-mailadres in te vullen. Dit strookje wordt apart bewaard en blijft in het bezit van de onderzoeker. Je antwoorden op de vragenlijst blijven in ieder geval volledig anoniem!

Naam:

Adres:

Telefoonnummer:

E-mailadres:

Ik ben: ☐ 5^e-jaars ☐ 6^e-jaars ☐ 7^e-jaars

Ik doe: ☐ ASO ☐ TSO ☐ KSO ☐ BSO

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Bedankt voor je medewerking!

Aleit Veenstra