

# Aspects of the Structure of Film Expression and Anthropological Paradigm of Films Reception in Croatian Cinema and TV Distribution

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## ABSTRACT

*This research paper deals with one part of a comprehensive study called »Causality of narratological-semiotic aspects of the structure of film expression and paradigms of reception of Croatian feature film«. It is conceived as a response to the hypothesis that the expression of narrative-semiotic terms correlate with the reception of the Croatian feature film audience and all them leads into a broader holistic i.e. anthropological context. The basic idea of scientific research is to analyze the complete feature productions since Croatian independence 1991 to date, presented at the National Film Festival (film festival in Pula), identify, define and isolate positive social narrative-semiotic stereotypes, which can then serve as a paradigm of better ratings and increase of the currently very low rating of domestic films in Croatian cinemas, as well as TV distribution. In other words, the paper will be analyzed and processed by a range of different effects based on narrative-semiotic, set design and mise-en-scène motives, used in the Croatian feature films since independence to date, that we assume to positively influence the mood of the viewer, and thus increase the rating of the film.*

**Key words:** film, structure of film expression, anthropology, visual anthropology, cinema, television, film distribution, motives, narrativity, semiotics, film ratings

## Introduction

Description of the Scientific Research Project »Causality of Narratological-Semiotic Aspects of the Structure of Film Expression and Paradigms of Reception of Croatian Feature Film«.

This research paper deals with one part of a comprehensive study called »Causality of narratological-semiotic aspects of the structure of film expression and paradigms of reception of Croatian feature film«. It is conceived as a response to the hypothesis that the expression of narrative-semiotic terms correlate with the reception of the Croatian feature film audience and all them leads into a broader holistic i.e. anthropological context.

The basic idea of all scientific research is to analyze the complete feature productions since Croatian independence 1991 to date, presented at the National Film Festival (film festival in Pula), identify, define and isolate positive social narrative-semiotic stereotypes, which can then serve as a paradigm of better ratings and increase of

the currently very low rating of domestic films in Croatian cinemas, as well as TV distribution.

In other words, the paper will be analyzed and processed by a range of different effects based on narrative-semiotic, set design and mise-en-scène motives, used in the Croatian feature films since independence to date, that we assume to positively influence the mood of the viewer, and thus increase the rating of the film.

It has been shown, namely, that film which won the Audience Award at the festival in Pula has so far more likely to sustain the higher rating in the later national cinema distribution as well as on TV. Will be analyze, therefore, a wide range of attributiveness of those films that received the Festival Audience Award (Golden Gate of Pula), where will through the frequency of occurrence of certain narrative – set design – mise-en-scène attributes, be defined the desirable elements of the film, which are »in« at the audience.

Analysis of research results and conclusions that will be reached, will be so considerable momentum in the direction of »programming« of the film towards the audience, with the aim of better ratings, the current *locus Minoris*, i.e. the critical point of the local cinematography.

The relevance of aspects of Croatian films ratings for the purpose of this study is measured through three basic aspects: assessment of the film at the national film festival in Pula (the film that won the Audience Award, so called »Golden Gate of Pula«), then the rating of the film on TV program (measurable by Nielsen rating algorithm), and the film rating on the national cinema distribution (the report of a cinema film distributor).

In a later phase of work will be examined and analyzed the distribution of incentive effects that can be read from the film stereotypes, which are then going to be correlated with two assessing elements: by the audience (Film Festival in Pula Audience Award – »Golden Gate of Pula«), and by the The Jury i.e. the critics (the Official Jury Award – »Great Golden Arena«).

Scientific research will, therefore, deal with the causality of narrative-semiotic aspects of the structure of cinematic expression and reception paradigms of Croatian films. It will result in defining of scene – mise-en-scène »positive stereotypes«, which also indirectly contribute to the attractiveness of the film in terms of numerous visits to cinemas, as well as the film ratings on the TV distribution.

After analyzing of the results will be possible to create predictors for the »success formula« of some film at the cinema and TV distribution (i.e. for the audience), but also for those who are closer to the profession (critics, film festivals...). It is, therefore, the reflection of the efficiency of narrative-semiotic structure of the film expression and reception paradigms of Croatian feature film, in correlation with their ratings.

In this paper we will presented the results of scientific research which is the part of the project, and is engaged with the ratings analytics of the films on TV, via Nielsen's analytical instruments which will be discussed more in the second part of this work.

### **Pula Film Festival as a Paradigm of Croatian Film**

In order for scientific research on which this work is based on, would be valid, an adequate selection of the sample to be analyzed is of a great importance, considering that currently in Croatia exist several renowned festivals on which, in the informal sense, can be seen complete annual domestic feature film evening production. The question is why the festival in Pula is relevant to be a paradigm of Croatian feature film evening production?

According to Article 27 of the Croatian Audiovisual Centre Rule Book<sup>1</sup>, the umbrella organization of Croatian cinematography, producer and director of the feature-length films that are co-funded by Croatian Audio-

visual Centre, as well as Croatian co-producer of a minority co-productions of feature-length films that are also co-funded by Croatian Audiovisual Centre, are obliged to allow the public showing of the film and apply the film in the National program of Feature Film Festival in Pula, for free of charge displaying within one year term from the world premiere or for the world premiere. Before displaying on the Feature Film Festival in Pula, the film must not be published on video or shown on television in the Republic of Croatia.

Thus, it is clear that the Feature Film Festival in Pula is »positively etatisted« relevant national festival, on which since the beginning of Croatian independence, has been showing complete annual national production. This information is very important in the context of methodology of scientific – research part of this thesis.

Film Festival in Pula, as written in the official festival documents available on their websites<sup>2</sup>, was founded in 1954 and its first official title was »Film Festival«, which lasted for four years. Since 1958 by the political decree of Federal Republic of Yugoslavia it was called »Yugoslav Film Festival«. Because of its reputation and strong political support, the festival soon positioned as the most important national film festival in SFR of Yugoslavia. In the following years the festival develops in all aspects, as a cultural – political organizing pamphlet, as a generator and promoter of the Yugoslav film, which was flourishing during the 60s, as well as the internationally recognized as a quality indicator of potency of the Yugoslav film industry.

Development of a film festival in Pula has generated the emergence of numerous production companies that were in the 60s and 70s of the last century creating on average about 20 films a year of the evening feature national production. From the very beginning, the philosophy of the festival went towards the »launcher« for the future cinema and television distribution of films that are presented there, while it has significantly been different from other national film festivals where the national production films are displayed in the sunset of its displaying life, or after they have been displayed on the cinemas and TV distribution. For the purposes of this thesis it is important to emphasize that due to the war in 1991 the festival was suspended for the first time in its history, but the following year renamed in »Pula Film Festival« and today it is considered as Croatian national film festival.

In 1995 the festival once again changed its name in »Croatian Film Festival«, however, domestic film production in the mid 90s of the last century was very unproductive, so to maintain the continuity of the festival after a few years (2001), the name of the festival was again (!) changed in »Festival of Croatian and European film«. Today, except for the annual evening Croatian film production, the festival shows in separate programs, the current European and international films. In 2010 the festival gets the competitive section of the minority co-productions, in which the first winner was the film »On the Way« by Jasmila Žbanić.

Also, the program of the Croatian short feature film becomes competitive, and the first winner was the film »9<sup>th</sup> March« by Irena Škorić. Festival films guest at summer festivals in Dubrovnik, Split, Rijeka, Osijek, Zagreb, Šibenik and Zadar. So, by all accounts the festival has gone through the turbulent periods after 1991 and Croatian independence, it almost extincted because of negligible production in the mid nineties, to the first decade of the new century when it positioned as the renewed national festival.

The National Programme Jury awards the following awards for films in the main section of the National Programme as follows:

- Great Golden Arena for Best Film
- Golden Arena for Best Direction
- Golden Arena for Screenplay
- Golden Arena for Best Actress
- Golden Arena for Best Supporting Actress
- Golden Arena for Best Actor
- Golden Arena for Best Supporting Actor
- Golden Arena for the Camera
- Golden Arena for Film Editing
- Golden Arena for the Music
- Golden Arena for the Set Design
- Golden Arena for the Costume Design

The Jury may award special three Golden Arenas more, for the mask, sound and special effects in the film. Also, the Breza News Award as decided by the official Jury, is being awarded to the best debut from one of the above mentioned categories, and the donor of Breza sculpture is Art Foundry of the Academy of Fine Arts.

For the award all the films are competing from the National Programme appearing at the Arena. The official Festival award is the Octavianus Award of the Croatian Society of Film Critics as well. For the award are voting the accredited critics on the Festival judging the films of the official program by a scale of 1 to 5. The Jury of the National program of films from the section of minority co-production can be assigned to three Golden Arenas for minority co-productions, in all categories to be awarded the Great Golden Arena and Golden Arena. The minority co-productions compete for special prizes of Croatian and foreign critics and young film lovers as well.

At the awards ceremony following rules apply:

- no award can be granted *ex aequo*,
- awards are granted for achievement only in one film;
- decisions on awards are kept secret until the official announcement at a press conference on the day of the Festival closure.

The Jury of the Federation of Film Critics in Europe and the Mediterranean FEDEORA awards three prizes in the National Programme:

- the best film in the General section

- the best film in the Section of minority co-productions
- the best short feature film

For this work is the most important the award of the audience i.e. »Pula Golden Gate« which is awarded at the official awards ceremony. The audience evaluates the films displayed in the Arena (where the screenings of domestic production are performed), in a score ranging from 1 to 5. Voting is done by cutting out coupons from the tickets, the ranking list is published daily in the Festival bulletin, and the donor of the award is the city of Pula. Each film in the Arena during the festival is viewed by at the average of 7300 viewers, of whom, to the voting for the best film by audience approach on average 2358 viewers, which is relevant and representative sample for the study.

### **The Influence of Film Feelings and Emotions on the Reception of the Film by the Audience**

Addressing the phenomenology of causality of the aspects of semiotic – narratological structure of film expression and reception paradigms of Croatian feature film, can be viewed from the anthropological, i.e. holistic and descriptive domain of observed appearances examinations.

In other words, it is important to try to identify and isolate those film semiotic – narrative entities for which we will, after analyzing the results of the scientific research, undoubtedly be able to say that they have a certain potential of »positive stereotype«, which is manifested in a utilitarian sense in more emphasized acceptance of the audience of the film titles in which they are found. The assumption and one of the fundamental hypotheses of this thesis, that the research results will confirm or reject, is that the acceptance of the audience according to some idioms of semiotic – narrative syntax results in a higher viewer ratings of these films in the later cinema and TV distribution.

Nevertheless a key role in the reception of the film by the audience, has the level of emotional state. Mood and sympathy of the audience often depends on the level of emotional moment that the author manages to bring the audience through the staging of events and characters in the film.

First of all, it is important to distinguish terminological definitions, set them in algorithm of a film syntax and only then, after conducted research, set on the level of positive semiotic – narrative paradigm.

For the emotions there is sometimes used the term »sentiments«, and describes the sensation that occurs in person as the result of spiritual extensions, conditioned by endogenous or exogenous (external or internal) factors or sensations. The fundamental emotional experience is described as pleasant or unpleasant, and within this division there is a wide range of sensory »merits«,

from sadness, melancholy (which e.g. can be pleasant or unpleasant) to euphoria.

According to Carlson and Hetfield, who dealt with the phenomenology of emotions<sup>3</sup>, they differ in intensity (strong or weak), hedonic tone (pleasant or unpleasant); and stimulus to action (»activating« or »inhibitory«).

There are several definitions of emotions that can be set in the context of the reaction of viewers on the film and other performable-scene arts. One of them says that emotions are: »Emotional states consisting of cognitive, physiological and behavioural components«<sup>3</sup>.

By Plutchnik<sup>4</sup>, emotion is a complex sequence of reaction to stimuli and it includes cognitive appraisals, subjective changes, autonomic and nervous activation, impulses to action and behaviour that has to affect the stimulus that incited that complex sequence. Plutchnik is very picturesquely its scientific maxim shaped in »Plutchnik's Wheel of Emotions« (Figure 1).

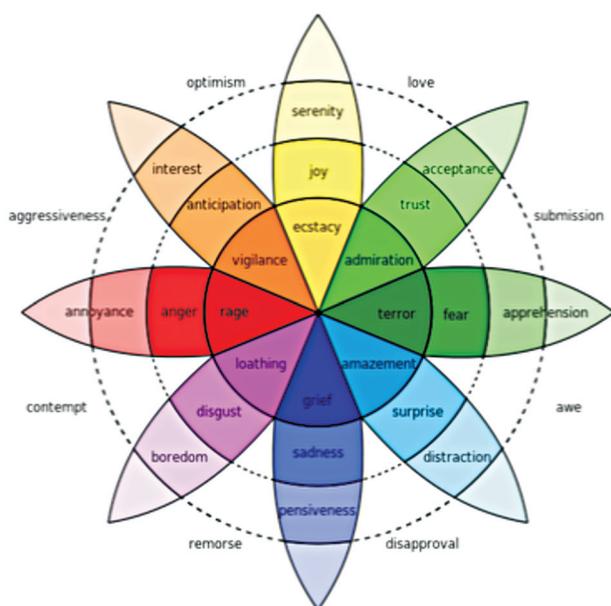


Fig. 1. Plutchnik's Wheel of Emotions.

Also, there is interesting the Nessea's<sup>5</sup> definition, which says that emotions are the specialized states, shaped by natural selection, which increases the likelihood of survival and reproduction in specific situations.

Almost in each of these definitions may reflect the context of the impact of emotions on the viewer through the perception aspects of performing arts, especially film, which will be addressed in subsequent chapters of the thesis. Jay Ruby<sup>6</sup> was among the first scientists to apply the observing of visual communication ambivalently, with emphasis on the viewer's emotions. Specifically, in his article: »Is an Ethnographic Film a Filmic Ethnography?«. Ruby investigates its former paradigm of visual anthropology as a technical reality registration recorded on a film media and indirectly is placing at a higher level of scientific potential.

There are differences in the definition of four basic emotions, but mostly in the scientific literature are mentioned: joy, sorrow, anger and fear. Of course, each of these emotional states has its own »sub-emotive backwaters« that are very important in finding of emotional paradigms of semiotic – narrative film paradigms, the theme of this paper.

Emotional state of euphoria or happiness is the dominant motive in the film genre such as for example comedy. An essential condition of this emotional state is that the hero of the film tends towards defined, certain goal and to finally achieve and accomplish that goal. Emotional supra-attribute of euphoria or joy abstracts the motives of: happiness, bliss, pride, sensuality, relief, satisfaction, pleasure, passion and joy.

Emotional state of grief is usually related to some kind of loss. Strength, power and intensity of this emotion depend on the value of the subject or object that is irretrievably lost. In numerous film genres there is presented this emphatic factor which is manifested in a range of losing a loved one (death, departure, disappearance...) or subjective objectivity as for example: loss, theft or hijacking of emotionally precious objects, etc. Some film genres and sub-genres (drama, tragedy...) consciously draw the viewer in a *circulum viciosum* i.e. »vicious circle« of circumstances that result in feelings of hopelessness and provoke strong reactions from viewers.

This emotion includes the following feelings: pain, defeatism, sadness, depression, melancholy, self-pity, despair, loneliness. In later sections of this thesis (scientific – research part), will be analyzed the power of the motive of grief and sadness correlated with the perception of the audience to the film holder of such determination. It will be very interesting to see to what extent will this emotion, on the stage, through the semiotic – narrative elements affect the mood of the film viewers. The research will show whether the negative emotions (sadness, grief, defeatism, etc.) on the film manifest themselves negatively on the mood and perception of the audience to a film that is responsible for these emotional determinants.

Emotions of anger or rage are often an element of narrative film structure, especially in the Croatian evening feature titles from the nineties of the last century. This is logical because of the Croatian War of Independence and all the connotations that come with it. The basic requirement for the emotion of anger or rage is a barrier to coming to some goal, especially when the permanent barrier, and cannot be removed. Under this emotion belong the following sub-emotions: wrath, resentment, annoyance, anger, anxiety, irritability and hatred.

Emotional impact of the element of fear is one of the most important film motivators. Entire genres (horror) are designed in cinema industry to gainfully use the human need to face one's own fear without the consequences. Emotion of fear involves the following feelings: fear, tension, anxiety, anxiety, panic, tension, anticipation, dread, dread, phobia, etc.

In the words of Professor Sandra Matošin Borbaš<sup>7</sup>, who deals with the phenomena of emotions of: joy, sadness, anger and fear, are called primary emotions. With the anthropological i.e. holistic point of view, emotions are programmed states of consciousness caused by the severity of the acute situation in which a person is.

For example, a certain intensity of some emotion raises the level of biochemical processes in the body, for an entity that is subject to the necessity of immediate reactions, to receive an extra adrenaline or strength necessary to save the critical situation, etc. This is especially interesting if this form is used in language syntax of film narrative.

In fact, when watching a film hero in, for us, recognizable emotional crisis, there happens a kind of mental transfer and awaiting to the main character to solve one's problem, on the conscious or subconscious level, in the comfort of cinema hall, we think of how would we act ourselves, in a similar situation. Then comes to one of the »film aphrodisiacs«, and that is no consequence experience.

Types of emotions by both Wikipedia and Encyclopaedia Britannica are defined as follows:

**Fear:** »Fear is the only inherent emotion in humans that occurs as a direct response to life-threatening situations in which the entity is located. Feelings of fear is useful because it warns us of danger and activates the body and mind to action.« The emotion of fear is very usable in numerous film genres, and as such represents a very potent platform to expand the motivation scaling and personalities of the film protagonists.

**Anger:** »On the same situation we can have a sense of fear or anger, but their intensity depends on the assessment of strength of a discriminatory subject concerned. If that situation is above its strength, then the one is afraid, but if we assess that his power is greater than the danger, then the one is angry. Expressions of these emotions are mostly aggressive ones. The element of the emotion of anger has particularly film narrative potential that contains a wide range of generic applicability.«

**Mood:** »These are the feelings that we experience when are extended situations of mental representations of experience with memories.« Also, like anger, emotion is very useful in the context of semiotic – narrative film paradigm.

Joy arises when we achieve some success, achieve some goal or desire. A huge number of feature films scenic motives of evening feature films are based on this emotion.

Sadness occurs when we lose something that is for us valuable and important. Often, the emotion of sadness is the one that derives the movie hero to action.

Emotions can be:

- Adequate: emotional experience of film hero is adequate to the situation by responding and the quality and intensity and duration

- Suppressed: expressing of a film hero emotions subdued by one's education, bans in childhood when formed the frame of reference. As a result, it happens that some or all of the emotions the one is not able to express, but the public strongly and implicitly feel them.
- Escalated: expressing of a film hero emotions over-amplified by the context of film plot that formed the frame of reference, permission and encouragement to express more expressive emotions.

### *Emotions of film heroes according to expression strength*

**Affects:** Every emotion becomes affect when develops to great intensity. In affect there is greatly reduced conscious control of our own actions. Affect is extremely strong, but short term. In this state, a film hero do things for which to repent later, but it just becomes the background of an action film.

**Passions:** Passion occurs when our emotions have a high level of empathy and involvement into events on the screen and the film heroes as well.

The moods are emotions mild in intensity and can last long. The main characteristic is that they are pleasant or unpleasant. Usually are used as a basic action film support.

Disorders of emotional life of a film hero:

**Depression:** film hero is sad, moody, passive, obsessed with black thoughts full of strange ideas, prone to suicide

**Euphoria:** Excessive merriment, carelessness, peace of mind of a film hero who, as a rule (if present in the film beginning) suggests on some problem or trouble that will occur

Qualitative disorders:

**Parathymia:** appearance when certain feelings cause the opposite feelings. What causes the grief causes the joy, and vice versa. E.g. the death of the heroine at birth, etc.

**Paramimia:** appears when expressing feelings expresses the opposite of what we feel. Film hero laughs though one feels sadness. Very nice example of paramimia is the film »Luka'a Jovana« directed by Živko Nikolić, when Merima Isaković (Jovana) dances naked and enthralled diabolical dance in front of village.

One of the fundamental premises of this paper is the prediction of film narrative attributes that leave a positive impact on the viewer. In this sense, it is clear that the thesis deals with the part of psychoanalytic structure that is directly linked to the emotions that the film evokes in the viewer. The phenomenology of emotional impact on the reception of film art was systematically analyzed only in hints and theoretical debates.

One of coryphaei of film poetics reflection, who dealt with it, is definitely David Bordwell<sup>15</sup>. As a professor at the University of Wisconsin – Madison, inspired by the film theorist Noel Burch and art historian EH Gombrich, Bordwell holistically approach to the phenomenology of cognitive processes in understanding the poetics of film.

His works, »Narration in the Fiction Film«, »Making Meaning« and »Post – Theory«<sup>15</sup>, is inevitable references to the reflection of source effect of semiotic – narrative causality in the art of film and their correlation to the consciousness of the viewers.

David Bordwell is extremely important occurrence in the context of this work, because by his distinctive approach to the analytics of semiotic – narrative recognizing of film stereotypes (which he called »neo formalism«), he examines the perception and cognitive processes of the viewers, placing them at a higher level. By introducing the concept of »defamiliarisation« that we could paraphrase as a departure from customary perceptive – syntactic patterns, Bordwell denies predefined perceptual matrix in the viewer and suggests to position itself as an independent perceptual entities.

As an example to his theory of defamilisation, in the same book he gives an example in which we imagine that, by driving the highway we notice, in the emergency lane a car with signal lights on and a punctured tire. The driver gets out the car and opens the trunk.

This situation Bordwell indicates as »Code for Understanding«, and suggests that the cognitive apparatus of us as viewers at that moment is already prepared i.e. sensitized to the fact that the person will most likely start changing a tire puncture. Thus, by Bordwell, the experience of the film by the audience is set to the known behavior of matrixes of ourselves in specific life situations, while when we watch a film scene our brains constantly process the logical extensions of dramatic twists and subconsciously compares what the protagonist will do, with what we would do in the same situation.

Bordwell in his theory of »defamiliarisation« acknowledges the power of predefined synaptic cognitive algorithms for viewers, but also suggests a way out of these, the drama expected, the matrix. According to his theory, in this way, further raises the interest of viewers to continue the dramatic plot.

For example of the stopped car, in order to raise the interest for the film, Bordwell suggests denying of a time of dramatic continuum in a way that, for example, we see that the car driver puts someone's body in the trunk. This would be a shift from the standard applied cognitivism, and sets a new »capillary« branching of causal potential of the film story.

On the trail of Bordwell's theory<sup>15</sup> can be said that the viewer, actually, »lulled« into its cognitive – emotional perception, which gives filmmakers a very serious task to get him dramatically, »surprised in his cognitive – emotional backyard«. But at the same filmmaker has narrowed the space for maneuver, because the conscious and unconscious level of the viewer has already filled in the matrix of expected outcome in such film scene.

In other words, if we use the Bordwell's example, after noticing an open trunk, turned on all four signal lights and a driver in the emergency lane, getting out the car, it is very delicate and challenging to come up with a

reason of his opening of the trunk, and not changing the tire.

It is particularly interesting, according to a similar principle, to reflect the association of meta-perceptual patterns in the theatrical play, and his relationship with the mood of the viewers about the text. There is a whole series of links that *cum grano salis* can give the new optics of looking at the potential of management with the viewer's conscious and unconscious perceptual idioms.

For example, in the second scene of act 4 in Čehov's »Uncle Vanja« during the conversation of Vanja and Astrov, modifies the whole range of emotional states of the protagonists: remorse, self-pity, condemnation, self-condemnation, shame, despair, etc. At the same time, seemingly out of any context, on the wall of Uncle Vanja's cabinet is a large geographical map of Africa. Since in the context of a play, at that moment Astrov is lonely and abandoned, the association of Africa and all that it subconsciously supplies in the viewer's mind (exotic, hot, escape...), provides suggestive staining of the escapism and emphatically effects on the viewer's perception of the scene.

Thus, the positioning of the subliminal implants in a scene – *mise-en-scène* paradigm at performing art plays, definitely impact on dialecticism of the viewer's perception of the work.

In the scientific research section of this thesis, will be analyzed the positive receptive effect of semiotic – narrative film stereotypes on viewers, based on the data of all films from Croatian evening production from 1991 to date.

## **The Research Draft and Methodology of Scientific – Research Work in the Analysis of Causality of Narratological-Semiotic Aspects of the Structure of Film Expression and Reception Paradigms of a New Croatian Feature Film 1991 – 2012**

### *The research problem*

From the beginning of Croatian independence in 1991, Croatian film captures a continuous ratings decline in the cinema distribution. Statistics show that 75% of Croatian films since 1991 until today, have been watched by less than 10,000 cinema viewers. Given that the average cost of production of evening feature film is approximately HRK 3,000,000.00, the question is why Croatian film is not popular in Croatian cinemas, and what can be done to make change that?

### *The significance of the research*

The theoretical significance of the research is based on the fact that so far there is no scientifically relevant domestic research which dealt with improving of film ratings at the audience. The vast majority of them just registered the drop in ratings in the correlation with the ratings of domestic films in neighboring countries and

Europe. A survey that will be conducted in this paper goes a step further and tries to define and isolate positive semiotic – narrative motive aspects of domestic film that face a positive reception of the domestic audience. Ultimately, the research will result in »success formula«, whereby it will provide an overview of the results and instructions for the »designing of a film« which will have success at the audience.

### *The practical significance of the research*

The practical significance of the research is seen in the possible application that would be initiated by the statistically significant results of research, and that would interfere in film economy. Namely, the results of research scientific analysis of causality of semiotic-narratological aspects of film expression structure and reception paradigms of Croatian feature film, will define the scene – set design – mise-en-scène motives that are preferred for the positive reception of the audience. By that trail, the film that will use them has a greater chance for better ratings in the cinemas and TV distribution. In practical terms, this means that there will be a real chance that in this way, the film pays for itself over the sold cinema tickets and TV rights, unlike the current situation where the return of funds invested in the film is only slightly higher than 3.5%.

Research goals:

1. Award of the audience on PFF can be »programmed« using adequate film – narrative motives.
2. To define whether the Award of the audience on PFF is in a statistically significant positive correlation with the commercial echo of the film in the cinemas.
3. To define whether stereotypes of film narrative in terms of motive (love, jealousy, survival, happiness, unhappiness...) sensitize viewers more than any other motives, while the film gets higher marks from the audience on the PFF.
4. To define whether the Jury Award on PFF operates inversely proportional to its cinema distributor »potency«.
5. To define whether acute events that immediately precede the film (the actor gossip, scandal, etc.) are correlated with the potential film success at the PFF audience and at the PFF critics.
6. To define whether the stereotype of the sea and exotic locations raises the probability of commercial success of the film.
7. To define whether the stereotype of beautiful women, sexuality and eros raises the probability of commercial success of the film, regardless of film genre.
8. To define whether the stereotype of a child and/or animals raises the probability of commercial success of the film.
9. To define whether the rating of the film which won the Audience Award on the PFF is in direct correlation with the rating of the same film in the cinema distribution and on TV.

### *Research variables*

The independent research variables

1. Duration of the film
2. Is the film made by a literary template
3. Genre: children, crime, science fiction, romantic comedy, romance, melodrama, drama...
4. Music: renowned artist – soundtrack / anonymous artist
5. Is it done by a true story
6. Are there narrators in the film (film »voiceover«)
7. War and war as the film story motives
8. Sex or sexual indication in the film
9. Hair color of main characters
10. »Pretty Woman« stereotype
11. »Child as a hero« stereotype
12. »Positive animal« stereotype
13. The basic film motive: for example Love, companionship, sex, growing up, war, survival, fiction...
14. Actors speak the dialect of the setting of the film
15. Action takes place on or around the sea
16. Action takes place on or around the island
17. The presence of the motives of the sea and sun in the natural scenery
18. Costumes and set design (epoch) Prevalence of the main protagonists in other media synchronously with showing of film on the PFF
19. Metaphor as a figure in the film language in a social reality display
20. »Gossip« about the film and/or actors just before the premiere of the film
21. Correlation of the film theme with the acute social and political moment (newspaper headlines)
22. Famous / anonymous actors (acting division)
23. The order of presentation on the PFF festival (opening, over the week, closure)

Dependent research variables

- Award of the audience on PFF
- Award of the critics on PFF
- Commercial success of the film in the cinemas
- The ratings of the film on TV program

### **Research Instruments**

Instrument has been formed for the purpose of this research. It consists of the predictors which measure the independent variables and where there are two possible answers yes/no. Also, for some other variables will be provided the ranking of responses, to obtain the final analysis as precise as possible.

### *Research hypotheses*

1. Award of the audience on PFF can be »programmed« using adequate film semiotic – narrative motives i.e. elements.

2. Award of the audience on PFF clearly indicates that the film in the cinemas will have a significant impact in terms of rating.
3. Stereotypes of film narrative in terms of motive (love, jealousy, survival, happiness, unhappiness...) sensitize viewers more than any other motives, while the film gets higher marks from the audience on the PFF.
4. The Jury Award on PFF operates inversely proportional to its cinema distributor »potency«.
5. The acute events that immediately precede the film (the actor gossip, scandal, etc.) are correlated with the potential film success at the PFF audience and at the PFF critics.
6. Stereotype of the sea and exotic locations raises the probability of commercial success of the film.
7. Stereotype of beautiful women raises the probability of commercial success of the film, i.e. ratings.
8. Stereotype of a child and/or animals raises the probability of commercial success of the film, i.e. ratings.
9. The rating of the film which won the Audience Award on the PFF is in direct correlation with the rating of the same film in the cinema distribution and on TV.

### Sample and Course of the Research

The research sample will consist of all domestic films that are shown at the Pula Film Festival since Croatian independence 1991, to date (2012). It will be reviewed all the films that won the audience and critics award and were written all the necessary indicators to be measured by the instrument assembled for research purposes. Thus, the sample was composed of 21 film that won the viewers' award, 21 film that won the Jury of PFF award, and the remaining 92 films from the research study period which were not the winners of one of these two awards. Films will be reviewed in three months (September – December 2012). and followed by a statistical data processing

### Statistical Data Processing

For the data processing will be used the procedures of descriptive statistics and statistical concluding.

The arithmetic mean ( $\bar{X}$ ) is to determine the expression of continuous variables. It will show us which the average score in our distribution is. If it turns out that our set is inhomogeneous, i.e. and the arithmetic mean is not the right measure of the average, we will use Median and Mode. They serve to establish the central result in the distribution and most often measures in the series.

As a variability measure, we will use the standard deviation (SD) as the most accurate and reliable phenomena variability measure. It shows what the deviation of the distribution scores of its arithmetic mean. To determine the expression of research categorical variables will be used frequencies and percentages.

As a measure of association between two variables will be used Spearman's correlation coefficient ( $\rho$ ) to determine the correlation of numerical variables on the ordinary level of measuring.  $\phi$  and Kramer's correlation coefficient will be used as measures of connectivity of two categorical variables. As a measure of differences between categorical variables, and comparing to numerical ones, ANOVA will be used (to determine differences between variables with more than two modalities) with *Post Hoc* Test and the test for determining the significance of differences between the two defined groups.  $\chi^2$ -test will be used to determine the significance of differences between categorical variables.

Binary logistic regression will be used to determine the effects of independent variables on the dependent one and for predicting of the variation of dependent variable percentage, which can be explained by the independent variable. Multiple logistic regression will be used for understanding the effect of two or more independent variables on the dependent variable. Factor analysis will be used for the reduction of a factor at the lowest possible number.

All data will be processed within the statistical package SPSS 20.0 (Statistical Package for the Social Sciences).

For creating charts will be used Excel and Matlab.

### Analysis of the Films Ratings on TV by »Share« and AMR Method

For the purposes of scientific research are defined by three groups of research subjects that will be analyzed:

- Croatian films
- Partisan films
- Serbian comedies

All films that will be analyzed have been presented in the framework of the national TV channels RTL and HRT1 in the period from 2009 – 2012, whose ratings information are publicly available (Jutarnji list, HRT reports).

The fundamental scientific hypothesis of this part of the research assesses the importance of different attributes in correlation with the reception of the viewers of the shown on TV program and taking into accounts as follows:

- The term of representation
- Effects of social stereotypes
- Genre (Croatian production, Serbian production, »Partisan films«)

The analysis included all the films in the outlined attributness which were displayed in so called »prime team«, i.e. those who were shown starting from 20.00h to 20.15h. The results of audience ratings research will confirm or reject the following hypothesis:

- The elite term (»prime time«) of the film displaying guarantees good film viewing rating regardless of

its contemporary reality, the topic it deals with, as well as social engagement.

- Stereotype of »Serbian comedy« based on the titles of Serbian authors 30 and more years ago and still is a »brand« and a strong lure for Croatian viewers.
- »Partisan films«, regardless of the hatred of the socialist relics today, have very high ratings.

Thus, this research will prove through these hypotheses whether there is a correlation between the term of a film presentation in the TV distribution, its thematic structure and the wider social relevance, with the desire of the ratings of these films. Based on the research results indirectly, i.e. indirectly we will be able to get more answers to a series of axioms such as for example, the claim that Croatian viewers still, due to Croatian War of Independence, avoid watching of Serbian films as a sign of protest against the policies what was led in mid 90s of the last century, etc.

The data in this paper are obtained by the relevant measuring of the watching of TV programs that established Arthur Nielsen, a founder of the Nielsen Media Research. This research began in the thirties of the last century, and it firstly started on radio, and in mid-fifties to date, they have being becoming the »gold standard« of viewership rating measuring. In Croatia, the viewership rating measuring is done by AGB Nielsen TV over the apparatus, which is called »Peoplemeter« that are installed in 760 households.

In these 760 households are installed 1086 Peoplemeters that very accurately measure and records what each individual in the household watches in any moment. The principle of operation is based on passwords that each viewer (household) must activate when watching desired TV program. Each password, therefore, symbolizes one user whose socio-demographic data are entered into a central server.

Based on the results of the analysis is very clear to get a range of relevant information that can improve the access to TV media program policies, and also get an insight into the mood of TV program consumers.

Nielsen's Peoplemeter collects data throughout the day, and during at least expected activities of the respondents (households), which is from 2:00 to 6:00 in the morning, the information collected from Peoplemeter are sent to the COP (data processing centre) where they are continuously been processed.

Nielsen sends the processed data to its clients that, on the basis of an annual subscription for Nielsen's analytical card. Data obtained are articulated on the basis of several basic analytical parameters relevant to this study, namely:

- The total numerical viewing ratings,
- AMR or »average minute rating«,
- Share.

The total numerical ratings imply the total number of people who have watched some TV content. AMR (»average minute rating«) indicates the percentage of people

who have watched the specified program from beginning to end, while the »Share« means the proportion of people who watched the specified program in proportion to all other facilities at that time (Figures 2, 3 and 4).

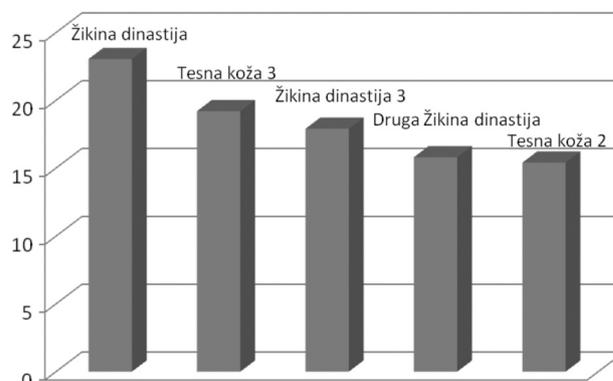


Fig. 2. AMR – Average Minute Rating of serbian feature length comedies on RTL TV 27.11.2011. – 12.02.2012.

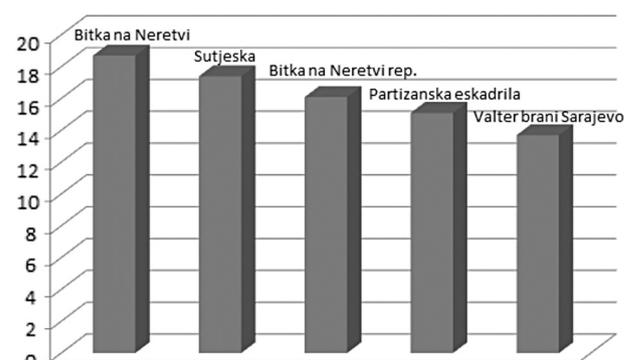


Fig. 3. AMR – Average Minute Rating of »partisan's« feature length movies on HRT TV, 10.11.2009. – 08.01.2011.

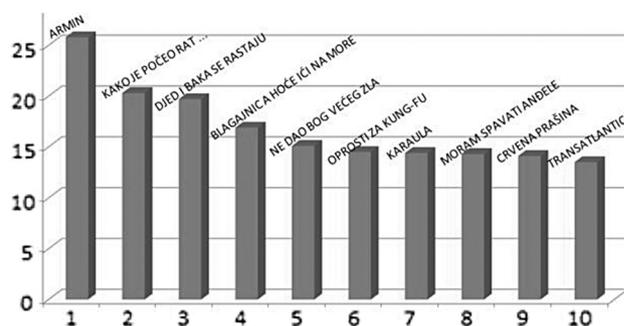


Fig. 4. AMR – Average Minute Rating of croatian feature length movies 12.01.2009. – 31.01.2012.

For example, some TV content, in the imaginary period from 20:00 to 23:45, watched 600,000 people, and it recorded 25/35 ratings.

The first figure, that of 25, indicates the percentage of all persons over four who have watched that specified program. In this case it is 600,000 individuals. The figure

of 35 means »share« or percentage of people who have from 20:00 to 23:45 been watching the show mentioned in the said program.

In the context of the analyzed films can be noted, that their overall ratings is very high, which is most likely a result of broadcasting time (all films were, in fact, displayed from 20.00 pm, which is one of the »prime time«).

Also, research results show that there is almost no difference in viewership of Serbian comedies, Croatian films and so called »Partisan films« (Figure 8). In other words, we can say that viewers are interested in films in a language they understand and those dealing with topics that are related to the domestic audience and they have no a priori negativistic attitude toward the film that comes from Serbia (this part is particularly emphasized because in some other socio-economic research, there is demonstrated a very distinct priori animosity of Croatian respondents toward Serbian contents).

The lowest »share« of all the analyzed films is above 25% (Figure 8), which means that the film with worst viewing ratings from a list of the analyzed films was watched by more than a million viewers, what is a remarkable result. Also, films such as: Zika’s dynasty (Figure 5), The Battle of Neretva (Figure 6), Border Post and Armin (Figure 7), had »share« of 39.6–43.3%, what in the latter case means that almost every second viewer who

had at that moment turned TV in Croatia, was just watching that movie.

The results obtained by conducted research confirm the first hypothesis that the elite term (»prime time« term) of the film presenting, guarantees good viewing of the film, despite its contemporary reality, the theme it deals with, the socio-economic realities, as well as the level of social engagement of the film.

We also confirmed the second hypothesis that the stereotype of »Serbian comedy«, based on films of the Serbian authors dating 30 and more years ago (Balkan Spy, The Marathon family, Who’s that singing over there?), still represent a »brand« and is a strong lure for Croatian viewers (Figure 2).

The third hypothesis that the so-called »Partisan films«, regardless of the hatred of the socialist relics today, have very high ratings at viewers, is also confirmed. Moreover, the »partisan films« had the most uniformly »Share« and »AMR« (Figures 3 and 6), which means that viewers from beginning to end were purposely watching, or that they were not accidentally come on the program where the film was on. This suggests the level of interest on two levels, first level is the sentiment and yearning for the old days, and the second level the film stereotypes of »dignity and courage«, which have always been a lure to audiences.

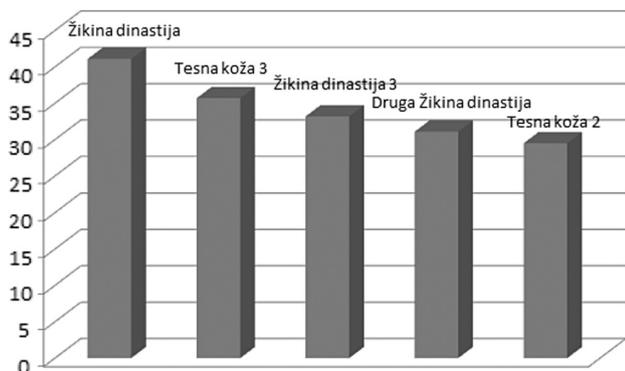


Fig. 5. »Share« method – serbian feature length comedies on RTL TV, 27.11.2011. – 12.02.2012.

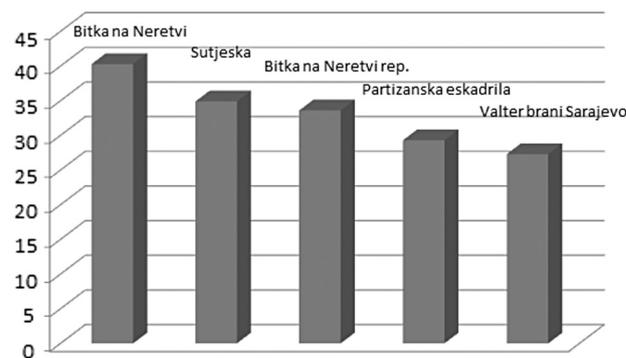


Fig. 6. »Share« method – »Partisan's« feature length movies in HRT TV, 10.11.2009. – 08.01.2011.

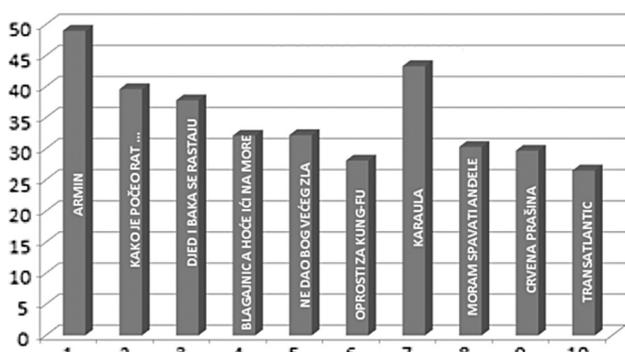


Fig. 7. »Share« method – croatian feature length movies 12.01.2009. – 30.01.2012.

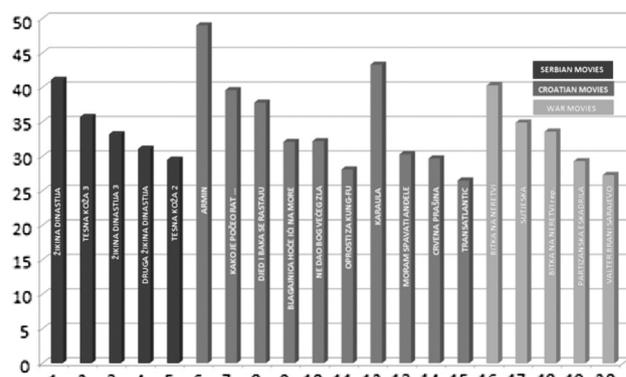


Fig. 8. »Share« method group analysis of all analyzed movies.

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## ASPEKTI STRUKTURE FILMSKOG IZRAZA I ANTROPOLOŠKE PARADIGME RECEPCIJE FILMOVA U HRVATSKOJ KINO I TV DISTRIBUCIJI

### SAŽETAK

Ovaj znanstveni rad obrađuje jedan dio opsežnog istraživanja pod nazivom »Kauzalitet semiotičko–naratoloških aspekata strukture filmskog izraza i paradigmi recepcije hrvatskog igranog filma«. Zamišljen je kao odgovor na hipoteze koje ekspresivnost semiotičko – naracijskog scenarijskog izraza koreliraju sa recepcijom publike hrvatskog igranog filma i sve to dovode u širi holistički tj. antropološki kontekst. Naime, temeljna ideja cjelokupnog znanstvenog istraživanja jest da se analizom kompletne cjelovečernje igrane produkcije od hrvatske samostalnosti 1991. godine, do danas, prikazane na Nacionalnom filmskom festivalu (filmski festival u Puli), prepoznaju, definiraju i izoliraju pozitivni društveno receptivni semiotičko – naracijski stereotipi, koji potom mogu poslužiti kao paradigma boljeg plasmana i povećanja trenutno vrlo slabe gledanosti domaćeg filma u hrvatskim kinima, kao i u TV distribuciji.