

Exploring the business model of Independent Movies contrasting it with Mainstream movies

**Filipa Baldeva student N: 1913376
Lecturer: Dr Gladius Kulothungan**



Figure 1 Cinema with audience (GNU Free Documentation License, Internet)

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Introduction

This study looks at what are the steps to creating an independent film comparable in box office charts with a film from the major studios. Attention will also be paid to the critical review of the funding and distribution of independent films in relation to the studio's box office. Analysing data that will help us understand to what extent the research and statistics of genres and topics covered in the films can attract the attention of viewers. Disadvantages and advantages of making a film by independent filmmakers and those from major studios will be discussed. Basic strategies and approaches for financial return of a film from its idea to its presentation to the audience. The pros and cons of independent films in comparison to mainstream movies and their business models will be considered and analysed.

Beginning, historical and literary review of the film industry. The Hollywood studios and independent films

Looking at the business models used in mainstream films and independent films, it is essential to consider the history of both the industry and the emergence and development of both types of film production.

The start of the film industry after the creation of the Kinetoscope in 1891 by Edison Company was given by "Lumière brothers in December 1895 in Paris, France" (SCIENCE AND MEDIA MUSEUM, 2020). At the beginning the films were short, black and white, without sound accompanied by piano and live dialogue in front of the audience in the space where the film was staged. "By 1914, several national film industries were established. At this time Europe, Russia and Scandinavia were the dominant industries" (SCIENCE AND MEDIA MUSEUM, 2020). The people willing to pay to see this entertainment and new technology was increasing "As more people paid to see movies, the industry which grew around them was prepared to invest more money in their production, distribution and exhibition, so large studios were established and dedicated cinemas built" (SCIENCE AND MEDIA MUSEUM, 2020). "In Britain, the highest attendances occurred in 1946, with over 31 million visits to the cinema each week" (SCIENCE AND MEDIA MUSEUM, 2020). In the early 30's the introduction of colour, sound and increasing the duration of films were known as the Golden Age of Cinema "The advent of sound secured the dominant role of the American industry and gave rise to the so-called 'Golden Age of Hollywood'. The 1930s and 1940s, cinema was the principal form of popular entertainment, with people often attending cinemas twice a week" (SCIENCE AND MEDIA MUSEUM, 2020).



Figure 2 Black Maria studio February 1, 1893 (Dirks, T., 1996-2021).

According to its specifics, each industry corresponds to a different type and has different dynamics. The film industry in its current version belongs to oligopoly industries "an oligopoly is where just a few, often large, firms dominate an industry, with the potential for limited rivalry and threat of entrants and great power over buyers and suppliers. With only a few competitors the actions of any one firm are likely highly influential on the others: therefore, all firms must carefully consider the actions of all others" (Johnson, G., et al., 2017, p. 76).

Filmmaking began in studios, with the first film production studio from “Edison Kinetoscopic Record of a Sneeze” (also known as “Fred Ott’s Sneeze”), filmed in 1894 at the Black Maria studio, was the first motion picture to be copyrighted in the United States” (Errick, J., 2016). The next studios to start their business known as the Big 6 according to IMDB polls are 20th Century Fox, Paramount Pictures, Warner Bros., Universal Pictures, Columbia Pictures, and Walt Disney Studios.



Figure 3 Fred Ott's Sneeze (1894) (Dirks, T., 1996-2021).

The launch of this industry was backed by financial power. Like any innovation involving expensive equipment, materials, locations, human resources it required development strategies, research, training and market research. The big six studios developed their own unique strategies that still hold them at the top of the box office charts. Building studios with permanent decors and light allows an independent from the environment production process all year round. The employment and maintenance of permanent teams helped their development as creators and specialists in various fields and stages of film production “Businessmen soon became interested in the burgeoning movie industry. Studios began to form when entertainment companies became large enough to create their own production facilities (offices, sound stages, props, costumes, and editing rooms). Some of the biggest names in the film business first got their start as proprietors, investors, exhibitors, or distributors in nickelodeons. For example, future movie mogul Carl Laemmle opened his first nickelodeon in Chicago in 1906” (Dirks, T., 1996-2021).

Universal Studios was founded in 1912 with its original president Carl Laemmle who “was the first executive film producer to give actors on-screen credit, which eventually led to popular performers becoming box office draws” (McKittrick, C., 2019). Referring to their production of films with a view to the selection of plots, they focus on films with monsters such as Dracula (1931), Frankenstein (1931), Jaws (1975), E.T. (1982), Jurassic Park (1993) and others.

20th Century Fox was created in 1935 and relied on musicals and sci-fi films such as Carousel (1956), The King and I (1956), the first six Star Wars movies, the X-Men films and more.

“Paramount was founded as the Famous Players Film Company in 1912” (McKittrick, C., 2019) choosing to employ famous stars in their films to attract viewers. They produced the movies: The Godfather (1972), Saturday Night Fever (1977), Grease (1978), Top Gun (1986), Ghost (1990), and the Indiana Jones, Transformers and est.

Harry, Albert, Sam, and Jack Warner are the founders of the Warner Bros. studio in 1923 and focused their attention on adventure stories and was the first studio to adopt sound films. They produced Don Juan (1926), The Jazz Singer (1927), Casablanca (1942), Bugs Bunny, Daffy Duck, and Porky Pig, DC Comics - the DC Universe, Batman, Superman, Harry Potter, The Hobbit, The Matrix.

Columbia Pictures was founded 1924 and focused on creating low-budget shorts and comedy shorts, known with Buster Keaton, Eternity (1953), Ghostbusters (1984), Gandhi (1982), Tootsie (1982). In 1989 Colombia was acquired by Sony and are famous for Spider-Man, Men in Black, The Karate Kid.

Disney Brothers Cartoon Studio started in 1923 and after the spectacular success of Mickey Mouse was transformed into Walt Disney Pictures, who later acquired 20th Century Studios, Marvel Studios, Lucasfilm and others A huge plus for the company is the parks with attractions based on the films they produce.

The beginning of this era in the film industry, which continues to this day, is the work of an extremely brave strategic approach and development. The construction of a distribution network, information including televisions, magazines, newspapers and other information channels that appeared with the development of technology, make their products very popular, desirable and loved by generations “early film pioneers realized that further profits could be derived by creating new systems of distribution (to market the films and deliver them to the theatre exhibitors), and by expanding the film audience to the middle-class, women, and children” (Dirks, T., 1996-2021). Of course, this reflects on income and their financial stability.

Market Share for Each Distributor 1995-2021

Rank	Distributor	Movies	Total Box Office	Tickets	Share
1	Walt Disney	582	\$39,702,238,300	5,667,156,473	16.92%
2	Warner Bros.	809	\$35,712,106,812	5,140,007,019	15.22%
3	Sony Pictures	735	\$28,791,521,415	4,258,645,121	12.27%
4	Universal	523	\$27,535,475,736	3,945,336,331	11.73%
5	20th Century Fox	525	\$25,857,839,756	3,792,474,719	11.02%
6	Paramount Pictures	486	\$24,238,164,915	3,647,474,253	10.33%
7	Lionsgate	418	\$9,544,496,423	1,211,763,408	4.07%
8	New Line	208	\$6,195,218,024	1,116,400,951	2.64%
9	Dreamwork's SKG	77	\$4,278,649,271	760,431,349	1.82%
10	Miramax	384	\$3,835,978,908	714,099,626	1.63%
11	MGM	239	\$3,709,491,745	664,449,607	1.58%
12	Fox Searchlight	227	\$2,608,358,365	364,763,390	1.11%
13	Focus Features	194	\$2,346,303,460	306,493,606	1.00%
14	Weinstein Co.	173	\$2,207,185,156	279,587,562	0.94%
15	Summit Entertainment	40	\$1,667,022,795	217,204,346	0.71%
16	Sony Pictures Classics	521	\$1,198,738,949	181,089,723	0.51%
17	STX Entertainment	45	\$1,113,252,687	124,042,010	0.47%
18	Miramax/Dimension	28	\$1,035,673,230	177,909,485	0.44%
19	Relativity	46	\$932,540,326	115,548,308	0.40%
20	Open Road	53	\$828,175,597	99,699,923	0.35%

Figure 4 Market Share for Each Distributor 1995-2021 (Nash Information Services, LLC, 1995-2021)

The development of Hollywood as the heart of the film industry was growing extremely fast “In 1903, Hollywood was officially incorporated as a municipality. In 1910, the population of Hollywood was only 5,000. In about ten years, it would grow to 35,000. film production in the Los Angeles / Hollywood area accounted for over 60% of all US film-making by 1915” (Dirks, T., 1996-2021). At the same time, independent producers are setting up their own companies in Europe. The discovery and application of new technologies over the years such as sound, colour, effects created greater interest in films but also increased the cost of their production “For more than a century, every time an important innovation knocked on Hollywood's door, the industry treated it like a homely auditioner - giving it the cold shoulder and trying to show it the door” (Kirsner, S., 2008). The large studios that had the necessary resources to apply the new technologies in their productions managed to retain and attract a larger audience to the cinemas. At the same time, the need for attractive presentation and timeliness is an advantage over the competition, but this does not stop the fears "new ideas always threaten the status quo. Businesspeople worry how they'll affect today's predictable revenue streams" (Kirsner, S., 2008).

With the growing influence and power of the studios, it is very difficult to implement self-prepared projects outside of them “In theory, oligopoly can be highly profitable, but much depends on the extent of rivalrous behaviour, the threat of entry and substitutes and the growth of final demand in key markets. Oligopolistic firms have a strong interest in minimising rivalry between each other so as to maintain a common front against buyers and suppliers” (Johnson, G., et al., 2017, p. 76-

77). There are two illustrative examples from the late 40's with Alfred Hitchcock who had the opportunity to direct and produce his films in the leading studios and Orson Welles who managed to realize as a director, co-writer, producer and actor *Citizen Kane* (1941) later announced for "the greatest American film of all time in 1998" (McKittrick, C., 2018) according to the American Film Institute. The film about co-writer Herman Mankiewicz, played by Gary Oldman "Mank" in 2020, shows the whole story of the creation of *Citizen Kane* and the inconsistency of his idea with that of the studios. "Industry structure analysis can easily become too static: after all, structure implies stability. For example, many industries, especially in high-tech arenas, are converging" (Johnson, G., et al., 2017, p. 77) Technological changes and changes in our environment, such as Kovid-19, have led to the convergence of film platforms accessible via the Internet and the replacement of the impossibility of visiting cinemas. Social platforms have gained popularity with the presentation of short conceptual self-tape performances becoming stars.

On the other hand, we are witnessing the creation of Independent films, which can be defined as films produced outside the leading studios and "both the Independent Spirit Awards and the British Independent Film Awards, which are prestigious award ceremonies dedicated to awarding indie filmmakers, currently define an independent film as any movie that costs less than \$ 20 million to produce regardless of its financing" (McKittrick, C., 2018). Film critic Emmanuel Levy describes it as "ideally, an indie is a fresh, low-budget film with a gritty style and offbeat subject matter that expresses the filmmaker's personal vision" (Tzioumakis, Y., 2006, p. 20).

Defining the term Independent Cinema is very simple to classify only as films outside the studios or small films. It is good to keep in mind the experience of new emotions under the influence of the outside world outside the familiar structure of Hollywood, given the stories and the desire for mass production and distribution. Referring to Beckett and Goodfried and their opinion of Lucas Film and Loneliger15's "independent cinema is something of a myth, a bogus term, a false game" (Holm, K., D., 2008, p.11) is also quite exaggerated, but on the part of box office charts and revenue further in this paper will pay attention to analysing the business models used for the realization of the film. Another statement by Beckett is also good to mention the difficulties in making independent films and what they have to deal with "Traditional entertainment companies make their money by owning intellectual property, controlling the use of that intellectual property--and then in windowing content and selling it multiple times in different mediums, formats or locations" (CableFAX, 2009).

A different approach to independent cinema and avoidance of the idealistic content for a good film is the sentence of Gunther Eich - German lyricist, used by the creator of Cinema 16 Amos Vogel in the film "Be uncomfortable; be sand, not oil in the machinery of the world" (Cronin, P., 2003). Amos Vogel is an Austrian immigrant living in New York, he created an extremely important film society in America Cinema 16 and is the founder of the New York Film Festival. The selection and broadcasts in Cinema 16 are with art movies, presenting propaganda nazi film viewed through the eyes of creativity, another important branch of the independent film is the documentary, relying on the "main criteria in fact unpredictability with I'm" (Cronin, P., 2003). Cinema 16 focuses on European art films and creates an audience for them. Screenings are realized on movies such as "Thanatopsis" (1962) dir. Ed Emshwiller, "The Room" (1959) dir. Carmen D'Avino, "Land without bread" (1933) dir. Luis Bunuel, "The private life of a cat" (1944) dir. Alexander Hammid and Maya Deren. "The private life of a cat" is a very good example of the difference in storytelling and the criteria for the need for realization between the films produced by the studios and the independent ones. The theme of how a family of cats loves each other and gives birth to offspring is intertwined with a lot of art, setting it against *Lassie Come Home* (1943) and the popularization of *Lassie*. A curious fact is referring to IMDB that the dog plays the role of *Lassie* "earned a salary of \$ 250 per week, while young Dame Elizabeth Taylor was paid \$ 100 per week" (IMDB, 2021).

Another part of independent film are underground movies with representatives such as twins' brothers George and Mike Kuchar and Jack Smith. An essential part of the topics in independent cinema are also social, labour, race relations and feminist positions and movements.

According to majority of the critics in 1989 "Sex, lies and videotape" by Steven Soderbergh is considered "as a 'birth' of independent cinema as we know it today, in fact the 'movement' was born in 1980 with John Sayles's popular and successful "Return of the Secaucus 7"" (Holm, K., D., 2008, p. 32).

The development of the film industry worldwide should also be taken under consideration. Almost at the same time, Bollywood was born in terms of size, power, influence and popularization as Hollywood "As one of the largest canter of film production in the world, Indian cinema dates to 1913. Dadasaheb Phalke's Raja Harishchandra became the first-ever full-length Indian feature film and was far away from the stereotypical visions of Bollywood which usually spring to mind. Despite being a silent film and released in black and white, the film catapulted India's film industry's popularity and saw 23 films released between 1913 and 1918" (Curve, 2019).

In a research of the status and distribution of films entering new markets and in order to attract a larger audience, Hofstede's study of the cultural, political and social differences of the population in certain countries can be used to ensure the successful distribution of the film. The film industry, which with the development of technology is the most desirable for entertainment and recreation, is taken into account in different countries both by the distribution of foreign language films and possible control options at the domestic level. Factors that can affect the development of cinema and industry in individual countries are political, religious, social and of course the monetary well-being of the audience. An example in this regard is the film "The Black cat" (2021) by Iranian director Karim Mohammand Amini. The story that is being told is of the generation of the Internet and social networks, rap music that is gaining popularity among young people but is at odds with the norms created by the government, a clash of the present with reality and traditional conservatism.

Film funding in Europe is completely different from the American funding model, this also applies to different countries. Depending on the standard of living and the ability of the filmmakers to acquire film production equipment, it makes it possible to make a film production, gain experience and find niches and markets for distribution. The statement of Phil Clapp CEO of the UK Cinema Association "We cover 94 to 95% of the market. Our membership is a very broad church, and we endeavour to - and I hope most people would say we do - represent each of these equally, recognizing there are different business models and concerns, and different relationships with Government" (Gant, C., 2018). Given that the association represents multiplexes and other operators, Clapp adds "When we talk to the public, media and government, we need to reflect not just the economic, but also the cultural and social importance of cinema" (Gant, C., 2018). In addition to independent filmmakers, they hope for support for distribution and accessibility, which in turn is supported by Independent Cinema Office (ICO) David Sin "We want to be open and inclusive, and many of our services are free to the user" (Gant, C., 2018) and adds "There was a feeling that there was no one at the UK Film Council who was especially understanding of or sympathetic to the independent film exhibition sector" (Gant, C., 2018).



Figure 5 Watching television (photo: HAROLD M. LAMBERT/GETTYIMAGES, 2015)

A thorough review of the business model in the film industry

“A business model describes the business logic of an enterprise including the domains of value creation, value configuration and value capture” (Johnson, G., et al., 2017, p. 234).

The way films are produced and made are relatively similar, whether independent or mainstream “though the specific schedule and creative assignments vary with project and the amount of involvement the director has in the visualization process” (Katz, S., 2011, p. 97). By creating and developing ideas, and then planning their implementation, it is an extremely important moment to prevent any difficulties until it is finalized. Preliminary research and selection of a story is essential, as is the director's involvement in the writing of the screenplay or its selection because of its specific creative vision necessary for the success of the film. The five phases of the preproduction of a film, regardless of the budget, marked by Katz are script, production design, script analysis, cinematography, rehearsal. “The breakdown asks the basic question: How long will it take and how much will it cost?” (Katz, S., 2011, p. 103) which in turn creates flexibility in the event of unforeseen situations during the shooting process, and the transfer of funds from one unit to another.

There are different types of business models used in the film industry. One model is the Studio model used mostly by major film companies and typical of the beginning of developing Hollywood. The studio model includes a horizontal integration model and a vertical integration model. The horizontal integration model pays attention to increasing the audience in the distribution of the film, including television, making games and other accompanying productions necessary to attract the attention of as many audiences as possible “It is assumed that the components of the company's business model are expanded to international and new markets, not limited to the development of just one product” (Vitkauskaitė, I., 2020, p.3). The common model used in Hollywood is a model of vertical integration involving “actors, directors, production studios, a distribution network and networks of cinemas” (Vitkauskaitė, I., 2020, p.3) according to Bloore “Studios controlled everything strictly” (Vitkauskaitė, I., 2020, p. 3).

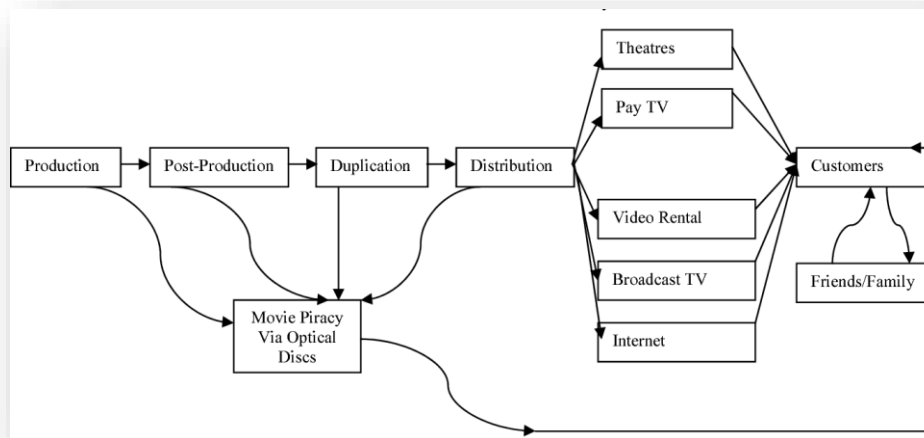


Figure 6 “Motion Picture Industry Value Chain, incorporating Internet” (White, K., Rao, B. and Minakakis, L., 2010)

Considering Fig. 6, the vertical integration model can be reduced to production, distribution and presentation to the audience, according to Squire and Vogel “Studios are often simultaneously engaged in four distinct functions: financing, producing, distributing and advertising” (Eliashberg, J., Elberse, A., Leenders, M., 2006, p. 639).

Relying on Bloore “independent film often involves a large group of business collaborators, consultants, investors” (Vitkauskaitė, I., 2020, p. 47). Precisely because of the complexity of finding funding for independent films and distribution, involving more people presupposes taking into account the needs and creative decisions of more people. Which in turn can enrich or change the original concept “analogy facilitates knowledge by grasping an existent in relationship to some other existent” (Drescher, F., 2018, p. 2) or “Without identity there would be no possibility of comparing them, and without difference the comparison would be, in fact, merely a repetition communicating no additional new knowledge” (Drescher, F., 2018, p. 2).

Another interesting source for the dying activities of the Hollywood studio system is Orson Welles' film “The Other Side of the Wind” began in 1970 and completed in 2018, 50 years later. From his creative point of view, he presents the studios as a “dying dinosaur” and what is the point of going to the movies. The position of taking a picture that brings value to the product is considered, and at the same time the choice to make a picture is compared without caring whether there will be financial success. Deepening the theme of the artist, approach and idea “He's a man who could take a mediocre idea, and do something absolutely atrocious with it” (Welles, O., 2018). Combining the experience, views and ideological abilities of filmmakers “it's relatively easy to make a good movie. Not a great one. That's ... something else” (Welles, O., 2018). If in the prism of the 80's Hollywood was seen as the end of an era with the closure of the studio system, from a real point of view it may not look like that. Funding, distribution, advertising remain problematic points in the business model of independent films, which we will look at later in this paper. With the transition to other models of existence, the major studios still have the opportunity for high-budget productions, making films after in-depth analysis and collecting data on the preferences of the general public “there's still rich people, poor people starving, and a middle class” (Welles, O., 2018).

Exploring the idea and finding opportunities for its implementation before 2020 looks like discovering the right path in the jungle. As a possible alternative to looking for an opportunity to speak, it could be compared to shouting to attract attention at Piccadilly Circle or Times Square. The situation created by Covid-19, the closure of people in homes, the closure of all opportunities for entertainment seems to compress a huge period of time and technology and communications on the Internet have developed at an extraordinary speed. What would these early 20th century filmmakers say now? The ability to have constant access to different genres of movies on Internet platforms such as Amazon, Netflix, Sky TV, the exceptional variety of TV channels broadcasting movies. The need for

entertainment, variety became desperate, accompanied by ignorance of the near future. The opportunities created by YouTube, TikTok, Instagram, Facebook for realization and shooting at home have gained not only popularity, but also monetary value for the creative ones. In the first place for the most successful TikTok users is Charli D'Amelio "Charli has the most followers on the app (over 108 million to be exact) and she already has more brand partnerships than you can count, which brings profit from \$ 8 million" (Twersky, C., 2021). Here is the place to mention Nestroy's thought "The trouble about progress is that it always looks much greater than it really is" (Wittgenstein, L., et al., 2009, p. 29).

For the implementation of a business plan in independent cinema it is necessary to prepare strategies for its implementation which are different from the implementation of a business plan in the leading studios. In general, starting from the concept of "strategic plan provides the data and argument in support of a strategy for the whole organization" (Johnson, G., et. al, 2017). In general, there is no definite pattern for using precise strategies in creating independent films that lead to a successful business plan in the business model for independent films.

Therefore, in this paper I will deepen the focus on key units based on a seminar and a private conversation with Elliot Grove founder of Raindance Festival (1993) and The British Independent Film Awards (1998).

The launch of strategies begins with the creation of a pedigree for the idea that was created as a basis for film scripts. The main thing the filmmaker faces is, first of all, the receptionist who has to hand over the script / project to the film organization. To what extent this text/project that is offered for implementation is delivered to the desk or in the email of the person to whom it is addressed. As insignificant as it is, this is a starting point for the realization of each scenario, the need to reach the one for whom it is intended and its possible realization. Once it reaches the recipient and is read and eventually approved, it is necessary to mention the actors who will take part in the film, in the best case is the use of stars, that guarantee finding a financial investment. Hiring star actors, especially if they are the inspiration for the script, is quite uncertain because it depends on the employment of the chosen actor, reaching him, getting acquainted with the script and their possible consent. Hiring a Head for project development or a producer in particular to find the necessary funding for the launch and realization of the film is also related with cost because everyone charges a fee. Finding funding, in turn, can be done by finding financial companies, local banks, credits or self-financing. Readers reporters, when you have a producer, you provide them with work to recommend you and draw attention to the project / film. The next step is the film festivals to give value to the project with the opportunity for awards, distribution and advertising.

Creating a comparison is another essential part of building a project / film. This information is needed to guide the countries involved with funding to be able to gain an idea of the possible income of the new film / project by comparing it with successful films on similar topics and similar creative perspective.

Creating a brand in independent cinema is rather a collection of answers to the questions of who you are, what people think of you and what you want people to think of you. The answer to these questions can be obtained today with activity in various social networks where you can navigate with likes, dislikes, disseminations, direct feedback and reactions. In this way a genre choice or a combination of genres, target audience, interest and expectations can be made. Another major part of attracting attention is what the poster evokes. Sometimes a good poster can open doors for distribution.

Financing is essential when starting a business as an independent film company whether it is self-financing or externally funded. Protection of text / idea and name rights. Coverage of fees for the existence of the company. Making a business plan and the value of the company.

One of the models is to create an incubator to return equity. The idea of this model is to include in the incubator possible ideas for realization and success / script for films as one of them to be able to realize and through UPV return to feed and return the investment and help finance and

implement other texts from the incubator / company. Another option for financing an independent film is indicated in fig. 7 where negotiation and return on investment is key.

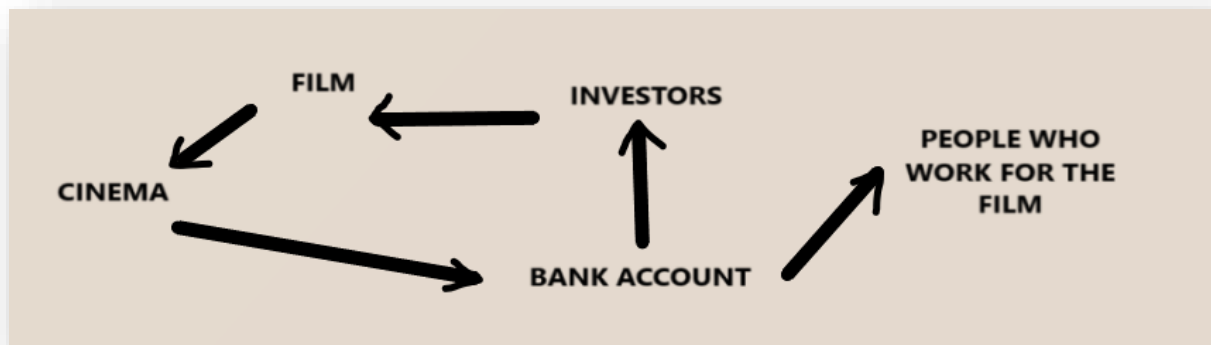


Figure 7 Alternative of a business plan

Making a cash flow projection is necessary to predict the potential profit for investors. The disadvantages of these models are mainly the unrealistic revenue expectations, distribution difficulties, hypothetical audience numbers and promises to investors.

Another option for making an independent film is presentation to the major studios. This involves finding a producer or director who works for the studios. Budgeting in this case is determined by the company itself as each company has a different way of budgeting.

In the documentary it is easy to find a social impact, which makes it easier to find funds for funding and the opportunity to implement and expand as an independent project.

Self-distribution of an independent film is an expensive process involving advertising, distribution fees outside the country of production. The distribution model is very difficult and the need to find a focus group is very important for success. The Amazon and Netflix platforms have certain specifics in distribution and a large profit from an independent production is very difficult. Another opportunity for independent filmmakers is the site Paus.tv, which allows the viewer after watching the film to pay a tip of which 20% go to the site.

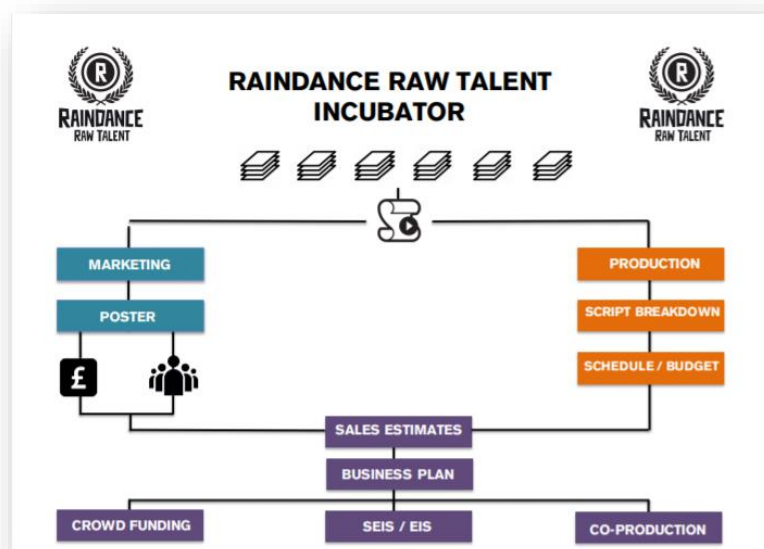


Figure 8 "RAINDANCE RAW TALENT INCUBATOR" (Grove, E., 2021)

In the leading studios, the models used depend on the production of a certain film. They are invested by studios, banks, producers, product positioning. In the mass production of films in America “Most of the revenues in the motion picture industry are derived from new movies, since the shelf life of a typical movie is less than 15 weeks in the domestic theatrical release. Hundreds of new movies are launched every year” (Sawhney, M., Eliashberg, J., 1996, p. 114) high-budget production is accompanied by in-depth studies of audience likes, data and analysis of the film's resounding success. Relying on “Hedonic consumption designates those facets of consumer behaviour that relate to the multisensory, fantasy and emotive aspects of one's experience with products” (Hirschman, E., Holbrook, M., 2019, p. 92). Or relying on “according to Osborne and Farley: there appears to be a preferred or most desirable pattern of emotional arousal for products experienced over a specific time frame” (Hirschman, E., Holbrook, M., 2019, p. 97-98). As a means used for film, plays, commercials, songs “often the most preferred pattern of arousal is one that begins at a low level, increases in intensity, reaches a climax and then gradually subsides” (Hirschman, E., Holbrook, M., 2019, p. 98) is a well-recognized structure that gives the product an emotional engagement with the audience. For independent films it can be said “If you indulged in aestheticism for its own sake, it could be called an abstract” (Welles, O., 2018).

The existence of different data collection models necessary for the preliminary success of the film is a theme used in many texts. The need for information when the viewer decides to buy a ticket for a film after the release of an advertisement and its launch in cinemas. In most cases, this is a quick reaction, strictly individual and emotional, but there is a claim that it is predictable “The parameter for the time-to-decide process captures the intensity of information intensity flowing from various information sources, while the parameter for the time-to-act process is related to the delay created by limited distribution intensity and other factors” (Sawhney, M., Eliashberg, J., 1996, p. 113). One of the models in fig.9 “In the empirical testing, we focus on the most parsimonious version of the modelling framework, BOXMOD-I, a model that assumes stationarity with respect to the two shape parameters that characterize the adoption process” (Sawhney, M., Eliashberg, J., 1996, p. 113) On the one hand, it is good at predicting the life circle of a film at its beginning or without any date for it, but a key element is the presence of information and advertising for the film.

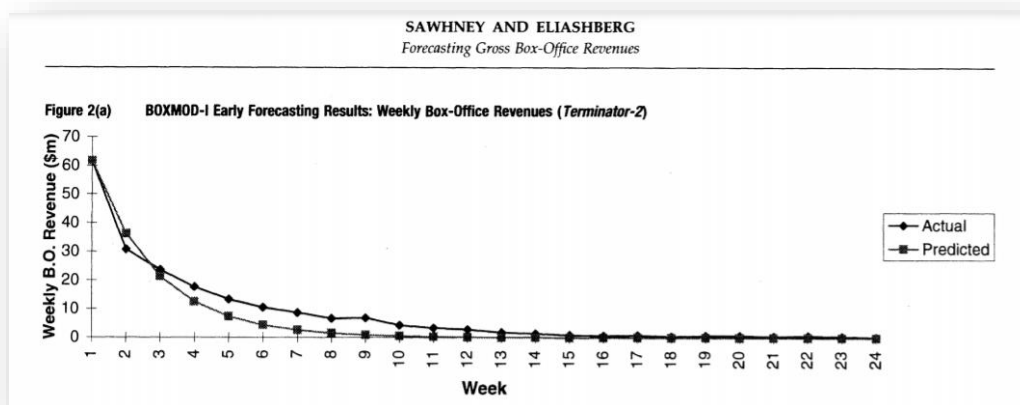


Figure 9 “BOXMOD-1 Early Forecasting Results: Weekly Box-office revenues” (Sawhney, M., Eliashberg, J., 1996, p. 124)

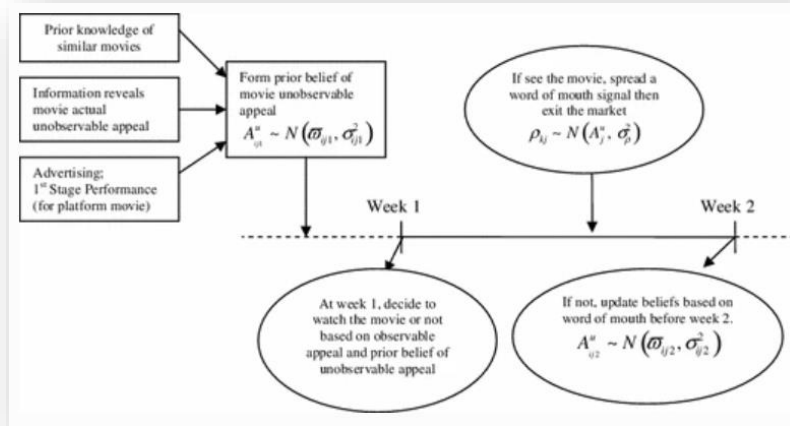


Figure 10 “illustrates the sequence of events before a consumer decides to watch a movie” (Xinlei, C., Yuxin, C., Weinberg, C., 2013)

To prevent financial investments in films that will not make enough profit, the studios resort to Script analysis company which offers “computers can be more successful than humans in greenlighting projects” (Caranicas, P., 2018). According to which “according to the founder of artificial intelligence outfit ScriptBook, Sony Pictures could have saved a fortune from 2015 to 2017 by using the company’s algorithms instead of human beings to reject or greenlight movies” (Caranicas, P., 2018). The development of this system is easily applicable for studios where they have the financial resources to pay for this screening of scenarios, of course you must keep in mind the number of scenarios that arrive in the studios with a desire to be approved, which in turn reduces the cost of service for studios “As the studios grow larger and increase their investment budgets, more and more films are produced. In 2018, a massive 871 individual films were released in North America alone” (Watson, A., 2020). But from the standpoint of an independent filmmaker, this is an additional cost, but if artificial intelligence predicts a profit, then finding investors to make the film may be easier “ScriptBook says that when its system indicates a script should be greenlit, it has an 84% success rate” (Caranicas, P., 2018). It is worth mentioning the statement here “Deleuze has forever linked Bergson’s philosophy with cinema: ‘Nothing can prevent’” (Robinson, P., 2012, p. 145).

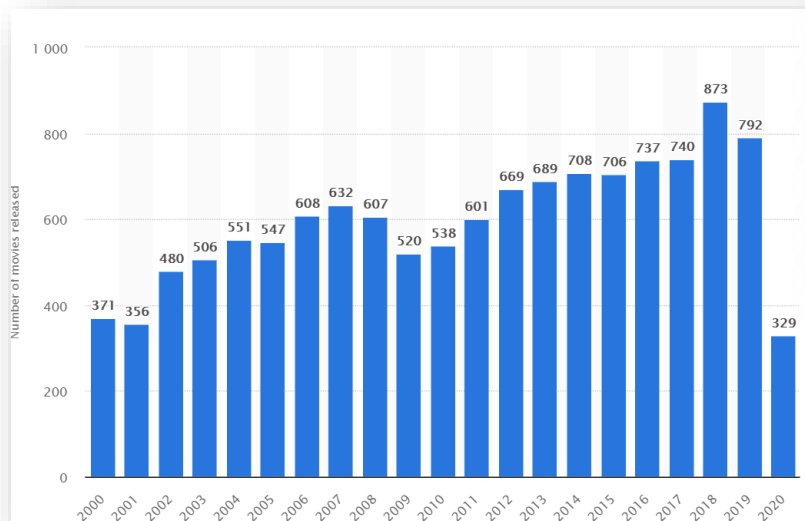


Figure 11 “Number of movies released in the United States and Canada from 2000 to 2020” (Stoll, J., 2021)

“Data on the North American market share of the "Big Six" major film studios showed that the figure dropped slightly to 81.9 percent in 2019, down from 83.7 in the previous year..., amounting to around 40 percent” (Stoll, J., 2021) which shows an increase in the market share of smaller production companies, as well as Netflix's own production that meet the quality and preferences of the audience.

From the annual report of the Sundance Institute, we can get an idea of the attendance and interest of independent cinema in numbers “At least 116,800 people attended the Sundance Film Festival between January 23 and February 2, 2020, resulting in 215,873 tickets redeemed. Approximately 44,000 of the attendees were visitors from out of state” (Monson, Q., Wilson, S., Goodliffe, J., 2020). Interest provoked by its President and Founder Robert Redford “Storytellers broaden our minds: engage, provoke, inspire, and ultimately, connect us” (Redford, R., 2021).

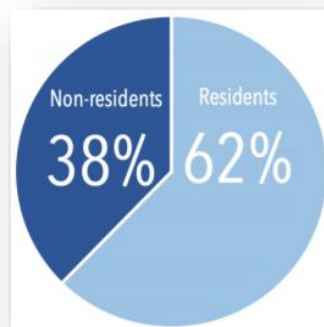


Figure 12 Attendees: “Proportion of non-resident attendees” (Monson, Q., Wilson, S., Goodliffe, J., 2020)

Written by Bergson “the constitution of a positive metaphysics, which is to say, one that is susceptible of progressing indefinitely, instead of being entirely taken or left, like the old systems” (Robinson, P., 2012, p. 147), it can be used for independent cinema as a possible projection of future development.

Referring to Stephen Follows writer, data researcher in the film industry, director, producer of over 100 short films, who in the period 1999-2018 discovered “37,472 feature films made in the US. Only 5.7% were made or released by one of the six five major Hollywood Studios, meaning that 94.3% were independent films” (Follows, S., 2019). Considering fig. 13 it can be assumed that many of

the profitable independent films were supported by the studios. The huge percentage of movies not reaching the cinemas is due to the fact accompanied by a huge investment in advertising and distribution. A common situation for films presented at festivals which then fail to reach theatres despite their qualities precisely because of financial impossibility. These decisions do not affect cinema attendance precisely because the viewer does not spend as much time choosing a film. Guided by an advertisement, a poster or a trailer, viewers do not do in-depth research to make their choice, or at least not all, due to a hectic lifestyle, and in the end it is fun.

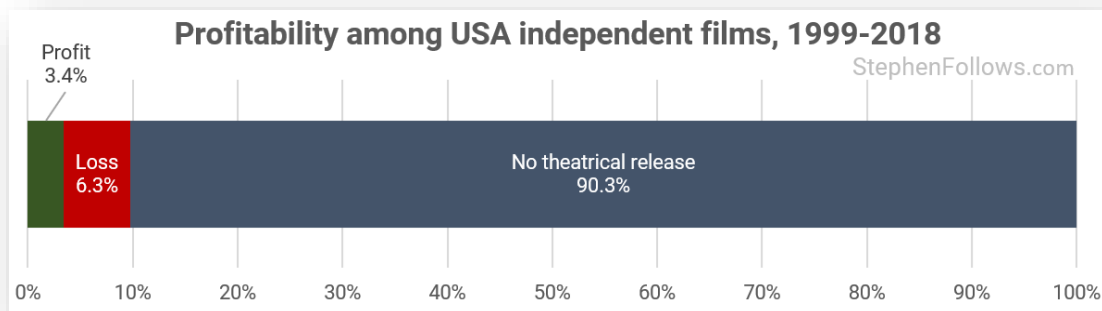


Figure 13 "Profitability among USA independent films, 1999 2018" (Follows, S., 2019)

According to these levels of profitability in fig. 14 we can talk about a comparative equalization of profitability between studio and independent films, despite the huge resource behind the studios.

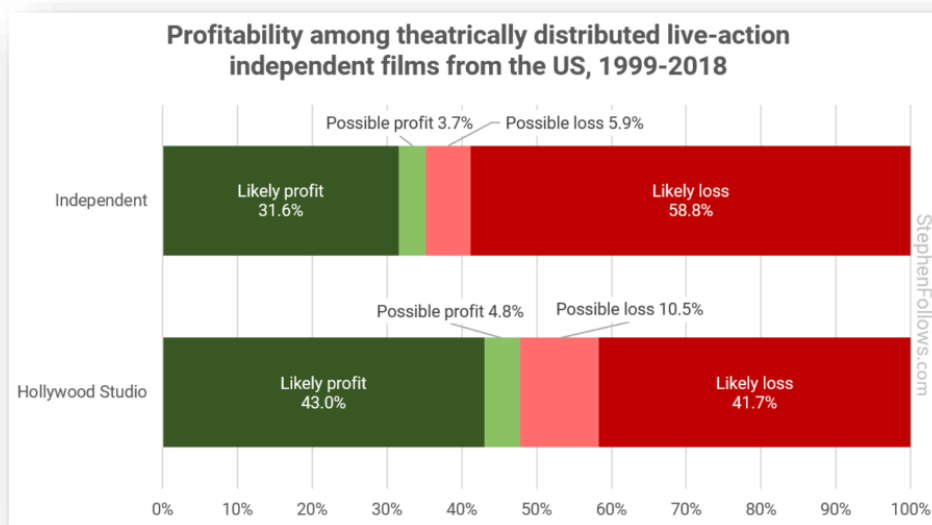


Figure 14 "Profitability among theatrically distributed live-action independent films from the US, 1999-2018" (Follows, S., 2018)

Consideration and analysis of the production of independent and studio films



Figure 15 Posters from the movies "The Shawshank Redemption" (IMDB, 1994), "Donnie Darko (IMDB, 2001), "American beauty" (IMDB, 1999), "CODA" (IMDB, 2021), "The Long Goodbye" (IMDB, 2020)

To make statistics on the success of the business models used to make a film, five films representing different models of creation and development will be considered.

The Shawshank Redemption was established in 1994 and according to the IMDB Charts (2021) is in first place in terms of rating and interest to this date with a rating of 9.3 out of 10.

Donnie Darko was created in 2001 and again according to the ranking for best indie film of IMDB (2021) comes to the first place with a rating of 8 out of 10.

American beauty released in 1999 by an independent company outside the Big Six studios.

CODA is the biggest winner of 2021 Sundance Film Festival "which earned four U.S. Dramatic Competition awards, including the Grand Jury Prize and Audience Award" (Lindahl, C., 2021).

The Long Goodbye is the winner in the category Best UK Sort of 28th Raindance Film Festival (Raindance, 2020).

Movie	Production company
The Shawshank Redemption	Castle Rock Entertainment
Donnie Darko	Adam Fields Productions, Pandora Cinema, Flower Films, Gaylord Films
American beauty	DreamWorks Pictures
CODA	Vendome Pictures, Pathé Films, Picture Perfect Federation
The Long Goodbye	Somesuch, WeTransfer Studios

Table 1 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

The companies behind the produced films with a more in-depth look at distribution are a good starting indicator of the success of a film.

Castle Rock Entertainment is subsidiary of Warner Bros. Entertainment. Columbia Pictures is a distributor of the film, so the model of the big studios works as released advertising and distribution through already established channels to reach a larger number of audiences.

For the realization of Donnie Darko are involved four production companies and 75 distribution companies including distribution in the media, cinema, DVD, TV, VHS. These are relatively small companies and stands out among them Pandora Cinema with 28 films with budgets ranging between \$3m and \$12m.

DreamWorks Pictures is a company that consists of eight members as Steven Spielberg is Chairman. DreamWorks Pictures is a subsidiary of Amblin Partners again with Chairman Steven Spielberg and on the other hand Amblin Partners have a production deal with Universal Pictures.

CODA is made by three companies, two of them are American small companies and Pathé Films is Swiss with 61 films. CODA's distributor is Apple TV after buying it “the award-decorated dramedy was just bought by Apple for \$25 million, a record, at Sundance” (Zeitchik, S., 2021). After the launch of the new Apple TV Plus service at a price of \$ 5 per month. The statement of Krish Sankar, an analyst at investment banking firm Cowen who covers Apple “Apple TV Plus is trying to build a reserve of content. A buy like CODA is particularly necessary now, he said, as Apple aims to convert many of its free customers to paid” (Zeitchik, S., 2021).

The Long Goodbye is made by two production companies, one is an English company Somesuch based in London and WeTransfer Studios from the Netherlands. WeTransfer Studios is a client of Grand Stand Media. Grand Stand Media has a production deal with Adult Swim which is a subsidiary of Warner Bros. Television.

Movie	Production budget
The Shawshank Redemption	\$ 25,000,000
Donnie Darko	\$ 4,500,000
American beauty	\$ 15,000,000
CODA	\$ 10,000,000
The Long Goodbye	

Table 2 Contents of the table from (Donnelly, M., Keslassy, E., Lang, B., 2021), (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Movie	Genre
The Shawshank Redemption	Drama
Donnie Darko	Drama
American beauty	Drama
CODA	Drama
The Long Goodbye	Short / Drama

Table 3 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Movie	Video release
The Shawshank Redemption	December 21st, 1999 by Castle Rock Video
Donnie Darko	March 19th, 2002 by Fox Home Entertainment
American beauty	October 24th, 2000 by Dreamworks Video
CODA	January 29th, 2021
The Long Goodbye	March 5 th , 2020

Table 4 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Movie	Lead Actors
The Shawshank Redemption	Tim Robbins, Morgan Freeman
Donnie Darko	Jake Gyllenhaal, Holmes Osborne
American beauty	Kevin Spacey, Annette Bening
CODA	Emilia Jones, Troy Kotsur
The Long Goodbye	Hugo Nicholson, Riz Ahmed

Table 5 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Movie	Domestic box-office
The Shawshank Redemption	\$ 28,241,469
Donnie Darko	\$ 1,480,006
American beauty	\$ 130,058,047
CODA	
The Long Goodbye	

Table 6 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Movie	International box-office
The Shawshank Redemption	\$ 177,637
Donnie Darko	\$ 6,030,871
American beauty	\$ 226,200,000
CODA	
The Long Goodbye	

Table 7 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Movie	Worldwide Box Office
The Shawshank Redemption	\$ 28,419,106
Donnie Darko	\$ 7,510,877
American beauty	\$ 356,258,047
CODA	
The Long Goodbye	

Table 8 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Movie	Producer
The Shawshank Redemption	Niki Marvin
Donnie Darko	Adam Fields, Nancy Juvonen, Sean McKittrick
American beauty	Bruce Cohen, Dan Jinks
CODA	Fabrice Gianfermi, Philippe Rousselet, Patrick Wachsberger
The Long Goodbye	Tom Gardner

Table 9 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Movie	Director
The Shawshank Redemption	Frank Darabont
Donnie Darko	Richard Kelly
American beauty	Sam Mendes
CODA	Sian Heder
The Long Goodbye	Aneil Karia

Table 10 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Movie	Writer
The Shawshank Redemption	Stephen King, Frank Darabont
Donnie Darko	Richard Kelly
American beauty	Alan Ball
CODA	Sian Heder
The Long Goodbye	Aneil Karia, Riz Ahmed

Table 11 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Movie	Awards
The Shawshank Redemption	Nominated for 7 Oscar Awards. Another 21 wins & 36 nominations
Donnie Darko	12 wins & 16 nominations
American beauty	Won 5 Oscar Awards. Another 106 wins & 102 nominations
CODA	4 wins
The Long Goodbye	3 wins

Table 12 Contents of the table from (Nash Information Services, LLC, 1997-2021), (IMDbPro, 2021)

Based on these comparison tables with the main and key criteria for the success of a film, we can analyse the models used.

The Shawshank Redemption using the studio production model. Produced by one of the Big Six, it relies on famous actors. Stephen King's short story "Rita Hayworth and Shawshank Redemption" adapted by director Frank Darabont with the awards and nominations received confirms the choice to create this film. The budget seems relatively low for the spectacular success of this film. Impressive is the high revenue from the domestic box office, which shows that distributors have focused on their own market mainly.

At Donnie Darko again the director and writer is Richard Kelly. The budget is acceptable for an independent film, the presence of more production companies shows us more units for profit distribution. This film uses a huge number of distribution companies, including Fox Home Entertainment, so the revenue from the international box office is huge compared to that of the Shawneck Redemption. Jake Gyllenhall who played as Donnie Darko relatively early in his career, which may attract interest in the film to this day. The set supernatural events also arouse interest. Revenue versus expense is good combined with rewards and distribution.

The film American beauty has everything you need for a successful film. Starting with the independent product company led by Steven Spielberg, a name known and established for his style of work and choice of titles to realize. Continuing with the channels for mass distribution both on the domestic and the international market, shown in tab.6 and tab.8. A selection of star artists, the extremely intimate story of the storyline, the combination with the not less famous name of the director Sam Mendes causes extreme popularity and a huge set of awards and nominations for the movie. The income from the box office against the background of the investment is extremely large.

CODA went into a period of lockdown due to Covid-19 and precisely because of the closed cinemas it is absent in the box office charts, but when buying it from Apple TV Plus we can talk about a significant income against the background of the investment. This film is a remake of the French film The Bélier Family. The story in this film is written and directed by Sian Heder. The cast includes the famous name Emilia Jones is a BAFTA nominated actress. Apple bought the distribution rights just when the Sundance Festival was shown and at which the film won four awards.

The film The Long Goodbye is included in this paper, although it is short and realized in the lockdown, so it is not present in the box charts, but manages to attract the attention of the media and fans. Riz Ahmed also known as Riz MC is an actor with 32 awards and 64 nominations, including 2 Golden Globe nominations and an Emmy Award. He is also a writer and musician. He co-wrote The Long Goodbye with the film director Aneil Karia. After uploading on March 6, 2020, there are 451,790 views on YouTube. The film has won three British Independent Film Awards 2021 for Best British Short, London Critics Circle Film Awards 2021 for British / Irish Short Film of the Year, South London International Film Festival, London UK 2020 for Best Short. The film meets all the standards for a successful independent short film and Riz Ahmed speech complements the presentation and interest in the film "Stay indoors, we'll provide the entertainment. Much love" (Hamad, M., 2020).

All five films are in the genre of Drama, which shows, speaking of cinema as entertainment, that the audience needs an emotional in-depth theme. The very title of the drama genre leads to

something real and human with thought, quality and provocative thought. Later in this paper we will follow this topic with the survey.

After closing in 2020 due to the Covid-19 streaming market developed and reached extremely high rating levels. With the closure of cinemas and a ban on gathering people, studios and independent filmmakers launched their products on streaming platforms. The risk concerns described in the annual report of Netflix 2019 where the increase of fees for rights, changes in distribution fees by region, the possibility of losing people who are in key positions, as well as “If studios, content providers or other rights holders refuse to license streaming content or other rights upon terms acceptable to us, our business could be adversely affected” (Netflix, Inc., 2019, p.4) then against the background of Fig.16 it can be seen that their forecasts for development and return on invested capital are already real.

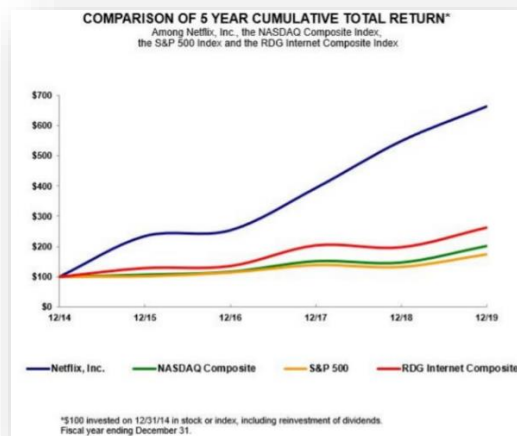


Figure 16 “Comparison of 5-year cumulative return” (Netflix, Inc., 2019)

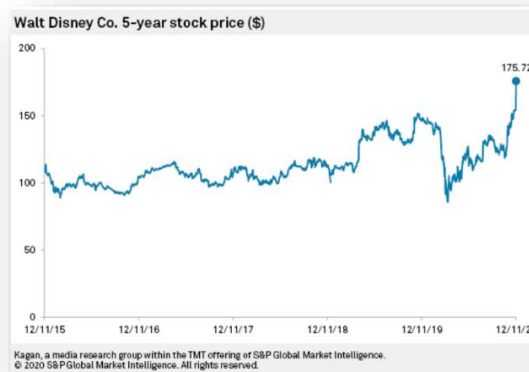


Figure 17 “Walt Disney Co. 5-year stock price \$ (Baine, D., Gajo, A., 2020)

According to S&P Global “by 2024, Netflix and Walt Didney Co. are expected to be neck and neck for leading the global streaming market, calling into question who will claim the N:3 spot” (S&P Global, 2021). Predictions in this direction can be made whether Apple TV Plus or another streaming platform or people will return to the cinema’s nostalgic attraction from the glitter and shiny atmosphere around the red carpet.

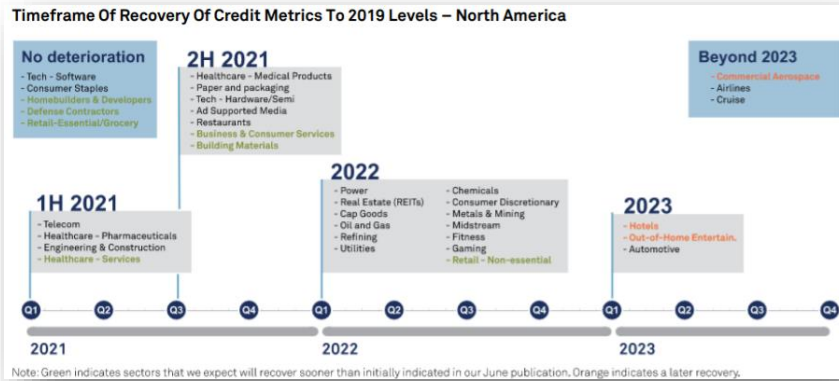


Figure 18 “COVID-19 Heat Map: Updated Sector Views Show Diverging Recoveries” (S&P Global Ratings, 2021, p. 8)

Shape of recovery

Table 1

Sector Outlook Heat Map

	Sensitivities And Structural Factors			Shape Of Recovery			
	COVID-19 Sensitivity	Impact If No Vaccine In 2021	Long-Term Impact On Business Risk Profile	Revenue Decline – 2021 versus 2019	EBITDA Decline – 2021 versus 2019	Revenue Recovery To 2019 Levels	Credit Metric Recovery To 2019 Levels
Data/professional publishers	Low	Low	Neutral	>=2019	>=2019	Little impact	Little impact
Video gaming	Low	Low	Positive	>=2019	>=2019	Little impact	Little impact
Music publishing	Low	Low	Neutral	>=2019	>=2019	Little impact	Little impact
Streaming services	Low	Moderate	Positive	>=2019	>=2019	Little impact	Little impact
Local TV stations	Low	Moderate	Neutral	0%-10%	0%-10%	1H 2021	Little impact
Broadcast networks	Moderate/low	Moderate	Moderate	0%-10%	0%-10%	2021	2021
Cable TV networks	Moderate/low	Moderate	Negative	10%-20%	10%-20%	2021	2021
Radio stations	Low	Low	Moderate	10%-20%	10%-20%	Never	2022
E-commerce (non-travel)	Moderate/low	Low	Neutral	>=2019	>=2019	2021	2021
Ad-supported online content platforms	Moderate/low	Moderate/low	Positive	>=2019	>=2019	Little impact	Little impact
Ad agencies/marketing services	Moderate/low	Moderate	Neutral	0%-10%	0%-10%	2H 2021	2021
Printing	Moderate	Moderate	Neutral	10%-20%	10%-20%	Never	2022+
Educational publishing	Moderate/high	Moderate	Neutral	10%-20%	10%-20%	Never	Never
Magazine and newspapers	Moderate/low	Moderate/low	Neutral	20%-30%	30%-40%	Never	2022
Outdoor advertising	Moderate/high	Moderate	Neutral	30%-50%	>=50%	2023	2023
Film and TV programming production	Moderate/high	High	Neutral	10%-20%	10%-20%	2022	2022
Trade shows and conferences	High	High	Neutral	>=50%	>=50%	2023	2023
Motion picture exhibitors	High	High	Negative	>=50%	>=75%	2022	2022
E-commerce (travel)	High	High	Neutral	>=50%	>=90%	2023	2022+
Live events	High	High	Neutral	>=40%	>=40%	2022	2023
Theme parks	High	High	Neutral	>=50%	>=90%	2022+	2023

Source: S&P Global Ratings

Figure 19 “S&P Global Ratings believes there remains a high degree of uncertainty about the evolution of the coronavirus pandemic” (Sarma, N., Goncharova, N., Balod, A., Hartman, T., Merani, V., Kurz, C., Gobbi, F., 2020)

Survey conducted on the basis of the SurveyMonkey platform (1999 - 2021)

The study involved 40 people of all ages, shared via a link on social networks.

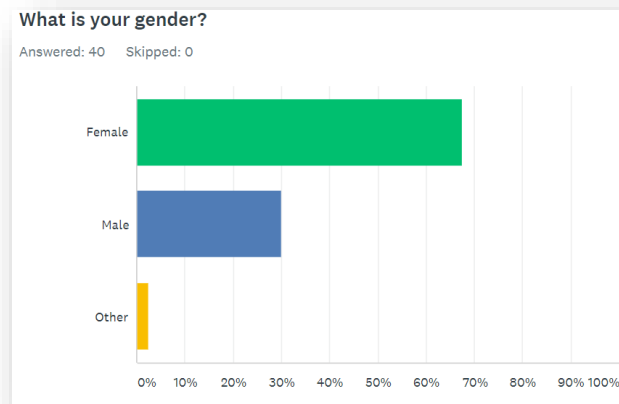


Figure 20 "What is your gender?" (Baldeva, F., 2021)

Female	67.50%	27
Male	30.00%	12
Other	2.50%	1
Total		40

Table 13 "What is your gender" (Baldeva, F., 2021)

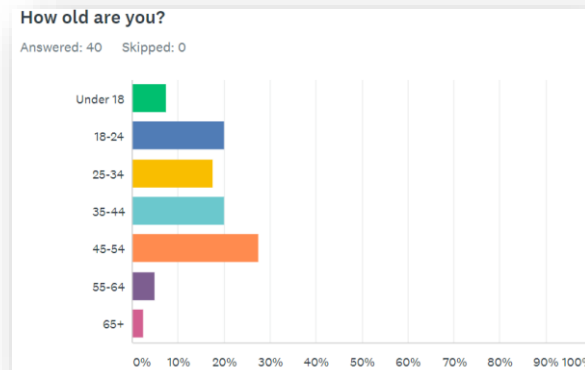


Figure 21 "How old are you?" (Baldeva, F., 2021)

ANSWER CHOICES	RESPONSES	
Under 18	7.50%	3
18 - 24	20%	8
25 - 34	17.50%	7
35 - 44	20%	8
45 - 54	27.50%	11
55 - 64	5%	2
65 +	2.50%	1
Total		40

Table 14 "How old are you?" (Baldeva, F., 2021)

How many times did you visit the movie theatre a year, before March 2020 Pandemic? To this question, in relation to the answers, we observe that the presence of this form of entertainment among the audience is popular and is included in their schedule for diversity in their daily lives, referring to the results of fig. 22 and table 15.

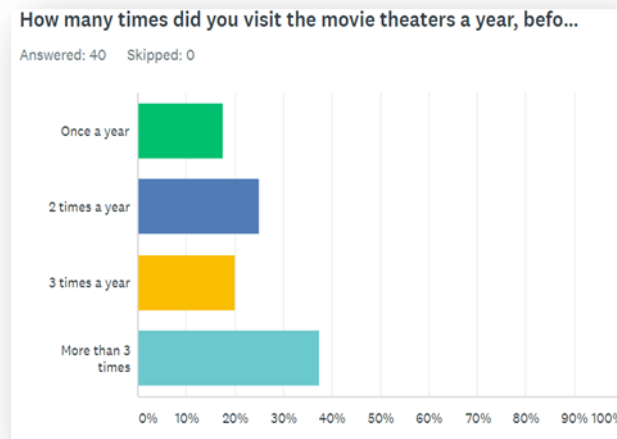


Figure 22 “How many times did you visit the movie theater a year, before March 2020 Pandemic?” (Baldeva, F., 2021)

ANSWER CHOICES	RESPONSES	
Once a year	17.50%	7
2 times a year	25%	10
3 times a year	20%	8
More than 3 times	37.50%	15
Total		40

Table 15 “How many times did you visit the movie theater a year, before March 2020 Pandemic?” (Baldeva, F., 2021)

Does the genre matter to you when you make your choice to watch a movie in a movie theatre? The answers to this question show that the audience prefers certain genres. By 75% they show an attitude towards the genre differences and connect this entertainment with a certain notion of relaxation and pleasure shown in fig. 23 and table 16. From this answer it can be concluded that serious research is needed on the expectations of the audience which are extremely important for the financial success of the film. Search for scenarios in this direction, which is embedded in the models of leading studios, as well as deep and in-depth studies for investment in high-budget films. In the case of independent films, the script and the desire for a film are rather emotional and caused by the filmmaker's excitement and search.

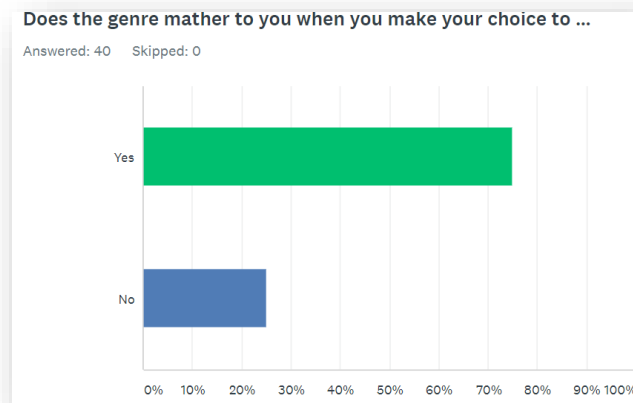


Figure 23 “Does the genre matter to you when you make your choice to watch a movie in a movie theater?” (Baldeva, F., 2021)

ANSWER CHOICES	RESPONSES	
Yes	75%	30
No	25%	10
Total		40

Table 16 “Does the genre matter to you when you make your choice to watch a movie in a movie theater?” (Baldeva, F., 2021)

What is your favourite genre? According to the answers to this question, four main genres stand out according to fig. 24 and Table 17. Drama and Comedy have an equal percentage of likes which speaks of preferences for a specific offer, people are in the mood to watch something dramatic, deep and emotional or something to make them laugh and cheer up. Both genres stand out for their character and can be influenced by the current state of the potential viewer. Impressive is the priority choice for the Adventure genre, which emphasizes the interest in adventure, presentation of something different from reality and everyday life. Thriller with its fourth position with 12.50% is again a definite genre and offers a limited audience with opportunities to increase the audience depending on advertising, vision and distribution for the promotion of the film, resulting in higher revenue. All four leading genres according to the study have been used in major studios, but the adventure genre is not typical of independent filmmakers. The most popular Horror genre in independent films turns out to have no large audience and the profits for such a film will be concentrated by the constant target and supporters of independent cinema. The advantage is the business model of the leading studios which manage to cover most of the demands and expectations of the market by genre. Combined with the possible investment of more films at the same time, this leads to greater profits as well as opportunities for the implementation of new projects relevant today.

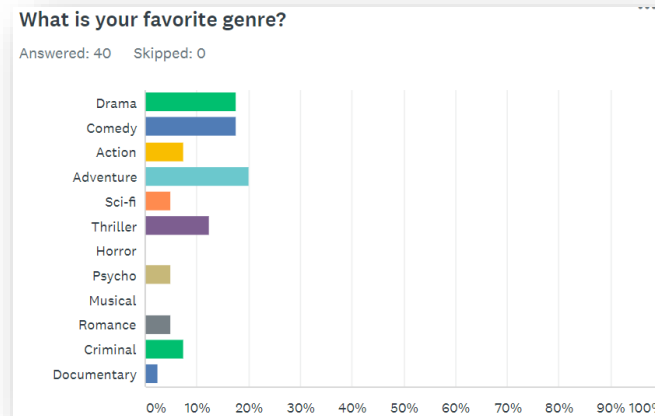


Figure 24 “What is your favourite genre?” (Baldeva, F., 2021)

ANSWER CHOICES	RESPONSES	
Drama	17.50%	7
Comedy	17.50%	7
Action	7.50%	3
Adventure	20.00%	8
Sci-fi	5.00%	2
Thriller	12.50%	5
Horror	0.00%	0
Psycho	5.00%	2
Musical	0.00%	0
Romance	5.00%	2
Criminal	7.50%	3
Documentary	2.50%	1
Total		40

Table 17 “What is your favourite genre?” (Baldeva, F., 2021)

What provokes your interest to go to a cinema and see a film? The answers to this question are interesting because they are aimed at attracting the viewer's attention to make a ticket purchase. The director and the screenplay rank fourth as a motive to watch a movie. Which shows that the director's fame can contribute to the success of the film. A screenplay or idea for a screenplay is a key moment in a movie “Film may be an internationally popular form of entertainment, worth billions of dollars annually, but at heart it is still a form of storytelling using performance, moving pictures, language and music” (Bloore, P., 2013, p. 1). For this interaction between the filmed story and the audience we can add “storytelling is not a one-way process: a single moment of 'telling'. That is what makes them so exciting and so engaging” (Bloore, P., 2013, p. 2). The perpetual search for both studios and independent filmmakers for an interesting idea or incredible script to capture the audience's attention. This is a strictly individual process and excitement of every artist engaged in writing “every writer who for the first or thousandth time has tried to come up with a great story” (Bork, E., 2018, p.1). Thirdly, according to the study, the audience chooses to visit a movie on the recommendation of someone the viewer would trust, including the influence of critics and friends who can be a key factor in making a purchase. In second place are the Actors with 25.00% based on the results of fig. 25 and table 18. The model for film production in the leading studios is based on the use of star actors, which inevitably leads to increased interest in their production and higher profits. For independent filmmakers, accessing and attracting star actors is more difficult. The first position to attract audiences

to movie theatres is the Trailer. It is through this short form of presentation and advertising that the reaction to buying a ticket is the greatest, and in addition to adding the statement of “Jonathan Swift: Vision is the art of seeing things invisible” (Katz, S., 2011, p. 2). It is through this short form of fragments of picture, sound, action that most emotionally influences the audience and the decision to watch a movie comes instantly.

The advantage in this category is for the leading studios precisely because of the better developed distribution network and advertising channels to reach the attention of a larger audience.

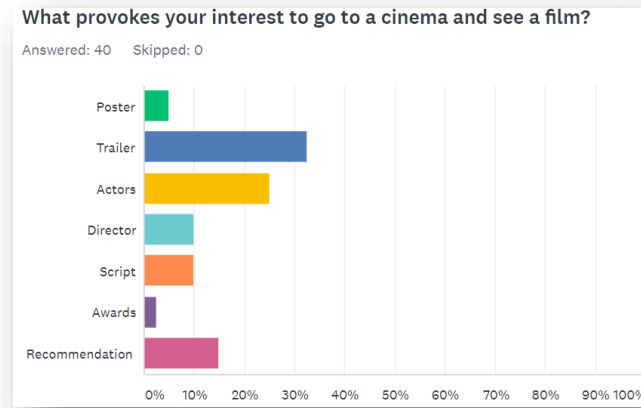


Figure 25 “What provokes your interest to go to a cinema and see a film?” (Baldeva, F., 2021)

ANSWER CHOICES	RESPONSES	
Poster	5.00%	2
Trailer	32.50%	13
Actors	25.00%	10
Director	10.00%	4
Script	10.00%	4
Awards	2.50%	1
Recommendation	15.00%	6
Total		40

Table 18 “What provokes your interest to go to a cinema and see a film?” (Baldeva, F., 2021)

Are you interested in whether the film was independent or produced in the leading studios? According to the answers to this question from fig. 26 and a table 19 it can be concluded that this is not a leading factor in choosing the viewer to watch a movie in a movie theatre.

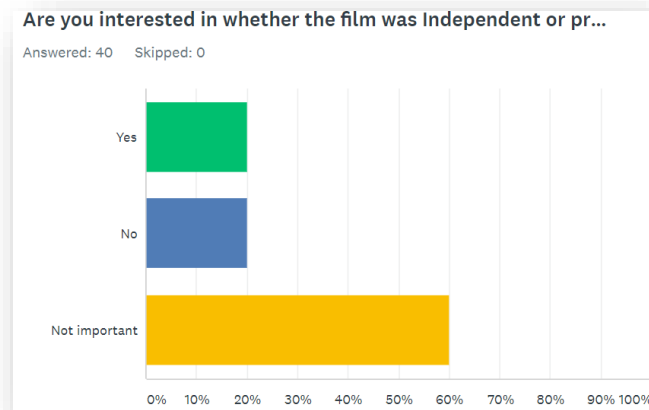


Figure 26 "Are you interested in whether the film was independent or produced in the leading studios?" (Baldeva, F., 2021)

ANSWER CHOICES	RESPONSES	
Yes	20.00%	8
No	20.00%	8
Not important	60.00%	24
Total		40

Table 19 "Are you interested in whether the film was independent or produced in the leading studios?" (Baldeva, F., 2021)

How would you define your attitude towards short films? The result of the answers to this question according to fig. 27 and table 20 is positive mostly for independent cinema as its focus is mainly on short films. Which in turn gives priority to independent artists to promote their ideas and creative approach at the Independent Film Festivals where they receive recognition and feedback from the festival audience. With which to build a recognizable name for possible and easier access to financial investments for future projects, entering the film industry and making a financial profit.

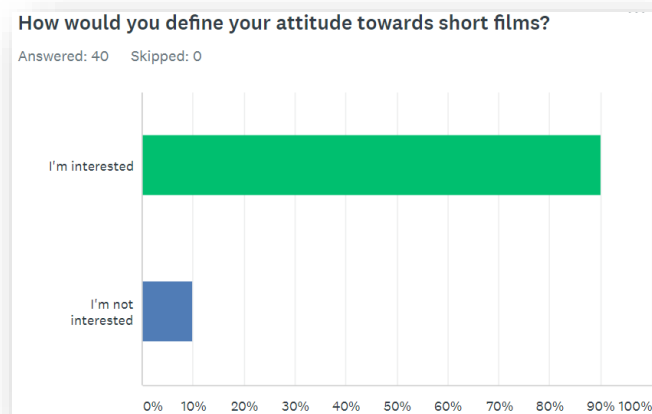


Figure 27 "How would you define your attitude towards short films?" (Baldeva, F., 2021)

ANSWER CHOICES	RESPONSES	
I'm interested	90.00%	36
I'm not interested	10%	4
Total		40

Table 20 "How would you define your attitude towards short films?" (Baldeva, F., 2021)

When would you return to watch a movie in a movie theatre after the Lockdown? The presence of this question is necessary in order to understand the attitude of the audience to attend mass events such as the cinema, after the emergency situation in which the world is placed to stop the spread of Covid-19. The answers to this question from Fig. 28 and table 21 show two main groups, one ready to return immediately after the end of the Lockdown and the second with 32.50% not knowing when. This is an indication that in any case there will be an impact after the Pandemic of box office rankings and cinema visits. Which in turn will reflect on the budget of productions to increase advertising, marketing and channels to attract viewers to cinemas, as well as create new ones.

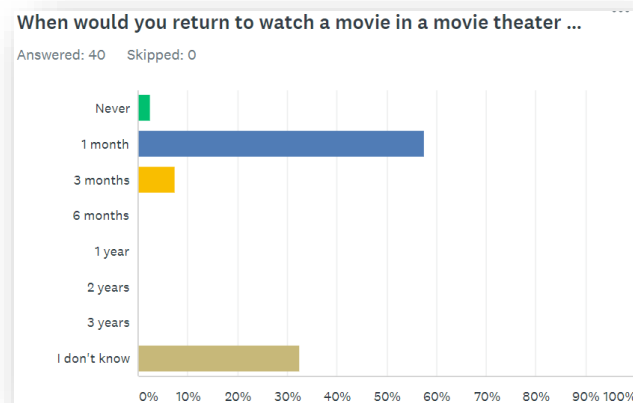


Figure 28 "When would you return to watch a movie in a movie theater after the Lockdown?" (Baldeva, F., 2021)

ANSWER CHOICES	RESPONSES	
Never	2.50%	1
1 month	57.50%	23
3 months	7.50%	3
6 months	0.00%	0
1 year	0.00%	0
2 years	0.00%	0
3 years	0.00%	0
I don't know	32.50%	13
Total		40

Table 21 "When would you return to watch a movie in a movie theater after the Lockdown?" (Baldeva, F., 2021)

Which streaming platform do you use most often at home to watch movies? As the world's population has been locked in their homes for more than a year, as a result of the Covid-19, one of the main options for entertainment is watching movies on streaming platforms. This led to the broadcast of premiere titles on them, which increased the platform's popularity and revenue. Netflix is in the first place compared to fig. 29 and a table 22 that not only offers movies to watch but is also a movie producer which is definitely gaining ground in the market. Here the priority is the leading studios as they can offer a large number of products for sale in the platforms and maintain the interest in the platform with numerous new titles. For independent filmmakers who offer one film, this is not the case, citing the experience of Daniel Shar, who released his first feature film “SCRAPS, cost just under \$ 6,000 and Final Runtime: 85 minutes” (Shar, D., 2019). the film in Amazon Prime Video and made a profit in fig. 30 of “Total Amazon Earnings as of September 1, 2019: \$ 156.39” (Shar, D., 2019).

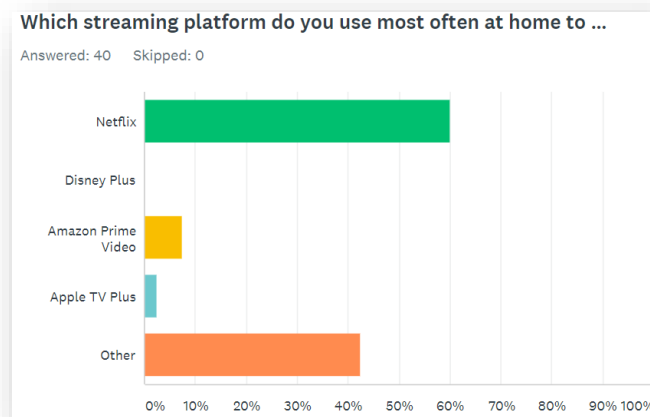


Figure 29 “Which streaming platform do you use most often at home to watch movies?” (Baldeva, F., 2021)

ANSWER CHOICES	RESPONSES	
Netflix	60.00%	24
Disney Plus	0.00%	0
Amazon Prime Video	7.50%	3
Apple TV Plus	2.50%	1
Other	42.50%	17
Total		40

Table 22 “Which streaming platform do you use most often at home to watch movies?” (Baldeva, F., 2021)

Monthly Totals as of September 1, 2019:

MONTH	UNIQUE PURCHASES	UNIQUE RENTALS	UNIQUE STREAMS ON PRIME	TOTAL MINUTES	TOTAL EARNING
February 2019	24	15	0	1714.414	\$83.50
March 2019	9	8	41	1749.451	\$36.37
April 2019	2	0	137	3591.237	\$2.36
May 2019	3	0	114	3804.535	\$2.43
June 2019	1	0	66	2518.286	\$6.65
July 2019	0	1	167	4705.168	\$3.12
August 2019	0	0	780	26369.174	\$21.96
2019 TOTALS (as of September 1)	39	24	1305	44452.265	\$156.39

Figure 30 “Monthly totals of September 1, 2019” (Shar, D., 2019)

Conclusion

In conclusion, it can be taken into account that the business model of mainstream films is more profitable than the model of independent films precisely because of the well-developed channels for advertising and distribution. Operating with more money from successful and profitable film production, mass production, a lot of investors and good conditions and opportunities for bank financing. It is because of this resource that they can more easily attract the viewer's emotional interest in buying a movie ticket. Major studios, for their part, have their concerns referring to “Win stakeholder buy-in before implementing something new. Today, Hollywood is trying to assess how the Internet and devices like cell phones and the iPod will affect the business” (Kirsner, S., 2008). What both models are trying to avoid is “mistakes in the pre-production stage will always affect the quality of the final product” (Finney, A., 2008). The indisputable fact is “the film industry is one of the best examples today of a project-based industry” (Finney, A., 2008) and namely these projects related to an original, interesting, emotional and sometimes very creative idea are a constant desire and demand of filmmakers. The idea as a unifying engine for making a film, the desire to present and promote it to more people, gaining financial value for it. “The development of a motion picture is a long succession of creative decisions with far-reaching economic implications for the different players” (Eliashberg, J., Elberse A., Leenders, M., 2006).

Isn't the revolt of Sisyphus from Camus leading to the existence of an absurd world and the possibility that this will be a key provocation for independent cinema.



Figure 31 (Piqsels, 2021)

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