

**UNIVERSITY OF SOUTHAMPTON**

**FACULTY OF LAW, ARTS & SOCIAL SCIENCES**

**School of Humanities**

**British Audiences and Approaches to European Cinema:  
Four Case Studies of Responses to French and Swedish Film in the UK Today  
Two Volumes: Vol. II**

**by**

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**Thesis for the degree of Doctor of Philosophy**

**March 2008**

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## Appendix A. Charts

### Specialised Cinema in the UK

#### Specialised Cinema Age Profile

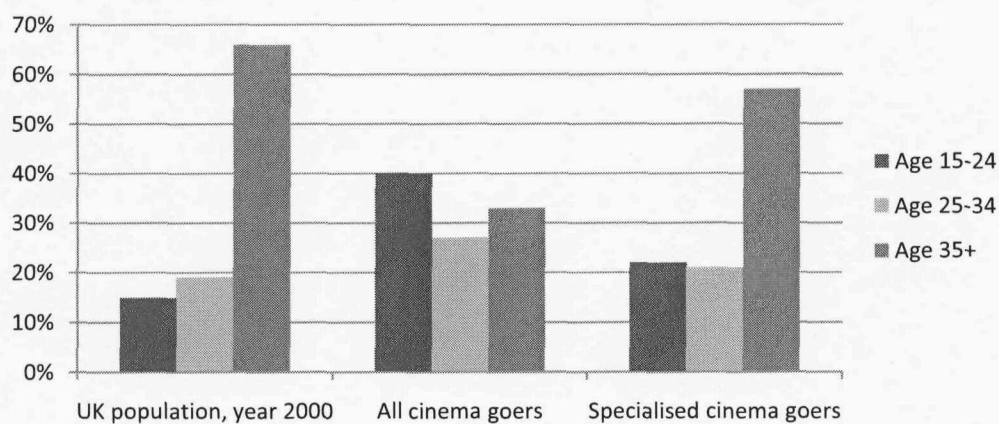


Figure 1. Specialised Cinema Age Profile in the UK.

Source: KPMG, 2002.

#### UK Cinema Audiences and Social Class

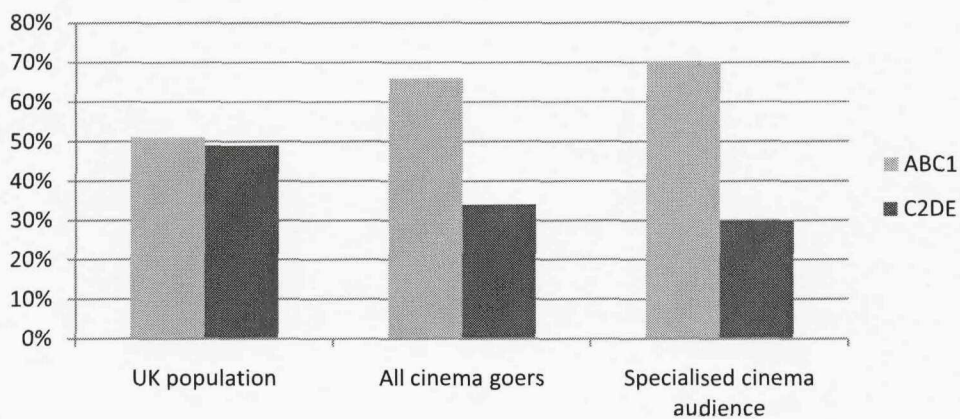
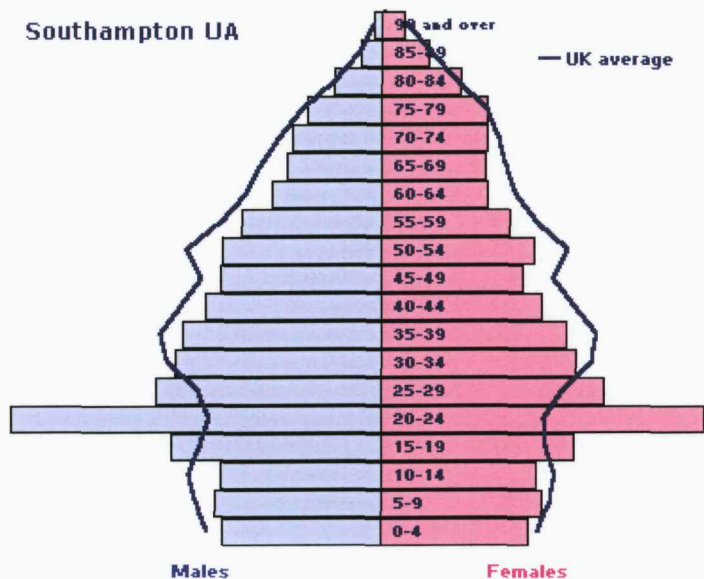


Figure 2. UK Cinema Audiences and Social Class.

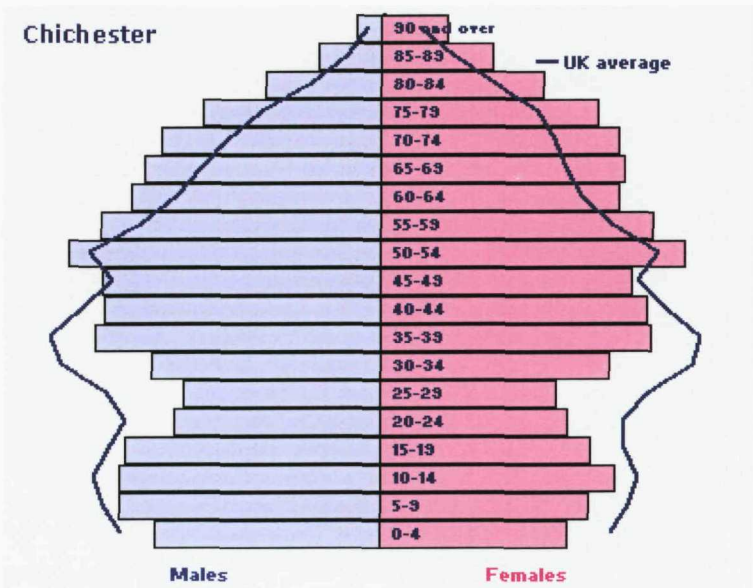
Source: KPMG, 2002.

Local Demographics

Age and gender profile of the population in the areas where audience research was carried out.  
Source: National Statistics based on the 2001 Census  
<<http://www.statistics.gov.uk>> [accessed 2 April 2007].  
The length of the bars in the pyramid represent the proportion of 'all males' (to the left) and the proportion of 'all females' (to the right) that are in that age group.

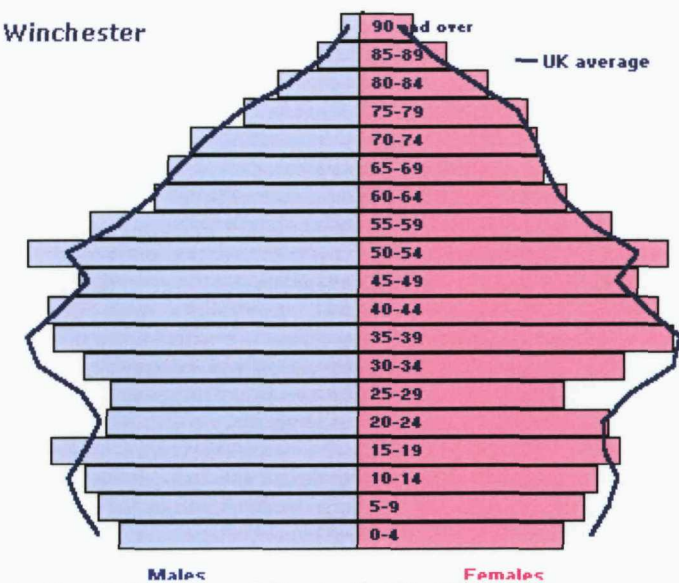


**Figure 3. Southampton Population Age and Gender Profile 2001.**  
Source: National Statistics website: [www.statistics.gov.uk](http://www.statistics.gov.uk)  
Crown copyright material is reproduced with the permission of the Controller of HMSO.



**Figure 4. Chichester Population Age and Gender Profile 2001.**  
Source: National Statistics website: [www.statistics.gov.uk](http://www.statistics.gov.uk)  
Crown copyright material is reproduced with the permission of the Controller of HMSO.



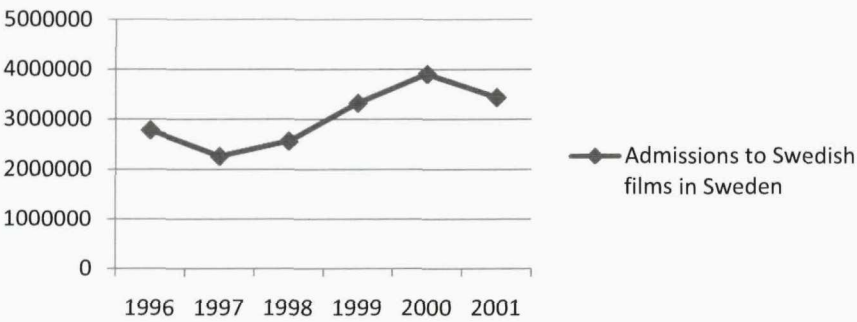


**Figure 5. Winchester Population Age and Gender Profile 2001.**  
Source: National Statistics website: [www.statistics.gov.uk](http://www.statistics.gov.uk)  
Crown copyright material is reproduced with the permission of the Controller of HMSO.

**Cinema Admissions for Swedish and French films**

Source: The Distribution of European Union Films in Europe Outside National Markets (European Audiovisual Observatory, 2002)  
<[http://www.obs.coe.int/online\\_publication/expert/disfilms\\_ue.pdf.en](http://www.obs.coe.int/online_publication/expert/disfilms_ue.pdf.en)> [accessed 6 January 2008]

**Admissions to Swedish films in Sweden  
1996-2001**



**Figure 6. Admissions to Swedish Films in Sweden, 1996-2001.**  
Source: European Audiovisual Observatory, 2002.

### Admissions to Swedish films in Britain 1996-2001

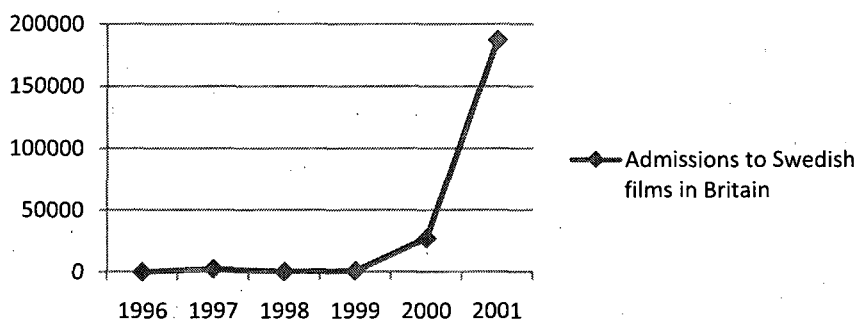


Figure 7. Admissions to Swedish Films in Britain, 1996-2001.  
Source: European Audiovisual Observatory, 2002.

### Admissions to French films in France 1996-2001

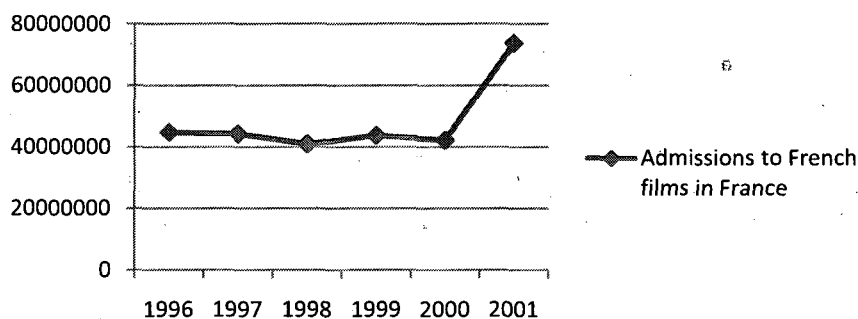


Figure 8. Admissions to French Films in France, 1996-2001.  
Source: European Audiovisual Observatory, 2002.

### Admissions to French films in Britain 1996-2001

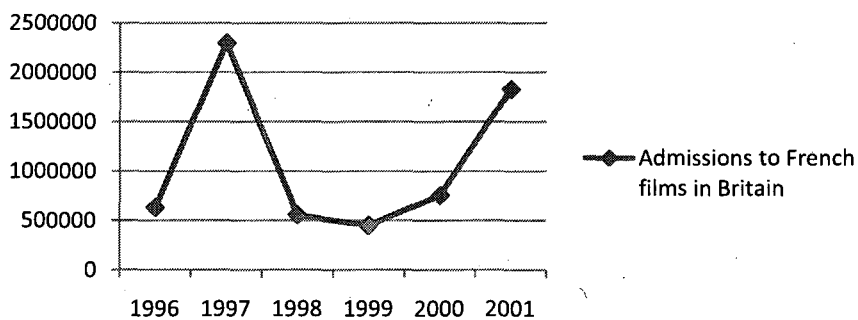


Figure 9. Admissions to French Films in Britain, 1996-2001.  
Source: European Audiovisual Observatory, 2002.

## Research Audience Data Summarised in Chart Format

Each section provides an overview of the research audience as a whole followed by a breakdown into different screening locations (Avenue Campus, Southampton, Chichester Cinema at New Park, and Winchester Film Society) and comparisons between the four case study films.

### Chichester College Audience

The overall research figure excludes the Chichester College group, nineteen students who saw *Show Me Love* as part of their Film Studies A-level. Information about this group is provided separately, in sections dealing with *Show Me Love*, since these respondents are much younger than the rest of the research audience and saw the film because their teacher had selected it, rather than because they had chosen to attend a research screening.

### Harbour Lights Cinema

One single questionnaire was returned from the screening of *Show Me Love* at the Harbour Lights cinema in Southampton, and while I have included this viewer in the overall research audience figures as well as in the *Show Me Love* case study, Harbour Lights has not been given a special entry in the screening location breakdown.

### Data not provided

In some cases participants have left sections incomplete, and it is not clear if this is due to missing the section or because they did not want to provide the information. The overall impact is generally negligible, but in cases where a considerable amount of information is unavailable, for example in the case of participants' occupation, I have included a category of 'not known' to account for such data.

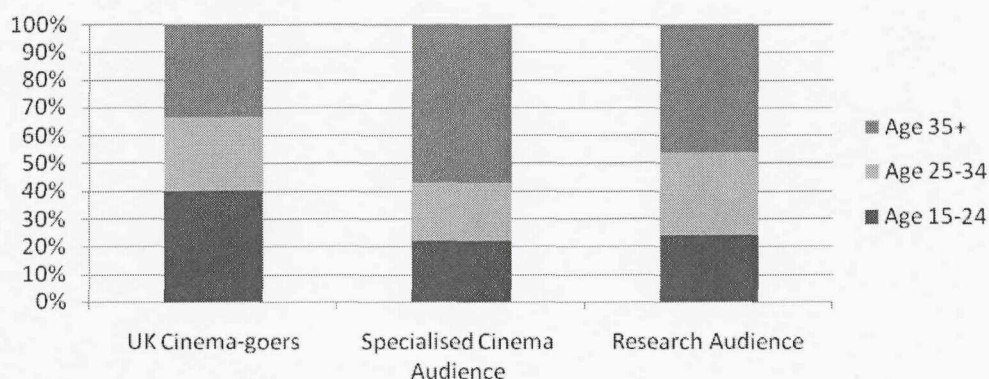
### Incomplete Data: *Faithless* case study

Information about film consumption and linguistic background is incomplete for the Avenue research audience group in this case study due to a photo-copying error: one page was missing from eleven of the twenty-four questionnaires collected in this group.

### Key to terms used in charts:

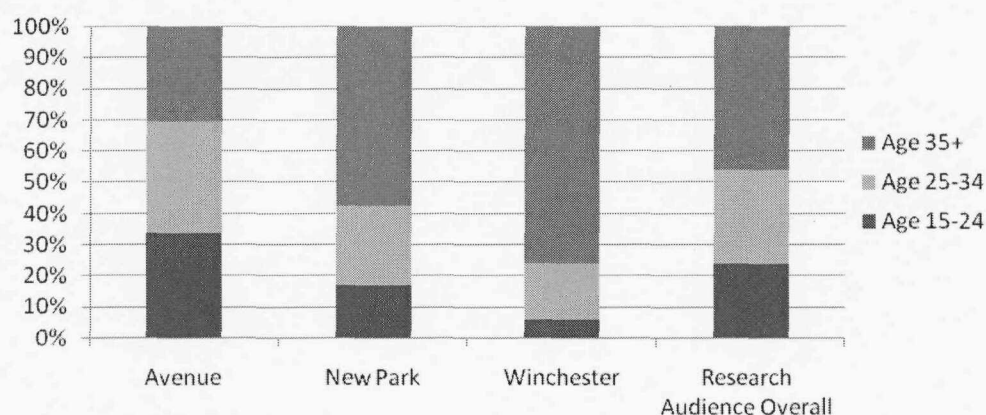
- 'High film consumption' = views more than 5 films/week
- 'Low film consumption' = does not view a film every week
- 'High consumption of European film' = views non-English language European film every week
- 'Low consumption of European film' = does not view non-English language European films every month (this might be an 'average' rather than 'low' level of European film consumption in British audiences; it is 'low' within the context of this study rather than generally)
- 'English-language film not dominating consumption' = consumption of non-English language film equal to or higher than Anglophone film
- 'English-language film dominating consumption' = views more English language than non-English language film
- 'Frequent cinema-goer' = goes to the cinema once a week or more
- 'Infrequent cinema-goer' = goes to the cinema less than once a month

### Research Audience Age Profile



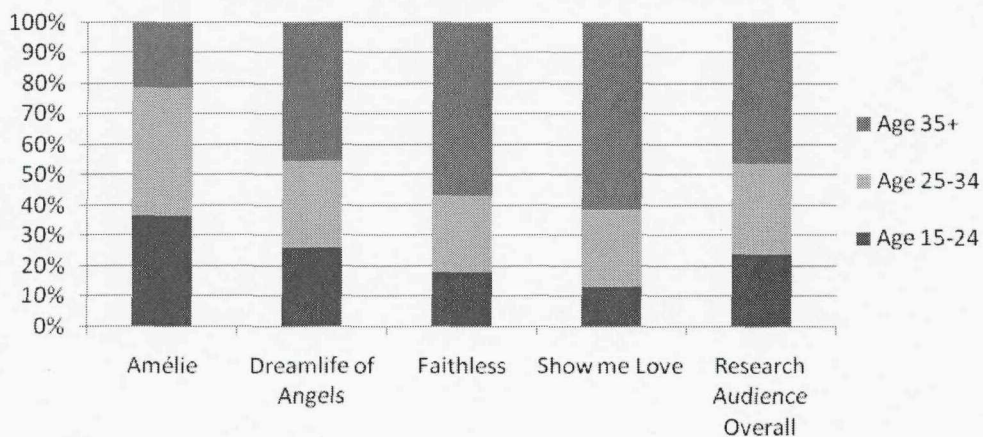
**Figure 10. Research Audience Age Profile and Specialised Cinema Age Profile.**  
Source: KPMG, 2002.

### Research Audience Age Profile by Location



**Figure 11. Research Audience Age Profile by Location.**

### Research Audience Age Profile by Film



**Figure 12. Research Audience Age Profile by Film.**



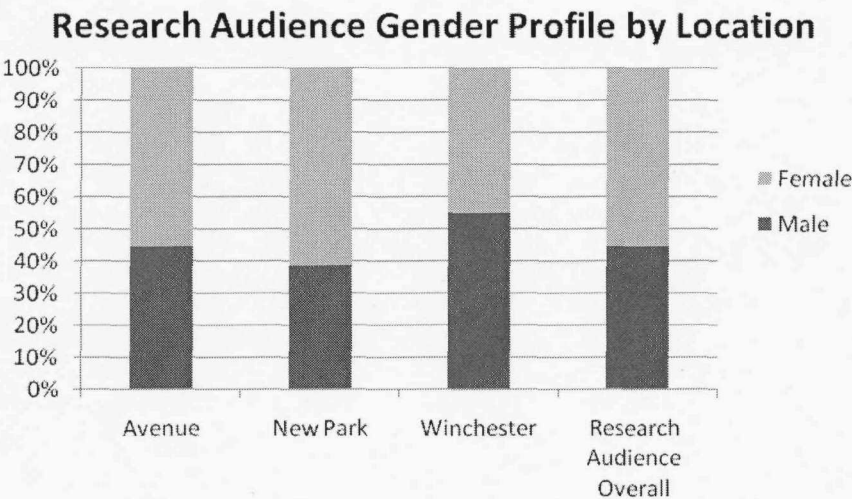


Figure 13. Research Audience Gender Profile by Location.

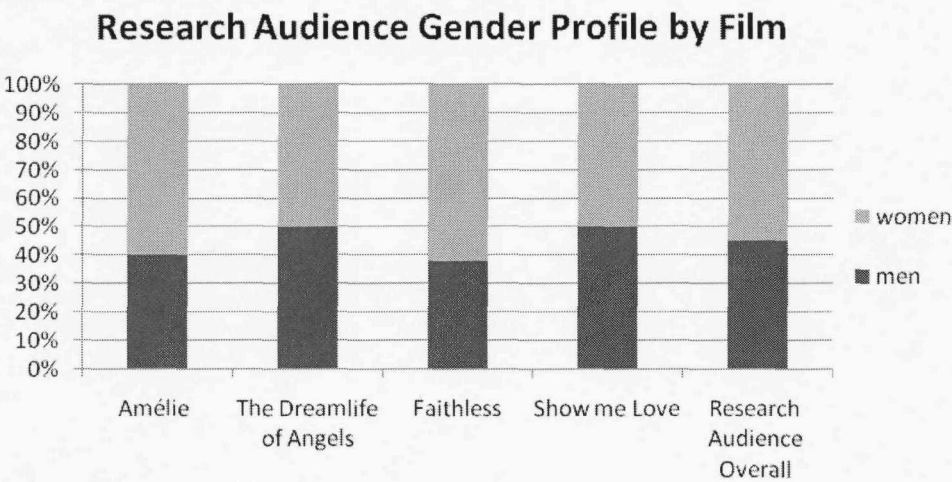


Figure 14. Research Audience Gender Profile by Film.

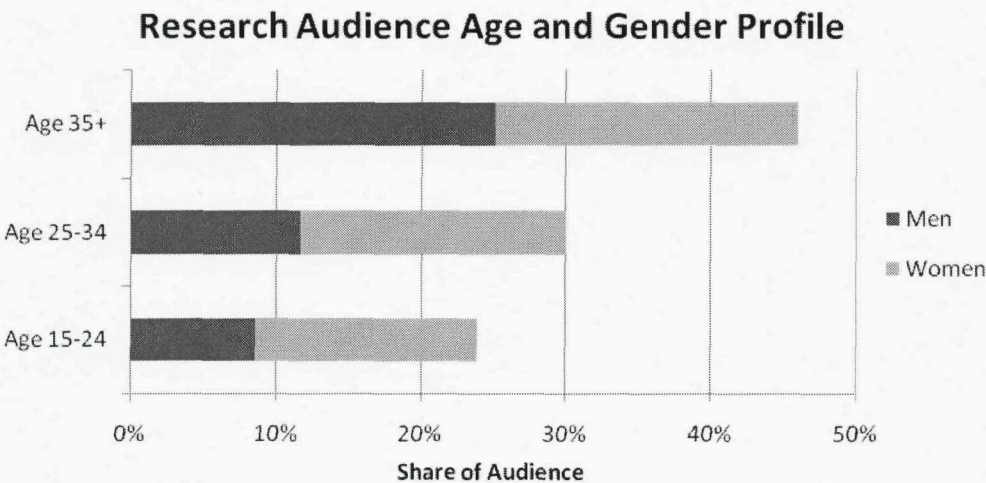


Figure 15. Research Audience Age and Gender Profile.

### Avenue Audience Age and Gender Profile

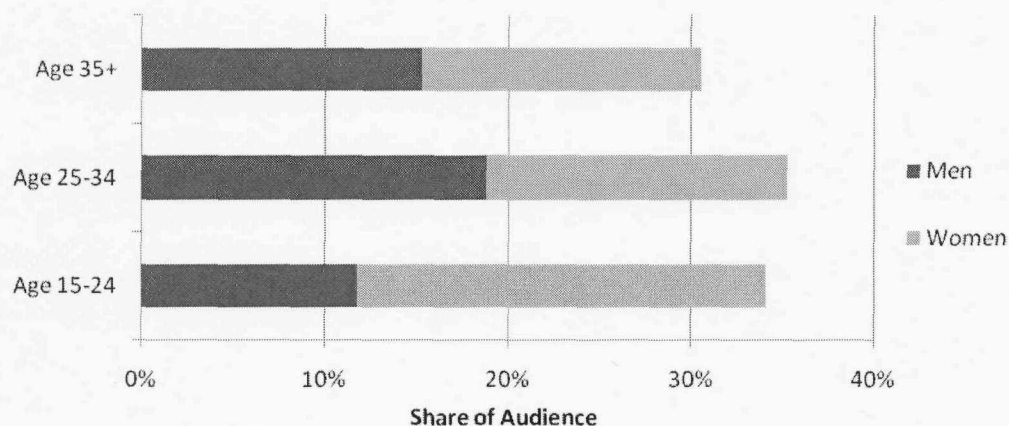


Figure 16. Avenue Audience Age and Gender Profile.

### New Park Audience Age and Gender Profile

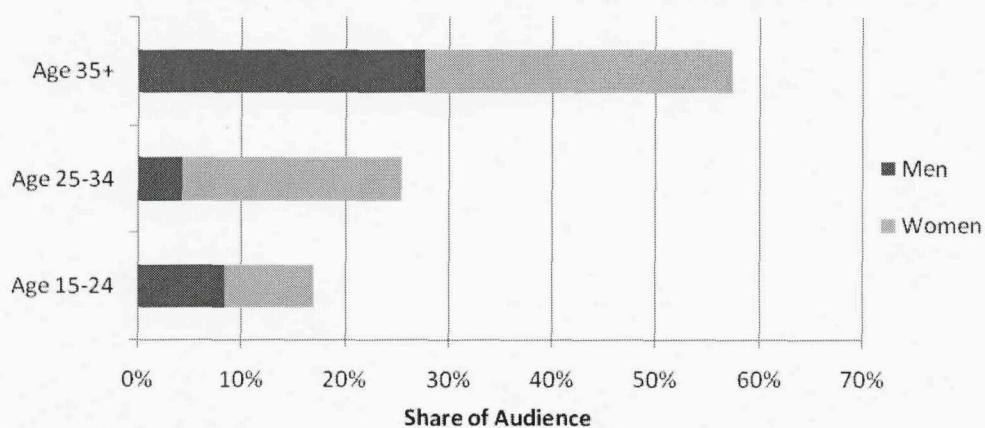


Figure 17. New Park Audience Age and Gender Profile.

### Winchester Audience Age and Gender Profile

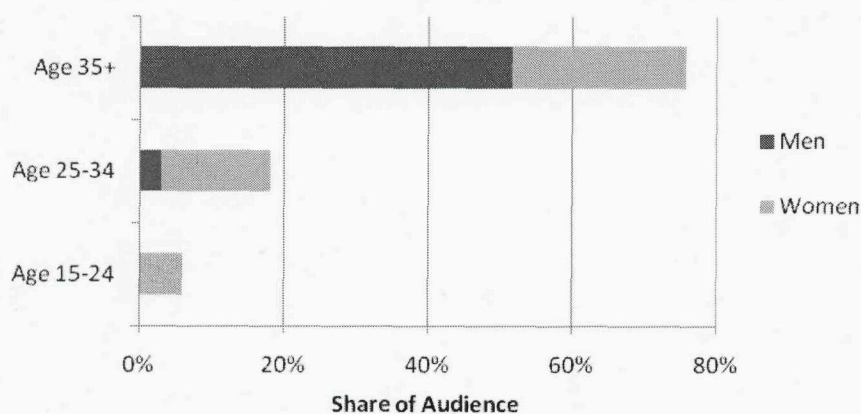


Figure 18. Winchester Audience Age and Gender Profile.



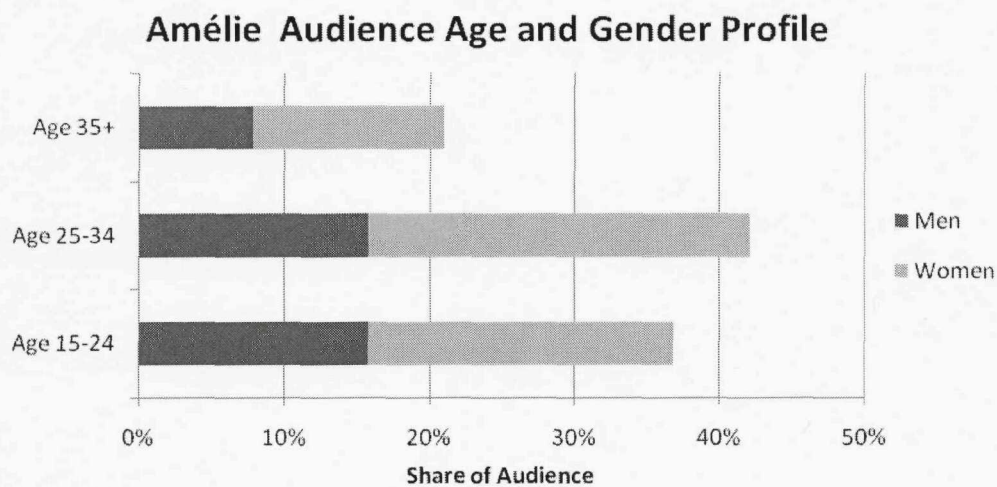


Figure 19. Amélie Audience Age and Gender Profile.

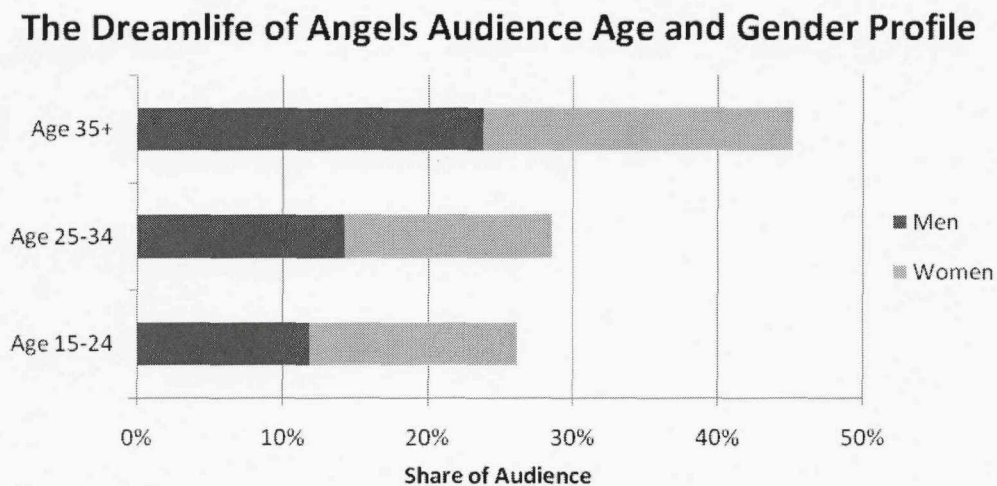


Figure 20. The Dreamlife of Angels Audience Age and Gender Profile.

### Faithless Audience Age and Gender Profile

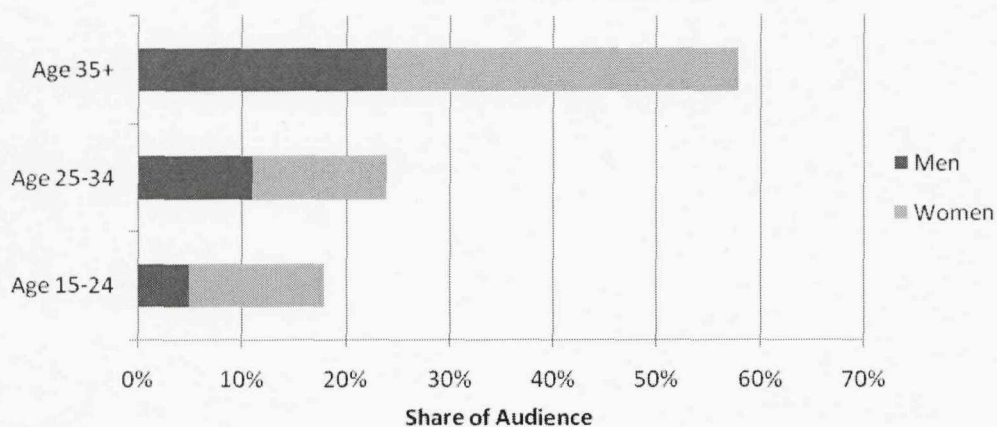


Figure 21. Faithless Audience Age and Gender Profile.

### Show me Love Audience Age and Gender Profile

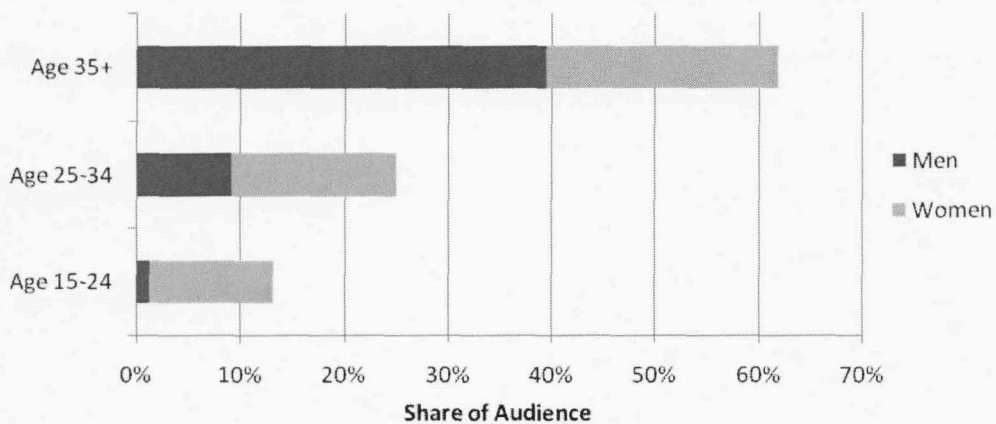


Figure 22. Show Me Love Audience Age and Gender Profile.

### Research Audience Occupation

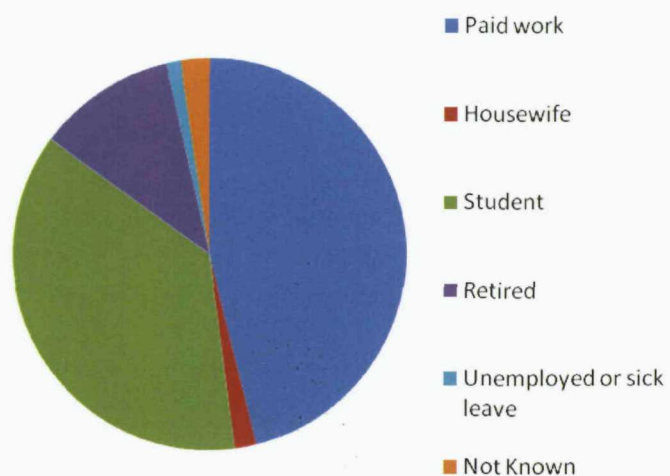


Figure 23. Research Audience Occupation.

### Avenue Audience Occupation

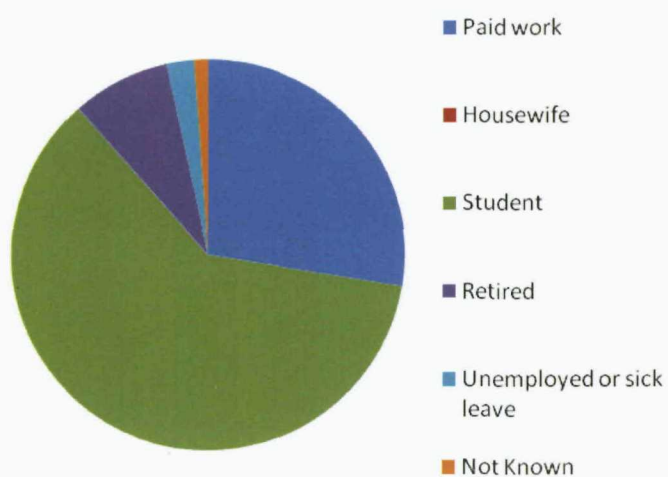


Figure 24. Avenue Audience Occupation.

### New Park Audience Occupation

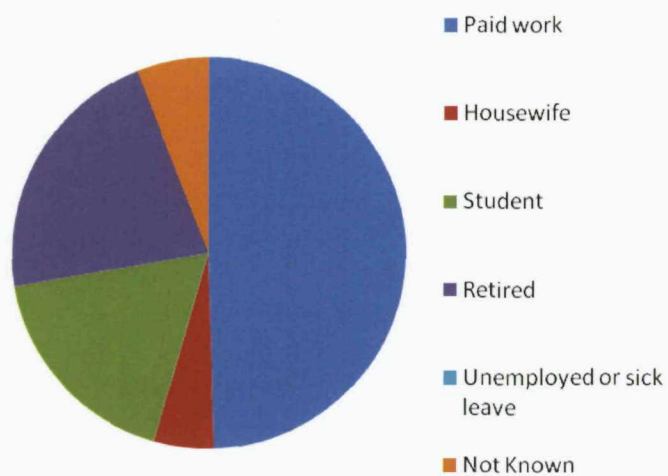


Figure 25. New Park Audience Occupation.

### Winchester Audience Occupation

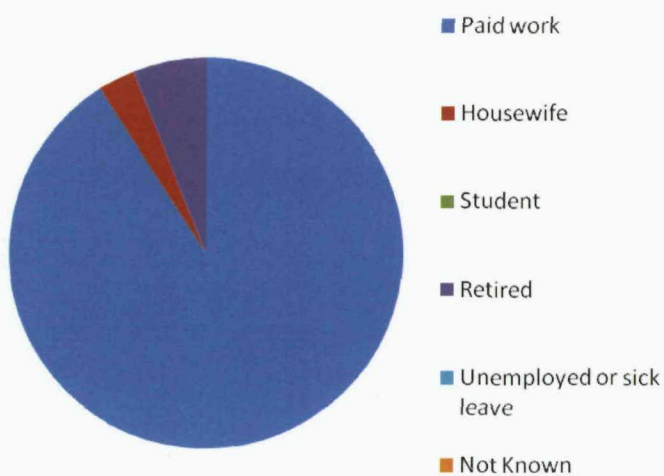


Figure 26. Winchester Audience Occupation.

### Amélie Audience Occupation

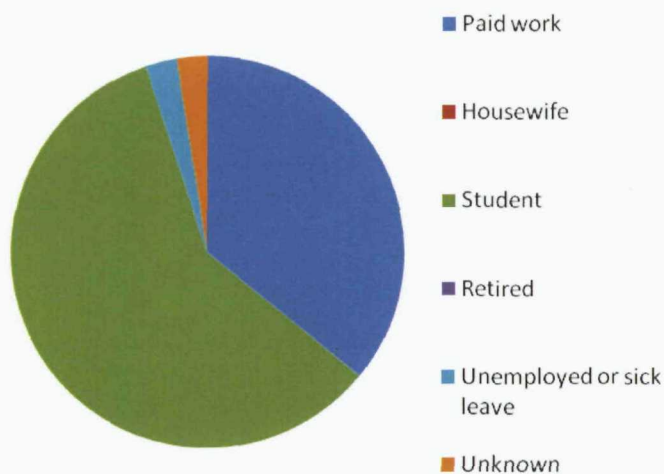


Figure 27. Amélie Audience Occupation.

### The Dreamlife of Angels Audience Occupation

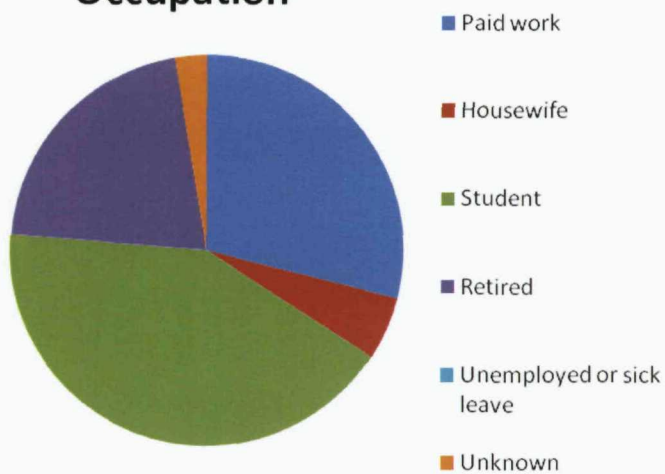


Figure 28. The Dreamlife of Angels Audience Occupation.

### Faithless Audience Occupation

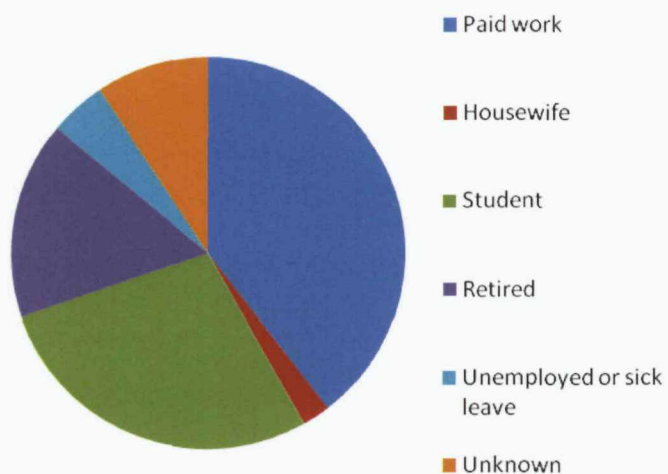


Figure 29. Faithless Audience Occupation.

### Show me Love Audience Occupation

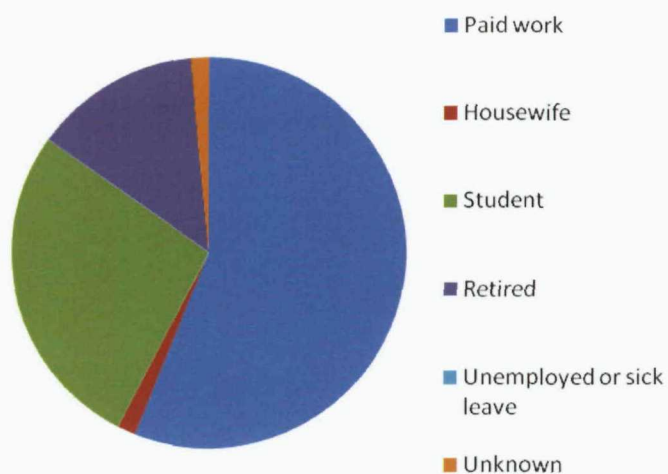
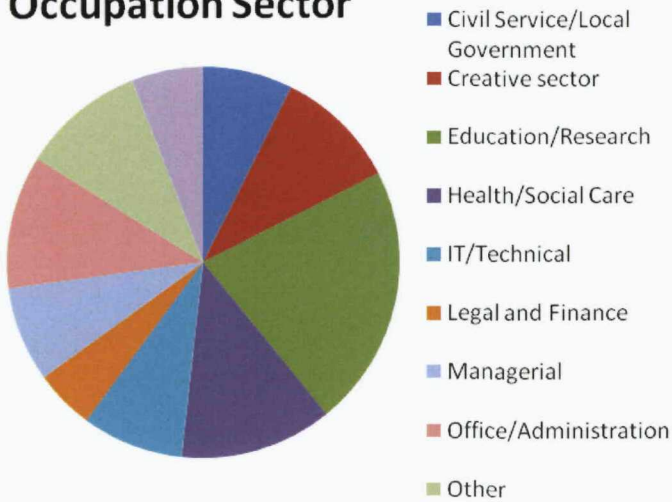


Figure 30. Show Me Love Audience Occupation.

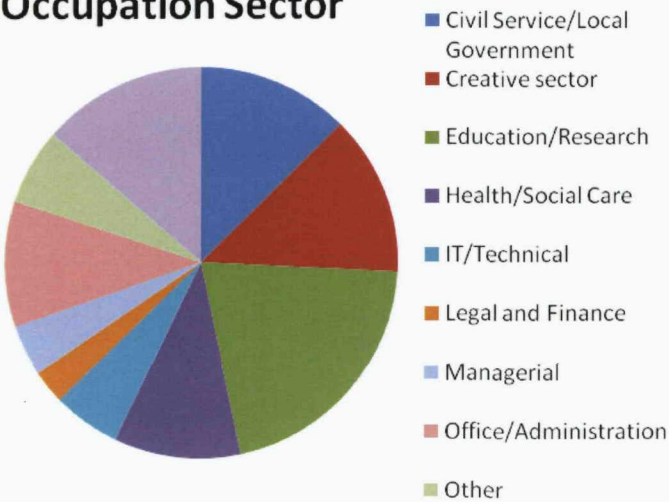


**Research Audience  
Occupation Sector**



**Figure 31. Research Audience Occupation Sector.**

**Avenue Audience  
Occupation Sector**



**Figure 32. Avenue Audience Occupation Sector.**

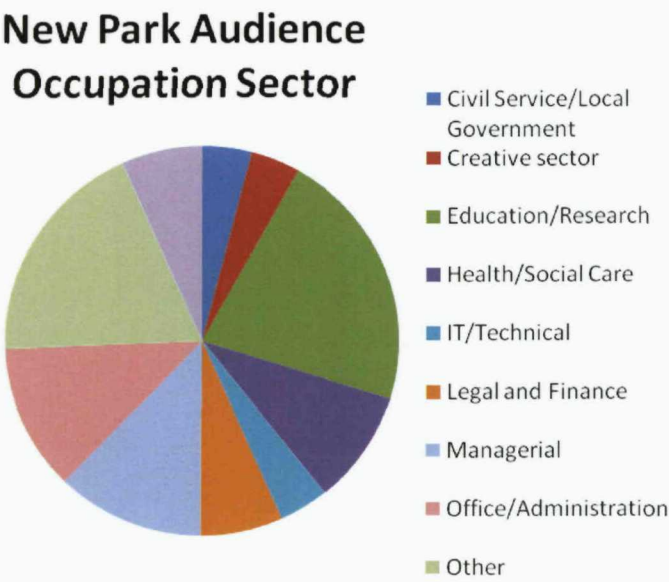


Figure 33. New Park Audience Occupation Sector.

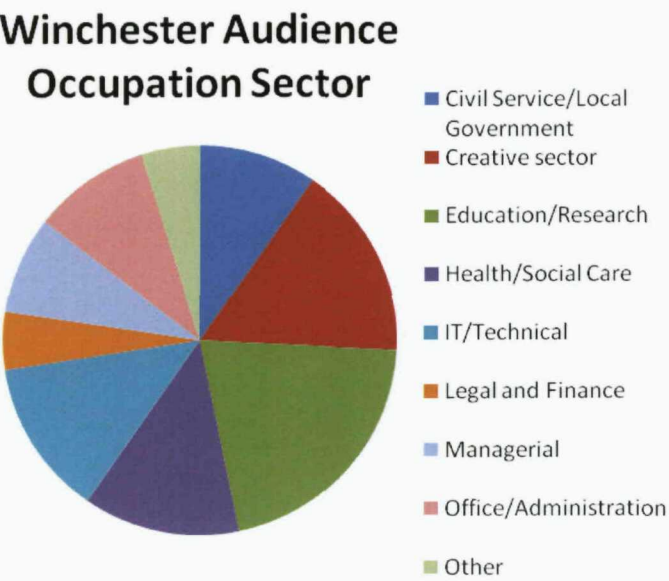


Figure 34. Winchester Audience Occupation Sector.

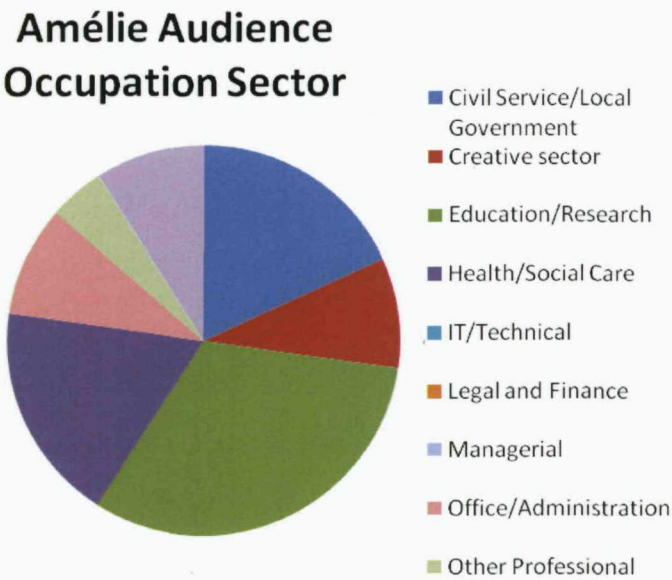


Figure 35. Amélie Audience Occupation Sector.

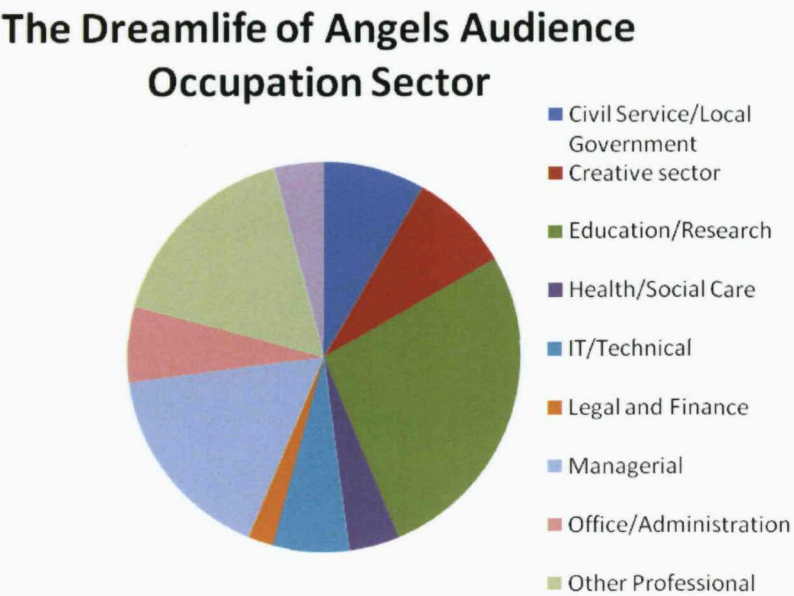


Figure 36. The Dreamlife of Angels Audience Occupation Sector.

Faithless Audience  
Occupation Sector

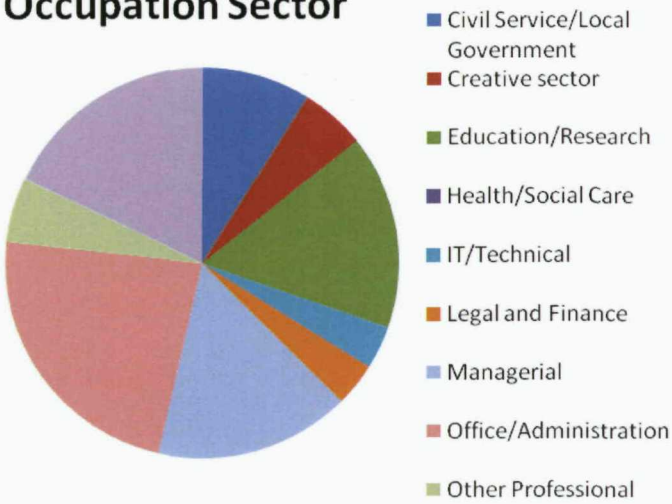


Figure 37. Faithless Audience Occupation Sector.

Show me Love Audience  
Occupation Sector

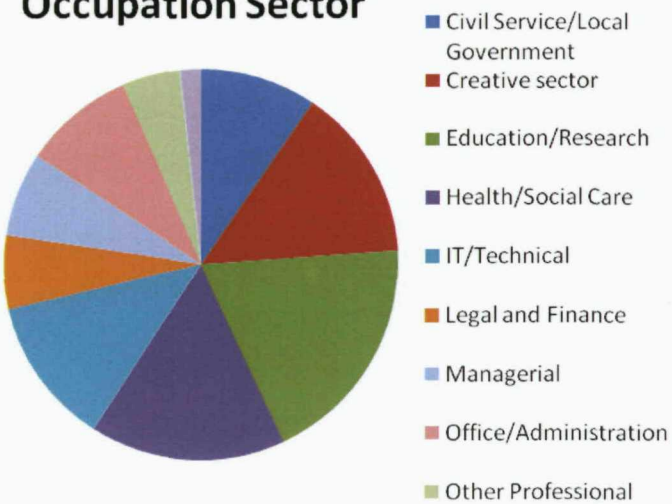


Figure 38. Show Me Love Audience Occupation Sector.

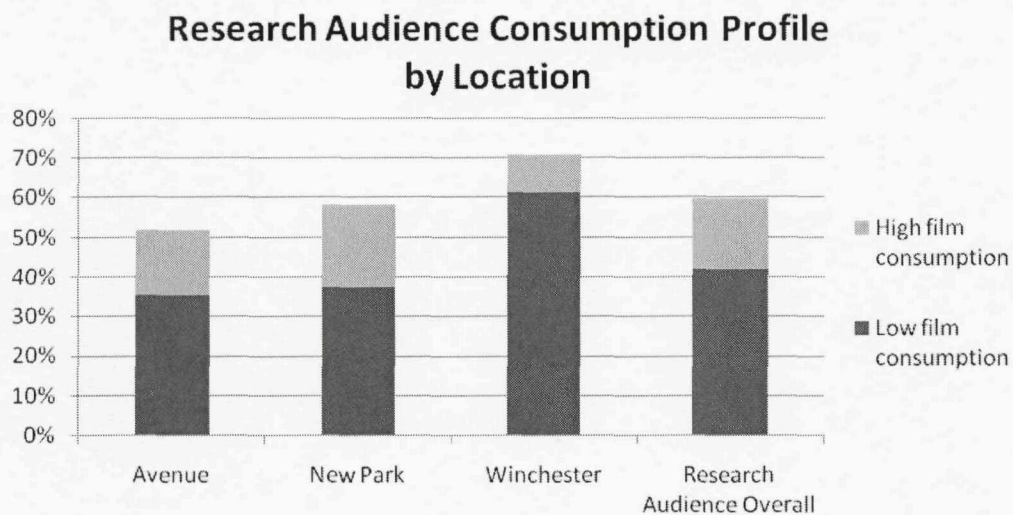


Figure 39. Research Audience Film Consumption Profile by Location.

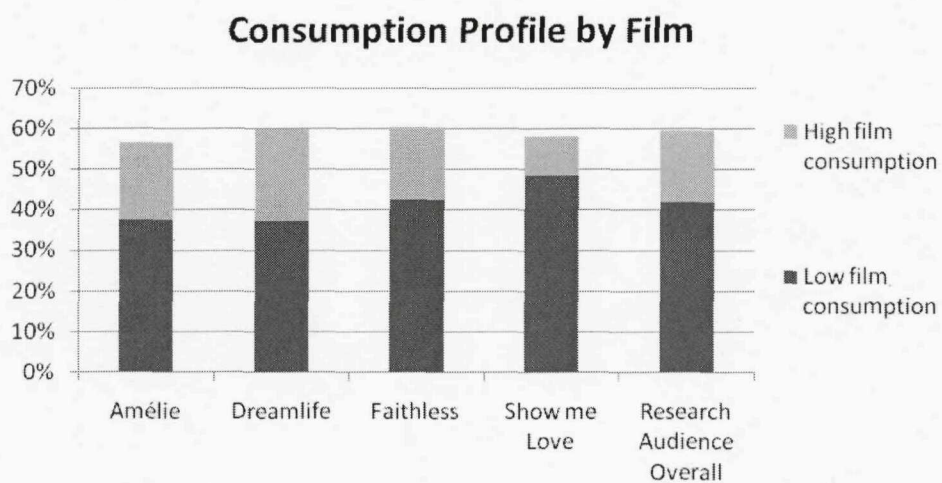


Figure 40. Research Audience Consumption Profile by Film.



Film Consumption by Location

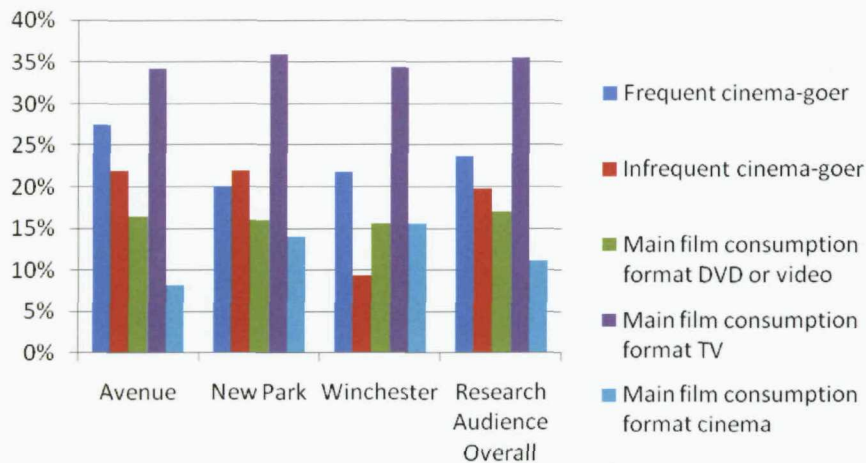


Figure 41. Research Audience Film Consumption Habits by Location.

Film Consumption by Film

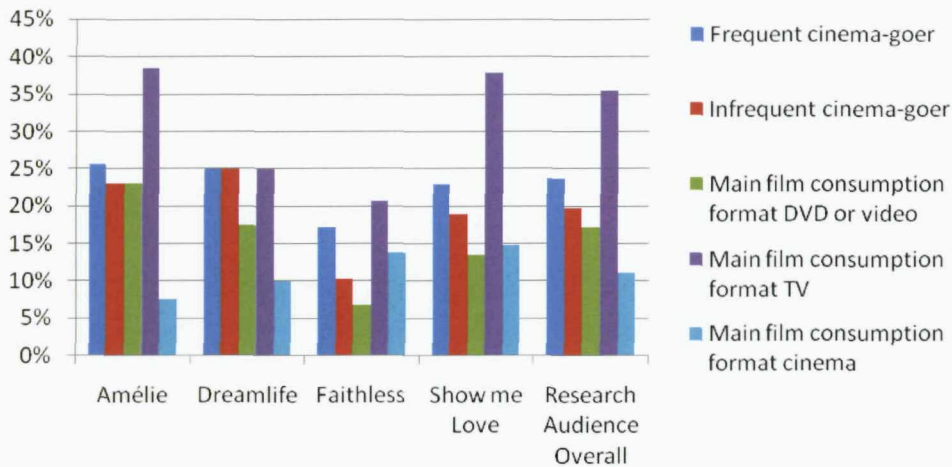


Figure 42. Research Audience Film Consumption Habits by Film.

Chichester College Audience Film Consumption Profile

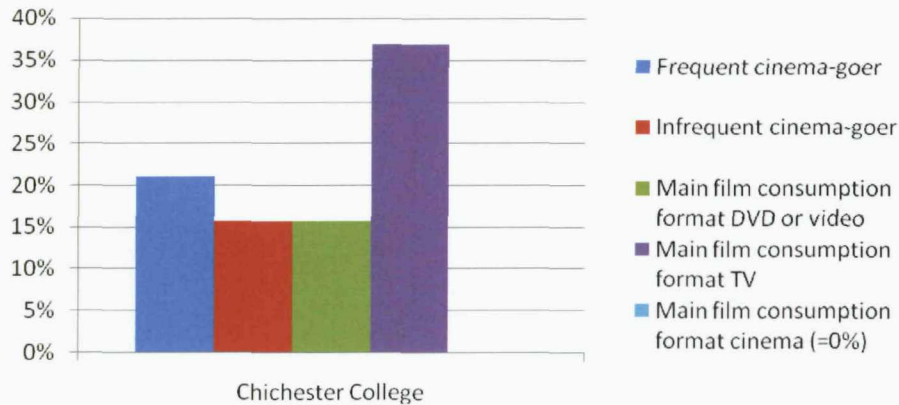


Figure 43. Chichester College Audience Film Consumption Profile



### Research Audience Film Consumption by Age

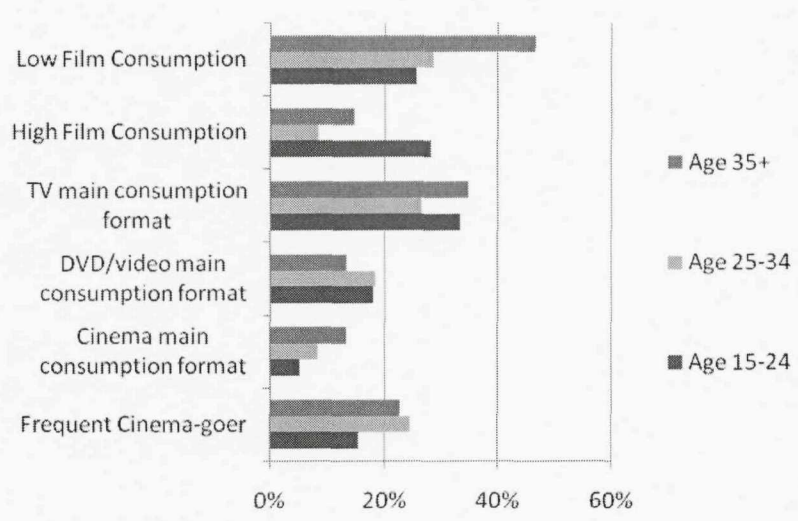


Figure 44. Research Audience Film Consumption Profile by Age

### Avenue Audience Film Consumption by Age

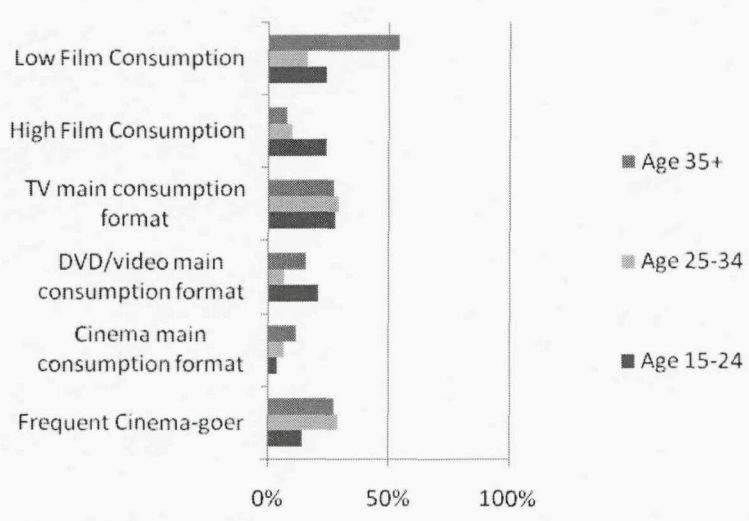


Figure 45. Avenue Audience Film Consumption Profile by Age.

### New Park Audience Film Consumption by Age

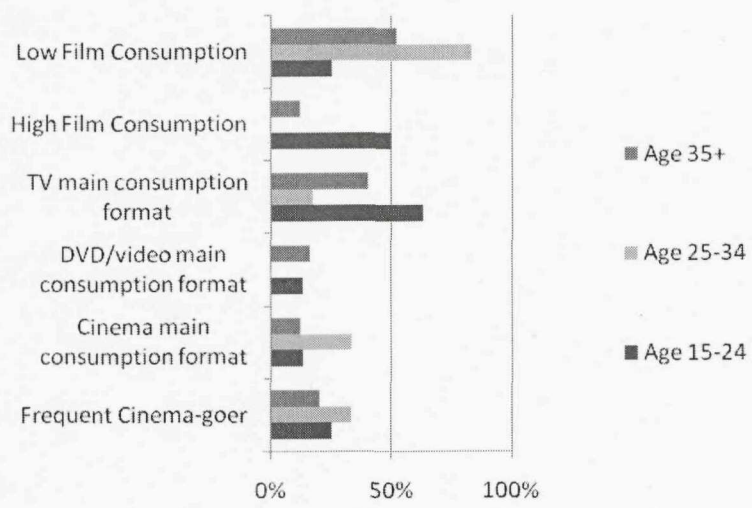


Figure 46. New Park Audience Film Consumption Profile by Age.

### Winchester Audience Film Consumption by Age

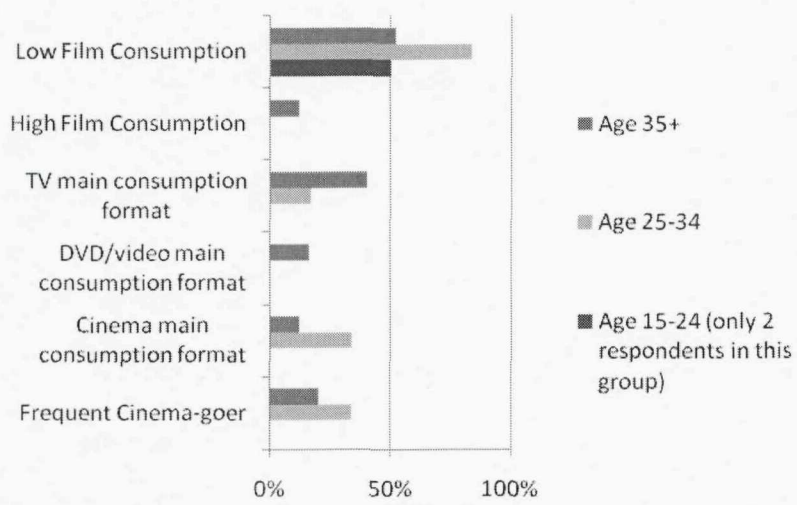


Figure 47. Winchester Audience Film Consumption Profile by Age.

### Amélie Audience Film Consumption by Age

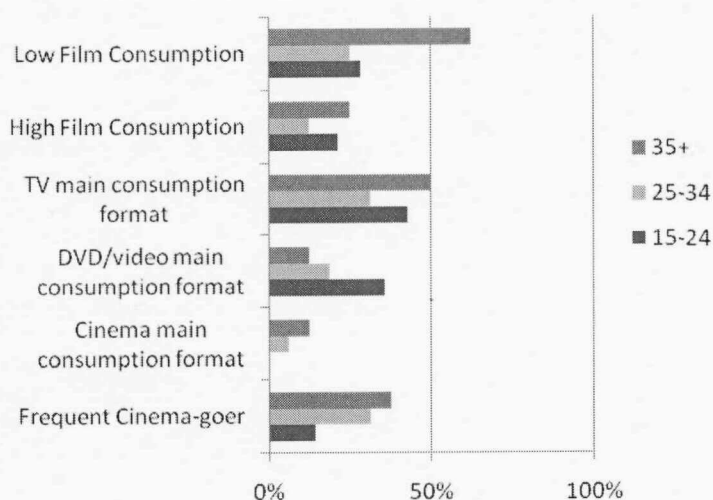


Figure 48. Amélie Audience Consumption Profile by Age.

### The Dreamlife of Angels Film Consumption by Age

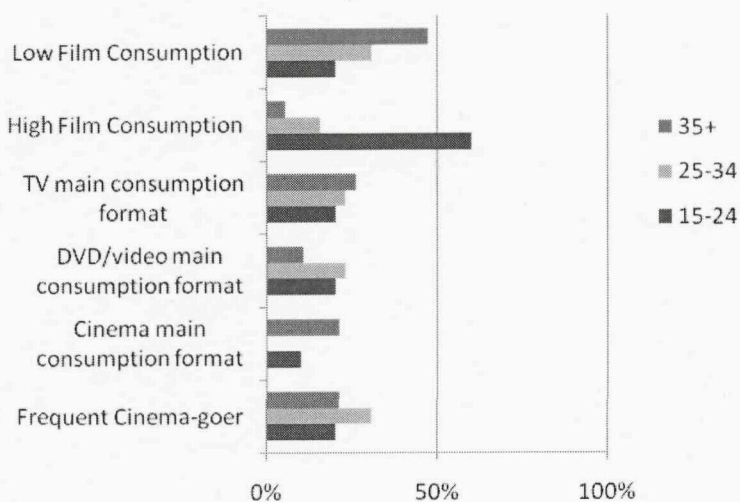


Figure 49. The Dreamlife of Angels Audience Consumption Profile by Age.

### Faithless Audience Film Consumption by Age

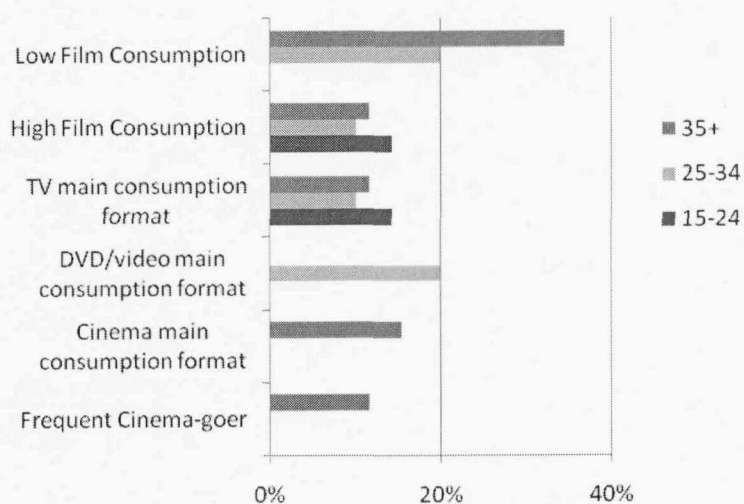


Figure 50. Faithless Audience Consumption Profile by Age.

### Show me Love Audience Film Consumption by Age

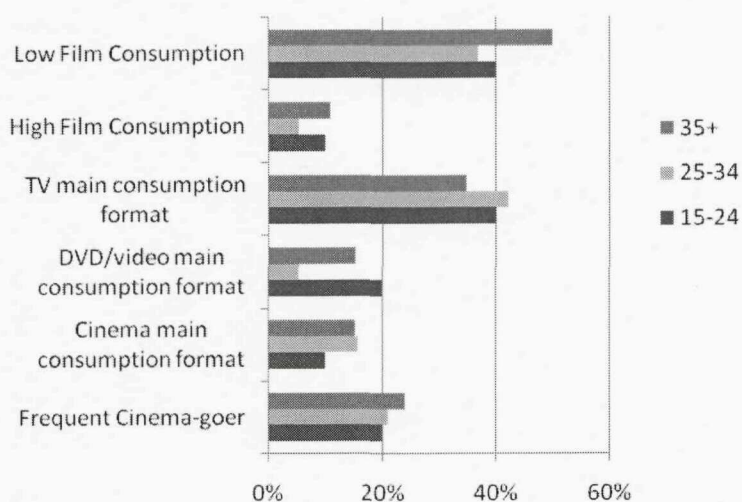


Figure 51. Show Me Love Audience Consumption Profile by Age.

Linguistic Profile By Location

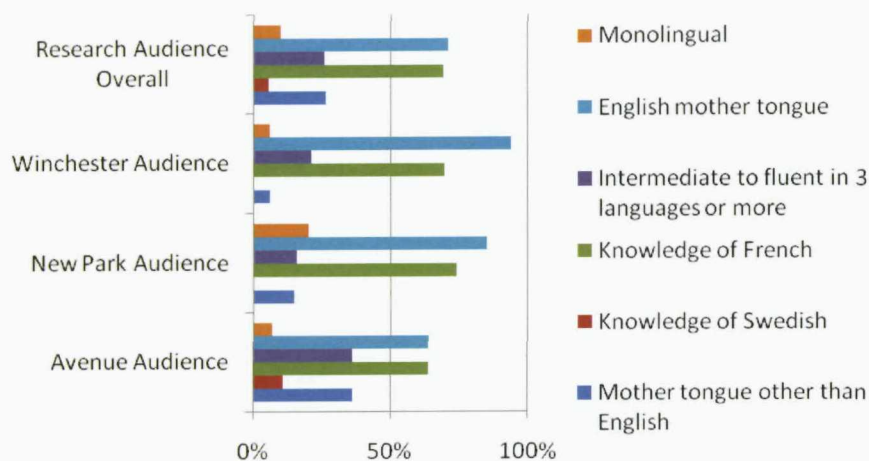


Figure 52. Research Audience Linguistic Profile by Location.

Linguistic Profile by Film

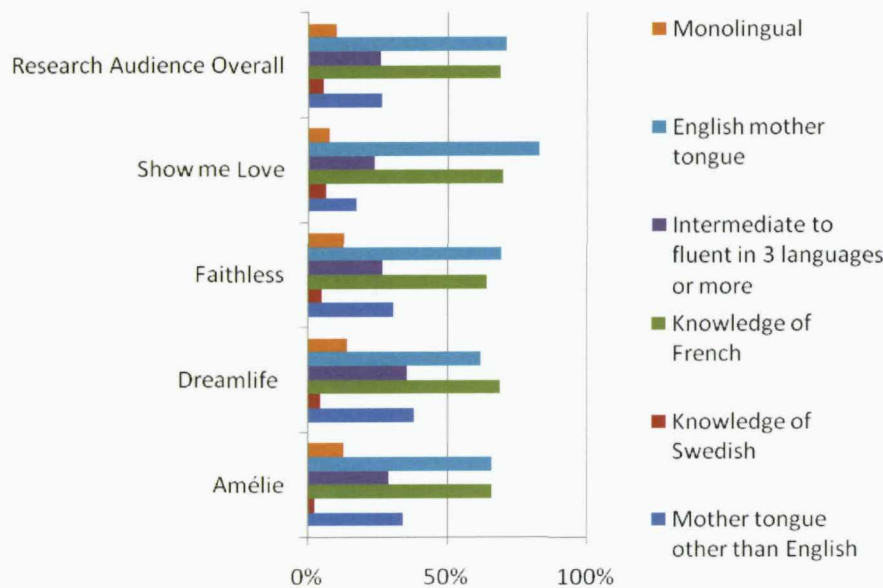


Figure 53. Research Audience Linguistic Profile by Film.



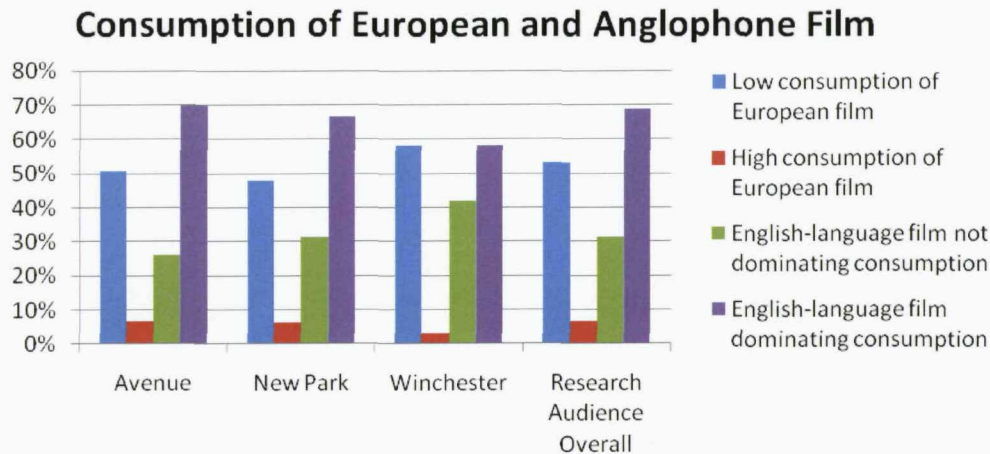


Figure 54. European and Anglophone Film Consumption by Location.

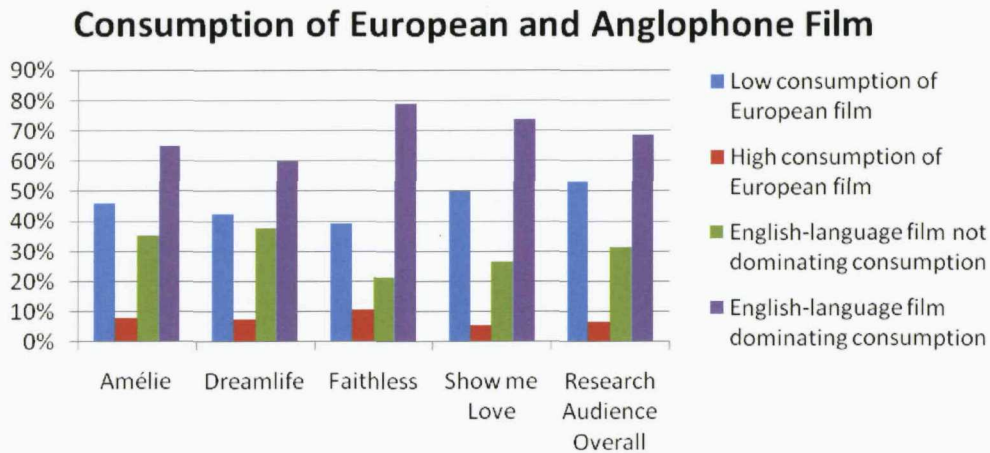


Figure 55. European and Anglophone Film Consumption by Film.

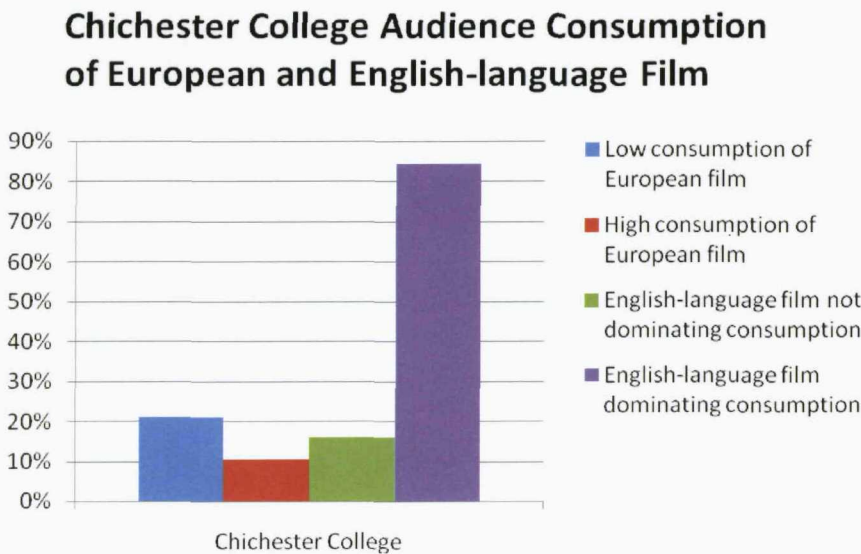


Figure 56. Chichester College European and Anglophone Film Consumption.



### Translation Method Preference by Location

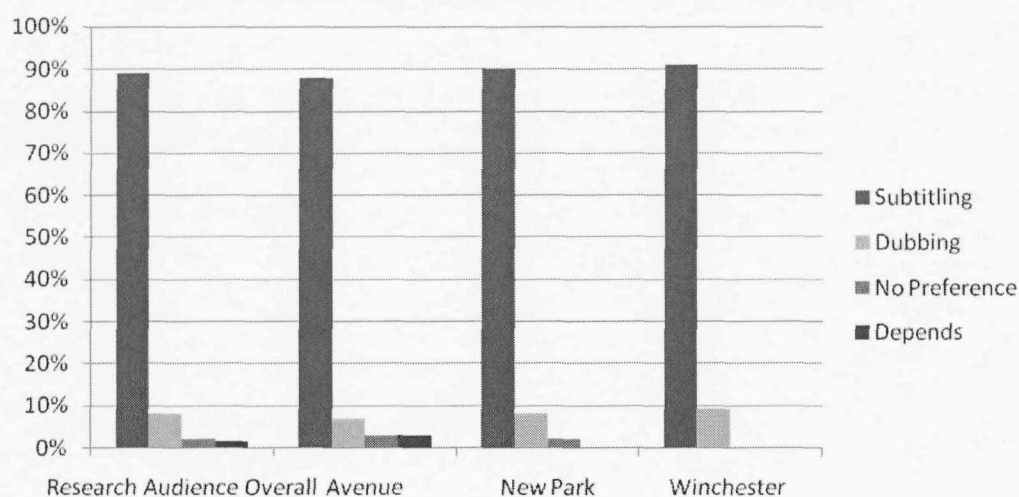


Figure 57. Research Audience Translation Method Preference by Location.

### Translation Method Preference by Film

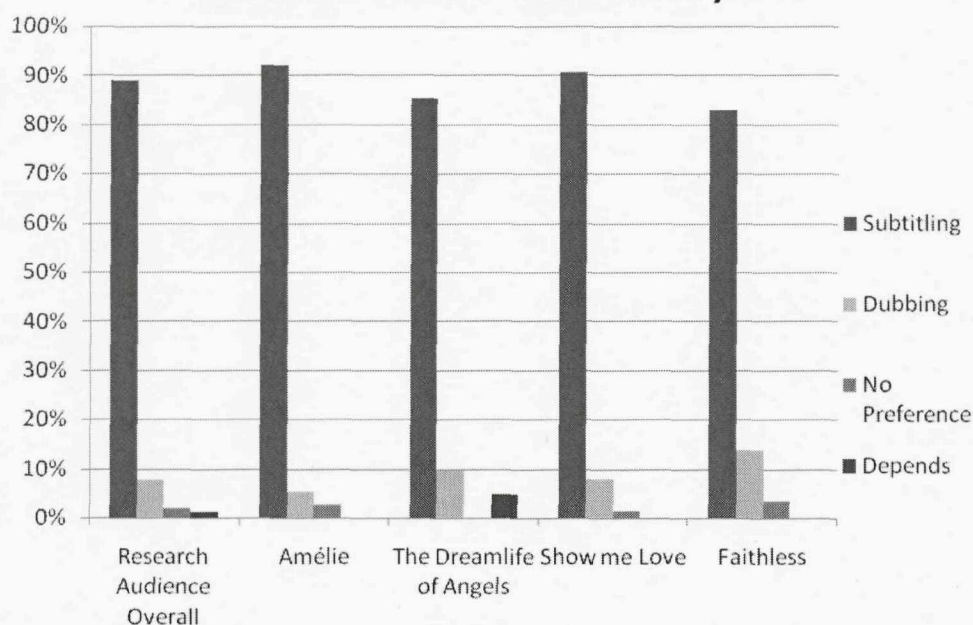


Figure 58. Research Audience Translation Method Preference by Film.

## Appendix B. Audience Research Questionnaires

### Data Collection

#### Information Collected

The same questionnaire was used at all screenings, although the relevant film title was used in each case study, and questions about 'Swedish' and 'French' films/culture were modified according to whether the screening was of a French or Swedish film. The Chichester College A-level students in the *Show Me Love* case study were not asked about their name or occupation, but otherwise their questionnaire included the same questions.

#### Anonymity

In order to protect the identity of audience participants, their names have been removed. Four participants denied me the permission to quote from their questionnaires in published work. The contents of their questionnaires are included in this unpublished version of the thesis, but the material in questionnaires A10, D30, S10, and F14 may by no means be reproduced anywhere else. Three participants failed to respond to my question about permission to publish, and therefore anyone wishing to reproduce the materials in this appendix must consider that the authors of the contents of questionnaires A27, D1, F34, S7, and S82 have not provided explicit consent to their comments being published (note that questionnaires D1, F34 and S7 were all provided by a single individual who attended multiple screenings). For viewers who completed questionnaires at more than one screening, cross-references are provided next to the questionnaire number.

#### Misunderstandings and misspellings

On a few occasions it is completely clear that a participant has misunderstood my question, and in such cases I have disregarded this answer. For example, respondent D24 seems to have thought that my question about in which formats – DVD, video, TV etc – he consumed films was about where he found information and his answers therefore do not make sense.

I have corrected simple spelling mistakes when detected, but retained incomplete and grammatically incorrect sentences, since to change the syntax and structure of sentences involve a more complex process of interpretation. The reader should be aware that participants completed these forms fairly late in the evening, and did perhaps not always have the time or energy to pay attention to their expressions. Completely illegible writing is signalled by [i/l/]. Square brackets are also used when I am unsure if I have deciphered words correctly, to signal missing words, and for clarifying commentary.

## Questionnaire Template

*By completing this questionnaire, you will contribute to a doctoral research project on European film in the UK. The content of your completed form will remain confidential, and all data will be treated in accordance with the 1998 Data Protection Act.*

*The questionnaire is divided into two sections: Part I concerns the film that you have seen today, while Part II is about your language skills, film consumption, and your attitudes towards screen translation and European film.*

### **PART I: [FILM TITLE]**

1) What, if anything, did you know about this film before attending the screening?

2) Where did you find this information? Please provide as many details as possible.

3) Did the film fulfil or contradict your expectations of what it would be like?  
Please explain.

4a) Is this the first time that you have seen the film? YES/NO/Don't know

*If yes, please go to question 5*

4b) If no, how many times have you seen the film before?

4c) Where and when did you see the film before?

4d) Was your response to the film different this time?  
If yes, please explain how.

5) Did this film remind you of any other films that you have seen? If so, please give details.

6) Did you find it easy to engage emotionally with the main characters in the film? Why/why not? Please give as many details as possible.

7) Were there any aspects of the film that you found confusing or strange?  
If so, please tell me about it.

8) Did the film make you laugh? If so, please tell me about specific scenes that you found amusing.

9) Did the film make you feel uncomfortable or anxious at any time?  
If so, please tell me about it.

10) Did you like the film? YES/NO/Don't know

11) Please tell me about any specific elements that you liked.

12) Please tell me about any specific elements that you disliked.

13) How would you interpret the overall meaning of this film?

- 14) What kind of audience do you think this film is aiming for?
- 15) What type of film would you categorise this film as?
- 16) Are there aspects of the film that you would describe as specifically [Swedish/French – depending on case study]? Please specify.
- 17) Do you think that knowledge about [Swedish/French – depending on case study] national culture affects your interpretation of the film? Why/why not?

## PART II: LANGUAGE, FILM CONSUMPTION, EUROPEAN FILM

- 18) Is English your first language? YES ☐ NO ☐
- 19) Do you speak any other languages? Please list all that apply below, rating your proficiency for each language from 1-5 using the scale in the box. (ex: *French 3, German 5...*)

*1 = Mother tongue, 2 = Fluent, 3 = Advanced, 4 = Intermediate, 5 = Basic*

- 20) When you watch a film with English subtitles in a language that you have some knowledge of, do you pay attention to the translation? YES ☐ NO ☐  
If yes, how does this affect your viewing experience? Please provide as many details as possible.

- 21) In your opinion, how does the experience of watching a non-English-language film differ from watching an English-language film?

- 22) Which method of screen translation for non-English language films do you prefer:

- a) Dubbing
  - b) Subtitling
  - c) No preference
- Please explain why:

- 23) Using the scale from 1-9 in the box below, please estimate how often you view films in each of the formats listed in column A. (ex: *3 DVD*)  
Including film viewing in all of these formats, and using the same scale, estimate how often you view films of the different types listed in column B. (ex: *2 American*)

*1 = Every day, 2 = Several times per week, 3 = About once a week, 4 = Several times per month (but less than once a week), 5 = About once a month, 6 = Several times per year (but less than once a month), 7 = About once a year, 8 =*

### A.

- ....DVD
- ....Video
- ....TV
- ....Cinema
- ....Other formats (please specify:)

### B.

- ....American
- ....British
- ....Other English-language
- ....Non-English language European
- ....Other non-English language

- 24) Which local cinemas, if any, do you frequent regularly?

25) What are your expectations when a film is described as...

a)...a 'French film'

b)...a 'Swedish film'

26) Swedish and French films are sometimes grouped together with films from other countries under the broader category of *European cinema*, or *European film*.

a) What does 'European film' mean to you?

b) Do you like films from any particular country/countries in Europe?

If so, please give details and explain why.

### PERSONAL DETAILS

27) Male/Female (please circle)

28) Age:

29) Occupation:

*If 'retired', please specify occupation prior to retirement*

*If 'student', please specify subject/level*

30) Name:

*If you plan to participate in more than one research screening providing a name the first time you take part means that you will not need to complete all sections of the questionnaire next time (but you may of course choose to remain completely anonymous if you wish).*

31) Would you be prepared to let me quote from your comments, anonymously, if this research is published in the future? YES ☐ NO ☐

If you have any questions about the project, please contact Ingrid Stigsdotter: [contact details]

***Thank you for participating – your contribution is very much appreciated.***



### **Amélie Audience Data**

#### **Questionnaire No. A1**

Screening Location: Avenue

1. I only knew it was a foreign language film
2. Phoenix theatre advertised it
3. I had no particular expectation
- 4 a. Yes
5. Recalled another film which I saw 2-3 years ago, name not remembered (but it was linked to an Italian dish!)
6. The main character was 'sympathetic' in that she wanted to help people, she was interested in 'what made people tick' and she had a lot of positive imagination and beliefs
7. It did 'move about' a lot, so that there was a kaleidoscope effect of imagery
8. Bits of the film were amusing, the animals and her revenge on the greengrocer were particularly well depicted
9. Not keen on the Ghost train ride - there was a question still about the nature of the photo-man, he might have been dangerous! - you couldn't tell
10. Yes!
11. The travels of her father's gnome was a brilliant idea, also the tricks on the greengrocer; clever stuff
12. Sometimes it moved a bit too quickly - but a bit like life!!
13. Life is full of good and bad, take it as it comes and don't get upset by the unexpected!
14. Thinkers! - of any age - who like humour
15. Lightly 'thought provoking' with a good amount of humour
16. The 'pace' is very French, or at least 'continental' - an English film would be less [respondent deleted what they had written here] over the behaviour and have a different approach
17. Unsure - certainly the 'difference' in approach to the subject was affected by the culture, but the storyline could probably transfer to other cultures, certainly European ones, anyway
18. Yes
19. English 1, French 5
20. Yes. Sometimes translations are confusing, and can 'get in the way' of the pace of the film, but generally a good film conveys feeling, substance etc anyway.
21. Of course. You have to concentrate so much on the linguistics/reading that subtle 'nuances' can be missed
22. Subtitling. Depends largely on the language of the film, but generally I hate dubbed French as I understand more of that. In 'unknown' languages odd translation is more forgivable.
- 23 a. DVD: 9 Video: 6 TV: 5 Cinema: 4 (cinema/film club) Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 5 Non-Eng Euro: 6 Other Non-Eng: 7 (film club)
24. Phoenix Film Theatre
- 25 a. No particular expectations, they vary
- 25 b. ditto
- 26 a. a) Aspects of a 'European' culture, i.e. some bits in common, others quite different from British TV or film styles
- 26 b. French and Italian haven generally been interesting / varies
27. Female
28. 56
29. Social worker (off sick currently)

#### **Questionnaire No. A2**

Screening Location: Avenue

1. I have seen it many times before and new that it is a very successful French movie. I knew the main actors, director, etc
2. I rented the movie and went through all the extras
3. I was told (before seeing it for the first time) that it was a very good movie, a special one. It succeeded all my expectations as it really made me smile days afterwards
- 4 a. No
- 4 b. 3-4 (can't remember)
- 4 c. I have rented it and it was on TV once
- 4 d. No. I still enjoyed it as much as I did after the first time
5. No, not really
6. Yes because I think it deals with emotions that are very familiar to us all. Everyone is afraid to [take] risks, would like to fall in love and want life to be a bit more magical sometimes.
7. No
8. Yes. I laughed so much. I liked when the father received pictures of his travelling elf. And when she returned the photo album.
9. I felt anxious at the end as I hoped that Amélie would finally dear to take a risk in her life
10. Yes
11. The magic
12. Can't think of any
13. I think that the movie tries to give people courage to live more, take more risks as life is meant to be lived
14. To all ages. Maybe not children. But who knows
15. Can't really tell...
16. The music, surroundings, colours. The film had a certain optimistic but magical view to life that I connect with French cinema
17. As a non-French person I have an outsider's view on the culture, so I don't consider myself an expert on it. I expected it to be "artistique".
18. No
19. Finnish 1, English 2, Swedish 5, French 5
20. Yes. It depends on how well I know the language, but sometimes I feel like I'm watching 2 different films. As if they're very similar (plot, scenes etc) but still different
21. Yes. When I'm watching an English film, I don't follow the subtitles that much.
22. Subtitling. The actors should keep their own voices as it is a vital part of the character they are playing
- 23 a. DVD: 5 Video: 4 TV: 2 Cinema: 6 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: Non-Eng Euro: 6 Other Non-Eng: 7
24. I don't go to cinemas very often
- 25 a. Artistique, good quality
- 25 b. good quality, often very funny
- 26 a. I think I often associate them with smaller budget movies, that have a better plot
- 26 b. Swedish ones. Their comedies are very good. I've also seen many good German movies (Das Experiment, Downfall, Good-bye Lenin!)
27. Female
28. 22
29. Student, 3rd year, English and Sociology

**Questionnaire No. A3** [Multiple screenings: see D13, S40]

Screening Location: Avenue

1. I was aware that the film was popular to a certain extent among both people who watch world cinema and people who usually watch mainstream cinema

2. My neighbour has a poster on display near their window, the DVD is also featured prominently in shops
3. It fulfilled my expectations as I had expected it to be more of an 'art house' film than a mass market blockbuster, a film with higher aims than simply making money
- 4 a. Yes
5. No
6. Yes, I found it easy to engage with Amélie the protagonist as she was someone who is truly individual and because of this an outsider. I feel that my own tastes, particularly in films!! leave me sometimes in that position. I also felt able to engage with the other main character as I find fragments and rubbish sometimes interesting, especially since I studied the city at university and find the objects interesting! I also feel the film focused on people's obsessions, and to an extent we all have those so I find there easy to identify with
- 7.
8. Yes, I found the goldfish scene amusing and found the gnome travelling funny. I also laughed at the pranks Amélie played on the greengrocer.
9. No
10. Yes
11. I liked the plot line concerning the fragments of photographs as I have been on an ma programme which focused on the work of Walter Benjamin who was interested in "the collector" and fragments. I had to study the Arcades project, a collection of quotes so I found this of interest.
12. None.
13. I'd interpret the film as very multilayered, sometimes after watching a film like this I need days or weeks for the ideas to become coherent! I believe though that the film's meanings concerned obsession and bravery as well as shyness and being an outsider, there was also an element of understanding the city and people as collecting objects and piecing together the objects features in the film
14. An 'arty', intellectual, left-leaning type of viewer
15. art-house
16. I believe that the locations and interiors were very French
17. Yes, I believe that understanding French culture would allow you to pick up certain aspects of the film
18. Yes
19. French 5
20. Yes. A little as I am keen to practice my French, it does not make a major impact for me
21. I sometimes find it more "hard work" as you have to read and watch, somehow it just feels like a slightly different experience
22. Subtitling. I prefer a more 'authentic' experience and would rather hear the original actors
- 23 a. DVD: 2 Video: 4 TV: 2 Cinema: 5 Other:
- 23 b. Am: 2 Brit: 6 Other Eng: 9 Non-Eng Euro: 5 Other Non-Eng: 5
24. Harbour Lights/ Odeon
- 25 a. Political, intelligent, artistic, quality
- 25 b. ?
- 26 a. See 25
- 26 b. I like films from Russia - prisoner of the mountains, as I find the culture interesting and am interested in 'viewpoints'
27. Male
28. 25
29. Local government officer

**Questionnaire No. A4** [Multiple screenings: see D14, S39]

Screening Location: Avenue

1. That it's French, stars Audrey Tautou, is subtitled, the story line etc. I've seen it lots
2. I've seen the film - I own it, my sister recommended it to me
3. N/A
- 4 a. No
- 4 b. 4 times!
- 4 c. on DVD and TV
- 4 d. No, not really
5. ?
6. Amélie is a wonderful character, her quirks make her very lovable and intriguing
7. No
8. The suicidal fish, the bit when she's on the roof unplugging the aerial. The beginning of the film when she has raspberries on her fingers and the lists of likes and dislikes for the characters
- 9.
10. Yes
11. The filming techs, the colours and filters. The depth of Amélie's character
12. The scene where her mother dies
13. Take chances - especially in love
14. 20-30 years
15. French, love, comedy
16. Settings, fashions
17. Yes, knowledge of Art, fashion and lifestyle all help to make the film more enjoyable
18. Yes
19. German (but all I can say is the very very basic) 5
20. Yes. It's nice to listen to the language, the flow of the words and the structures of the sentences - you can get some idea of how the language works.
21. It's nice to see films that use the correct language for the country it is set in
22. Subtitling
- 23 a. DVD: 4 Video: 6 TV: 5 Cinema: 6 Other: 9
- 23 b. Am: 3 Brit: 3 Other Eng: 6 Non-Eng Euro: 7 Other Non-Eng: 6
24. Harbour Lights, UGC/cineworld
- 25 a. subtitles!!
- 25 b. ??
- 26 a. Made and set in European countries. Directed by a European and starring European actors/actresses
- 26 b. ?
27. Female
28. 22
29. Civil servant

#### Questionnaire No. A5

Screening Location: Avenue

1. I had seen it before
2. I saw it when it was first released in France
3. I've always enjoyed Jeunet's movies a lot. I was very pleased to see that the quality of this film was as high as I expected
- 4 a. No
- 4 b. about 3-4 times
- 4 c. First when it was released in the theatres. Then a few times on DVD
- 4 d. No, the "feel-good" factor is always there
5. Visually, this films reminds me of 'The City of lost children' a lot, obviously. Jeunet's style is very specific
6. Yes I did. Mainly because the story takes place in Paris, where I lived for many years.

7. Not really
8. Yes, a few times. Especially the way some characters behave/talk (i.e. the lady selling cigarettes/young guy at the grocery store)
9. No
10. Yes
11. I really enjoy the visual style of director, first. Then the story itself is told in a very interesting way.
- 12.
13. The main story (love story between the characters) is used as an excuse to develop several characters and a universe not quite realistic: life appears almost simple and easy. Almost like an adult point of view on a child's vision of the future. (Does it make sense?)
14. Very broad audience but essentially "adults" I suppose
15. Romantic comedy (?)
16. Many: references to many news of the '50s-60s
17. Probably: (being French) I suppose some references/ implicit cultural elements are more easily understood
18. No
19. French 1, German 4, Spanish 5 [English 2-3?]
20. Yes. I'm quite interested in how some puns/very specific elements are translated
21. There is always a doubt that something can be missed/non translated in the subtitles
22. Subtitling. I "hate" hearing something that is obviously not what a character is saying (bad lip-synch) so I really prefer subtitles
- 23 a. DVD: 2 Video: 4 TV: 2 Cinema: 3 to 4 Other:
- 23 b. Am: 2 to 3 Brit: 2 Other Eng: 6 to 7 Non-Eng Euro: 4 Other Non-Eng: 6
24. Harbour Lights...sometimes UGC
- 25 a. Don't know really. I first look at other things (story/actors/director) before the nationality
- 25 b. (see 25a)
- 26 a. Not much really: non-English I suppose (non-American essentially. I don't know much about Japanese/Indian/Asiatic cinema)
- 26 b. French (!) and Spanish movies but I think I am rather open-minded...
27. Male
28. 26
29. Student, PhD

#### Questionnaire No. A6

Screening Location: Avenue

1. Followed the debate for "un long dimanche de fiançailles" 2005 (same director, same actors).  
Saw the film before, know the actors
2. I live in France
3. difficult to explain: I saw the film when it was in the theatres. The trailers showed a magic world in the everyday life. That was fulfilled.
- 4 a. No
- 4 b. 3-4 times
- 4 c. In Germany, in France (when it came out), as DVD with friends (at least 2 x)
- 4 d. No
5. Never seen a film like this before. Interesting is the comment of "un long dimanche de fiançailles" - critiques saw in it an "Amélie 2"
6. For me it was quite easy to engage with them, so I find myself dreaming the day (sometimes), waiting for something special. Well, there is also the technical side of filmmaking: music, colours, shots etc.
7. No - if people want to they can understand



8. Yes: the tabac seller, the garden-dwarf, the "sex-scene", scene in the apartments (concierge and fruit-seller), and some more...
9. No - maybe melancholic for the music and the theme: maybe recognizing myself...
10. Yes!
11. Music, Paris, way of telling - showing that one can dream in life if one doesn't forget to go on living
12. Liked everything!
13. Have dreams, dream but act to make them come true, which means don't forget living. So life becomes worth living
14. Everybody wanting to open him or herself for it will be touched
15. Difficult to answer, one could say love movie, analysis of society, or just amusement - depends on how one interprets it.
16. Instruments used for the music, the place, the theme and also the figures representing figures in literature (e.g. hypochondriac)
17. Yes! I live in Paris and so I can understand some jokes others don't: actors, word-games, places
18. No
19. German 1, French 1/2, English 2
20. Yes. It's the problem of dividing attention; sometimes it helps to understand what they're saying, sometimes it confuses
21. It's same window in an other culture, for each country has his own stories to tell. OK, in general there is more niveau in EU-films than in US ones (with exceptions)
22. Subtitling. Sometimes dubbing doesn't suit the original text, it's abolishing the window effect. The experience is completely different!
- 23 a. DVD: 3 Video: 6 TV: 4 Cinema: 5 Other:
- 23 b. Am: 5 Brit: 6 Other Eng: 4 Non-Eng Euro: 3 Other Non-Eng: 8
24. University-cinema
- 25 a. Mostly good quality and films with niveau - ok sometimes hard tobacco...
- 25 b. No idea at all, perhaps specific for the Scandinavian life
- 26 a. films with a great diversity, every type of film and with good quality, sometimes very hard subject
- 26 b. German: very good movies with central-European background, but also international. French: very French, GB: very English, Espanja, Ireland. Every nation has a theme specific for the country, but one can find some themes/subjects connecting them together = European film
27. Male
28. 25
29. Student, MA History

#### **Questionnaire No. A7**

Screening Location: Avenue

1. Heard of it in a few festivals
2. Internet-news
3. Yes- had a strong story line and all the questions answered
- 4 a. Yes
5. No
6. Yes - As it showed a normal everyday life with its complications - and everyday social matters involve in real life
7. No
8. Yes - changing the neighbours apartment around - the way the story was being described
9. No
10. Yes
11. It was simple and at the same [time] meaningful

- 12.
13. That life is not all about what you see - if you want something go and get do not give up
14. General 18-30
15. Drama
- 16.
17. Not really
18. No
19. Parsian 1, Russian 5, Arabic 5, Spanish 5, [English 2-3?]
20. No
21. It is harder to concentrate on two things at the time 1 - subtitle - 2 - the movie
22. Dubbing
- 23 a. DVD: 2 Video: TV: 3 Cinema: 4 Other:
- 23 b. Am: 2 Brit: 4 Other Eng: Non-Eng Euro: 6 Other Non-Eng:
24. UGC
- 25 a. drama - good directors
- 25 b. No knowledge
- 26 a. film made by European directors - non English
- 26 b.
27. Male
28. 21
29. Student

#### Questionnaire No. A8

Screening Location: Avenue

1. I had seen it before at Harbour lights, French and I loved the actress, and like concept of the story
2. Completed a questionnaire at harbour lights - member there
3. I had forgotten what it was really about is how [emotions?] can be changed by [actions?] of one individual
- 4 a. No
- 4 b. second time
- 4 c. Harbour lights, Southampton
- 4 d. Yes I saw the fragilities more of the characters and how Amélie needed to take risks in her emotions. I [had] forgotten how funny it was.
5. No
6. Yes, seeing it second time and thinking what did it bring out in me, it makes you realize how living in a small community, how you just not notice each other lives with its setbacks, loss of [aspirations?] and how one person can catalyze a change to feed a desire in herself
7. No
8. Yes, the vegetable [i//] character. Interplay of Suzanne and the nutter in the café
9. No
10. Yes
11. The way fate can take many turns before [i//] /The characters all had their own miseries to bear
12. None
13. Fragility of human emotion/people do need people to survive, to smile, to bring out their own happiness, we cannot live in our own islands, people need stimulation interact to love life
14. Have no idea
15. Not sure? Arty with a twist of rom com!
16. Quirky characters and interplay of characters with each other
17. Yes, I love France and always find they make stimulating 'brain' films with interesting storylines around emotional elements of life. They usually are visually beautiful.

18. Yes
19. French 4
20. Yes, no.
21. None at all, if storyline is good but then I need to see more Italian/Swedish, love Chinese Japanese films
22. Subtitling
- 23 a. DVD: 9 Video: 6 TV: 1 Cinema: 4 Other:
- 23 b. Am: 3 Brit: 3 Other Eng: Non-Eng Euro: 6 Other Non-Eng: 6
24. Harbour Lights (like its intimacy/more interesting films) Ocean village depending on film
- 25 a. interesting, conceptual, emotional journey
- 25 b. No idea, never seen one
- 26 a. Europe
- 26 b. Chinese, Japanese, interesting visually and storylines can be good
27. Female
28. 40
29. Pharmaceutical Sales

#### Questionnaire No. A9

Screening Location: Avenue.

1. It was in French
2. Friends who'd seen the film
3. I thought it might be like 'Chocolat' - it did seem typically French
- 4 a.
5. Chocolat - similar music
6. Yes, at first - she's very creative and independent
7. Yes, there were so many sub plots - it was hard to keep track of the plot
8. Yes, certain fragments of speech
9. No
10. [deleted 'no']
11. Music, relying on main character's perspective
12. It wasn't always clear where the story was going
- 13.
14. All types but perhaps particularly female - 20s-30s as that was age of protagonist
15. French, mainstream
16. Music (accordion), language! Settings e.g. café
17. Probably - but you only need a basic knowledge
18. Yes
19. French 3, Spanish 5
20. Yes. When you can understand even a little, it helps you grasp tone/essence of film
21. You have to read subtitles and watch character at same time - sometimes you'll miss something
22. Subtitling. As you can appreciate the sound of the original language and it can create an ambiance
- 23 a. DVD: 4 Video: 1 TV: 1 Cinema: 5 Other:
- 23 b. Am: 1 Brit: 1 Other Eng: 9 Non-Eng Euro: 3 Other Non-Eng:
24. Depends if I'm at home or university - Leisure world, Horsham cinema, W.Sussex
- 25 a. French language, setting in quiet, friendly town
- 25 b. never seen any
- 26 a. Film that is set/made in Europe
- 26 b. No
27. Female
28. 25

29. Student, PhD English, 1st year

**Questionnaire No. A10**

Consent to publish comments NOT given

Screening Location: Avenue

1. N/A
2. N/A
3. N/A
- 4 a. Yes
5. No
6. Yes it is easy
7. No
8. Yes
9. No
10. Yes
11. Good
12. Non
13. Make people look at the good side of life
14. ?
15. Feel good movie
16. Relations between people
17. Yes, because it gives you a different viewpoint
18. No
19. German 1, [English 2-3?]
20. Yes. It can change the meaning of some scenes when translation and original don't say the same
21. A foreign film (if not dubbed) is showing you a lot about the country (atmosphere [il]) how people interact)
22. Subtitling. Keeps the atmosphere of the film
- 23 a. DVD: 4 Video: 4 TV: 2 Cinema: 3 Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
24. Odeon, Harbour Lights, UGC
- 25 a.
- 25 b.
- 26 a.
- 26 b.
27. Male
28. 33
29. Research Assistant

**Questionnaire No. A11**

Screening Location: Avenue

1. That it was French, that it was very popular, and I knew a little about the story
2. Hearsay, newspapers and film chat rooms on the internet. I also teach film and many of my students name it as their favourite European film
3. It fulfilled them, but thankfully, wasn't as sentimental as I feared it might be
- 4 a. Yes
5. None that I can think of
6. Yes. The characters are appealing and vulnerable and are therefore easy to sympathise with
7. I did not find the style of the film strange, although there was a part about 3/4 of the way through that I found narratively confusing

8. Yes - the obsessively jealous guy made me laugh the most. Also the scenes with the gnome and the scene where the 'photograph' "talks" to Mathieu Kassovitz's character
9. No
10. Yes
11. The absurd tone of the film and its humour
12. None
13. A fable about lost opportunity and regret
14. A very wide age range - 15 yrs +. Both sexes, but perhaps more for a female audience?
15. Romantic comedy
16. Not really. I think it's hard to classify it as having a specifically French sensibility
17. No - I don't think it's strictly necessary to enjoy or interpret the film
18. Yes
19. German - 5
20. Yes. I think you become adept at skim reading fairly quickly and fill in the gaps a possible bad translation may leave out
21. You miss the subtle intonations of speech that come with knowing the language
22. Subtitling. I prefer to hear the original voices of the actors
- 23 a. DVD: 4 Video: 6 TV: 2 Cinema: 3 Other: 0
- 23 b. Am: 2 Brit: 2 Other Eng: 4 Non-Eng Euro: 4 Other Non-Eng: 6
24. Harbour Lights, Odeon, UGC
- 25 a. Stylish, non-genre (i.e. Not a conventional or formulaic genre film, possibly dialogue-heavy)
- 25 b. I've seen so few I have no expectations. My only reference point is Bergman
- 26 a. Art-house, experimental, non-American (i.e. Non-genre)
- 26 b. No preference
27. Female
28. 37
29. Teacher

### Questionnaire No. A12

Screening Location: Avenue

1. Own DVD and soundtrack and director's other films (except Alien 4)
2. Trailer suggested wonderful 'atmosphere' of film
3. Yes
- 4 a. No
- 4 b. 6+
- 4 c. Cinema, day of release, and 3 other times and on DVD
- 4 d. Yes, slightly less 'magical' and heart-warming than first viewing
5. Delicatessen
6. Characters quite under-developed, but easy to get emotionally engaged because they are generally so likeable
7. No
8. Yes
9. No
10. Yes
11. General feel-good moments, attention to life's subtler pleasures (cooking crème brûlée etc)
12. Widow's storyline, mainly because her character is irritating
13. Life is full of wonder. Everyone has a soul mate, but both must make an effort (?)
14. Older, life-loving people
- 15.
- 16.



17. No, although Paris is a wonderful city. The story could be told in any city in any (Western) country.
18. Yes
19. German 5, Japanese 5 (very basic)
20. Yes. Pick out key phrases and notice them, pay attention more to dialogue
21. Experience the culture of another country and the rhythm and flow of the language
22. Subtitling
- 23 a. DVD: 2 Video: 6 TV: 3 Cinema: 3 Other: 0
- 23 b. Am: 2 Brit: 3 Other Eng: Non-Eng Euro: 6 Other Non-Eng: 4
24. Odeon, Union Films, Harbour Lights
- 25 a. Quirky, intelligent
- 25 b. No expectations
- 26 a.
- 26 b. Not specifically
27. Male
28. 24
29. PhD student

### Questionnaire No. A13

Screening Location: Avenue

1. I knew the film was about a young girl who went around doing good deeds for others
2. On the website which gave information about today's screening - university website
3. It fulfilled my expectations. I had heard it was a very good film and I really enjoyed it.
- 4 a. No
- 5.
6. I found it easy to engage with Amélie, because we are of a similar age
7. No
8. Yes, I found the beginning the funniest when they gave information on the likes and dislikes of the characters. I also liked the parts which told us what she thought about.
9. No
10. Yes
11. It was funny without trying too hard. It was very different to other films I have seen.
- 12.
13. A lonely girl finding meaning in her life. Grew up alone so wanted to make others happy without getting any credit for it.
14. Young audience 18-35 years
15. Foreign/Art house. Comedy
16. No
17. Yes, because you have certain views on other cultures and you may interpret things different because of your views.
18. Yes
19. German 5
20. Yes. Sometimes pay too much attention to the subtitles and I start reading when I really don't have to.
21. Concentrate more on reading subtitles, so may miss something in the film
22. Subtitling. It is nice to hear the language, even though I cannot understand it. You get more of a feel for the film and the culture.
- 23 a. DVD: 3 Video: 6 TV: 3 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: 6 Non-Eng Euro: 7 Other Non-Eng: 7
24. Odeon, UGC, Harbour Lights
- 25 a. No expectations
- 25 b. No expectations

- 26 a. A film from the continent, in a European language, very different to English films. More culture
- 26 b.
- 27. Female
- 28. 24
- 29. PhD student in Human Response to vibration (Engineering)

**Questionnaire No. A14** [Multiple screenings: see S8]

Screening Location: Avenue

- 1. It was French and starred a girl and a bit odd
- 2. Friend that seen it
- 3. Bit weirder than I imagined, 2 oddball main characters
- 4 a. Yes
- 5. No
- 6. Not particularly for Amélie as I wouldn't meddle in peoples lives. But could see that 2 lost souls would be happy together.
- 7. It all came together in the end (the confusing bits)
- 8. Yes
- 9.
- 10. Yes
- 11. Trying to get her dad to go away by sending postcards of the gnome
- 12.
- 13. Everybody will find love if they try hard enough
- 14. More female than male
- 15. French art house meets chick-flick
- 16. The final shots on the moped and him following the blue arrows scene
- 17. I have little knowledge of French culture so difficult to make any judgement
- 18. Yes
- 19. No
- 20. N/A
- 21. Not really. Quickly get used to reading the subtitles at same time as watching the 'action'
- 22. Subtitling. Dubbing is annoying when the words don't match the mouth action
- 23 a. DVD: 9 Video: 8 TV: 6 Cinema: 6 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: Non-Eng Euro: 0 Other Non-Eng: 7
- 24. None
- 25 a. Character development, story line, not an action movie
- 25 b. Character development, story line, not an action movie
- 26 a. Not a Hollywood blockbuster more intelligent
- 26 b. No
- 27. Female
- 28. 45
- 29. Undergrad student

**Questionnaire No. A15** [Multiple screenings: see S14]

Screening Location: Avenue

- 1. The history, I saw before and also I knew a particular ideas about the director (other movies such Delicatessen) and about the movie itself
- 2. online, on the postgraduate office mail list
- 3. Yes, Even the fact I saw before I found a lot of new things and details than ever!
- 4 a. No
- 4 b. At least 3
- 4 c. In Spain, Twice in the cinema and once at a friend's house

- 4 d. Yes, I realize about the colours the director used the music...specially the music! I used to know and listen the OST (BSO) often [i//] and after that seeing the movie again makes everything different
5. Yes, especially Delicatessen. It seems to me a more [comical?] one but in the same way
6. Yes, I guess because the director makes it easier.
7. No. I really love the way he shows the actions, the colours and the little details.
8. Yes, a lot of them. The gnome, the pictures...they are quite a lot!
9. Not really
10. Yes
11. The colours, specially green and red in every (almost) single scene. The details such the animals speaking, the pictures speaking. The internal coherence of the plot
12. It is hard to answer because I love it!
13. As a fairytale about not only "true love" but also "take a risk" in the life and actually live it
14. Family, lovers, and more than any girls/women and dreamers and romantic ones
15. Romantic (comedy)
16. The customs, the way Amélie acts (her voice (tone of voice quiet and slow))
17. Of course. Yes, because in a way I can easily get in touch/get involved with it and I probably understand it not better but different. (Actually I lived in France on summer holidays and I had relatives there)
18. No
19. Spanish 1, French 2, Italian 4, [English 2-3?]
20. No
21. For sure the language but also the background and prejudices that one/you might have of this culture
22. Dubbing. Because I can see the all screen, the movements and follow better the action rather than read, or just read. And also because the translation are usually bad done.
- 23 a. DVD: 3 Video: 9 TV: 3 Cinema: 3 Other:
- 23 b. Am: 3 Brit: 3 Other Eng: 3 Non-Eng Euro: 4 Other Non-Eng: 5
24. The one in the docks near Ocean Village (I'm afraid I don't remember the name) [Harbour Lights]
- 25 a. Something like Amélie
- 25 b. I've no idea and therefore no expectations I guess
- 26 a. Independent films who take risk to show non-commercial ways of movie making
- 26 b. France
27. Female
28. 26
29. PhD (visiting scholar) Philosophy of Music

#### Questionnaire No.A16

Screening Location: Avenue

1. Already seen
2. N/A
3. I had no expectations
- 4 a. No
- 4 b. 1
- 4 c. In France, 7 years ago
- 4 d. No
5. No
6. Yes – very good actors, very beautiful story, very beautiful message
7. No
8. Yes - the scenes with Lucien
9. No

10. Yes
11. All: atmosphere, characters, story
12. N/A
13. Life is beautiful
14. Adults and teenagers, all 'classes'
- 15.
- 16.
- 17.
18. No
19. French 1, English 5, German 5
20. No
21. Not the same play on words
22. Subtitling. It's important to listen to the original voices
- 23 a. DVD: 5 Video: 8 TV: 2 Cinema: 6 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
24. Uniplex
- 25 a.
- 25 b.
- 26 a. Nothing particular
- 26 b. It depends on the author of the film and the actors
27. Female
28. 21
29. Student (sociology)

**Questionnaire No. A17** [Multiple screenings: see S19]

Screening Location: Avenue

1. See 4 a)
2. Before, I saw it for the first time friends told me about it and there was a lot of talk at the school I attended (language school)
3. The film is much more refreshing than many of the French films I've seen up to now. I think that's because of A. Tautou, she's really refreshing
- 4 a. No
- 4 b. 3 x
- 4 c. 2x DVD at home (Germany) / 1 x at Montmartre/Paris
- 4 d. Yes, because it's a romantic film and my boyfriend is far away
5. I've also seen L'Auberge espagnole more than 4 times and the "fast cut" very much reminds me of Amélie. L'Auberge espagnole is much more down-to-earth though. It's different, but also terrific
6. No, I don't think I have a lot in common with one of the main characters (too dreamlike). Maybe that's why I like the film - it's exciting to see to what extent people are different from each other
7. See 9
8. The story about the father and the dwarf; Amélie as a child, the horny guy in the café (actually, that's a sad story)
9. The affair of the guy in the café and the tobacco woman makes one laugh, but I think it's really sad when you think about it. It's not about true feelings of love, but only about sex, control...
10. Yes
11. Amélie/the fairytale atmosphere/the colours (bright) fit the atmosphere
12. In general, I don't like the underlying "over-sexed" atmosphere which prevails in many/most French films. It's OK in this film, but the horny guy in the café "confirms my stereotypes" in this respect.

13. (Try to) be happy and make other people happy!
14. Anybody who wants to get away from everyday life for two hours
15. Independent art house film, actually. (I cannot really explain for/understand its success at the box office)
16. French films in general create a very special atmosphere, I think. Often, there is a psychological touch to them which gets lost in translation. That's why I always watch French films in the original and in German.
17. Yes, I think you have to love this special atmosphere, which is typical of French films, in order to appreciate the film
18. No
19. German 1, French 3, [English 2-3?]
20. Yes. I have often watched subtitled films in languages that I do not know at all and I also like that. I enjoy French films with English subtitles because it's so interesting to see the translations. (I studied translation, that's 'why' I guess)
21. If I don't know the language at all, I just enjoy the melody. If I have a knowledge of the language, I try to follow the film and the translation. It's exciting to watch a film in a foreign language. (However, you realize how exhausting it is when you see a film in your mother tongue again).
22. Subtitling. So I can enjoy what I hear and what I read. It's double fun.
- 23 a. DVD: 4 Video: 9 TV: 3 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 5 Other Eng: Non-Eng Euro: 0 Other Non-Eng:
- 24.
- 25 a. Special atmosphere (psychologically daunting, a bit oversexed)
- 25 b. That's something relatively new to me. When I hear 'Swedish film', I immediately think of films for children that I watched as a child.
- 26 a. Stark contrast to American films (I feel more "at home" when I see European films)
- 26 b. I'm interested in everything, basically. There are a lot of French films that I like, but there are also very good German films...
27. Female
28. 28
29. Postgraduate student

### Questionnaire No. A18

Screening Location: Avenue

1. Simply that it is the only movie on which all my friends agree, they all want to see it again and I wondered why...
2. Info about the movie - from friends
3. It was even better - I expected so much that I was scared to be disappointed but instead I caught the same [ill] as my friends...I want to see it again! :)
- 4 a. Yes
5. No - can't put it any category
6. Yes - there are so many little things from our everyday life - I also like to play with this sort of 'Bubleplastic' like a child but I usually wouldn't say it :) It is fresh, it is cute, it gives you a smile...it is touching in the right sense...
7. No
8. Yes, a lot...too many scenes...the "Garden Nain" on holiday in Moscow, the revanche on Collignon (toothpaste), the search for the album guided by arrows...
9. Towards the beginning, when the narrator says that Amélie's life will change but that she doesn't know it yet...I was worried that something worse happens to her
10. Yes!



11. The way it plays with all our emotions from our childhood and the way the filmmaker manages to awake all our senses (e.g. taste with attractive food, smell of vegetables, eyes - funny tricks with objects who speak/more)
12. Can't think of any
13. A "make feel happy", a "look around you message", or "with very little, you can make people feel better" but if you want to make people happy, you also need to take care of yourself....Better than sending anybody to the counsellor, I could advice this movie...?
14. Anybody who hasn't forgotten that he is still a child inside - or any person who may have forgotten it and have been so much changed by the rules of the society that they need to see this movie and remember their natural instinct
15. A very nice tale
16. The food, the flavours, the language, the "grumpy" and the overexcited, the emotional people, the colours, the atmosphere in the café, the neighbours who know everything....)
17. Yes - it added to this smile on my face - not as a critic but as cute parts of the French heritage :)
18. No
19. French 1, German 2, English 2, Spanish 3, Norwegian 5, Arabic 5, Russian 5
20. Yes, a little bit - But in general you can't translate everything, so I'm happy to understand the original - However, in languages which are not my mother-tongue (e.g. English) I like the subtitle to have more accurate understanding
21. See above
22. Subtitling. It keeps the character of the original movie, you can hear the original accent, intonation, the sound that it creates in the real life...even if I do not understand the language, I like to hear the true sound of a movie
- 23 a. DVD: 0 Video: 0 TV: 0 Cinema: 2 to 3 Other:
- 23 b. Am: 4 to 5 Brit: 6 Other Eng: 7 to 8 Non-Eng Euro: 3 Other Non-Eng: 4 to 5
24. Harbour Lights, Phoenix
- 25 a. A surprise - either I really like it or I don't like at all/psychological/emotional...sometimes too much
- 25 b. ?
- 26 a. Better than American :) joke! Well it doesn't mean anything really because each European type is so different. "More diversified"?
- 26 b. Lots...if they are different...
27. Female
28. 31
29. Student PGR

**Questionnaire No. A19** [Multiple screenings: see S41, F24]

Screening Location: Avenue

1. Nothing
2. N/A
3. It fulfil[led] my expectations. It was something more or less new, but the ideals remembers me of Kusturica's films
- 4 a. Yes
5. Arizona Dreams' - Emir Kusturica; it was the same subject - the wish to transcend everyday life
6. I found easy to engage emotionally; music helped a lot; the idea of travelling (it makes you to interact) [sic]
7. No
8. Yes - Amélie's wish to make justice
9. No
10. Yes

11. I liked the idea of what I call "Trickster" (in ancient religions there was always a God that influenced -bad or good - peoples' lives. There was always a rebel God that didn't played by the rules and interacted with people)
12. N/A
13. A film about happiness
14. All kinds of audience
15. Drama
16. Music
17. No. It's a film about life and not about a specific nation.
18. No
19. Romanian 1, German 4 [English 2-3?]
20. Yes. It improves my viewing because I 'feel' easier actors' interpretation
21. Can't answer
22. Subtitling. The art of interpretation is not affected
- 23 a. DVD: Video: TV: 2 Cinema: 4 Other:
- 23 b. Am: 4 Brit: Other Eng: Non-Eng Euro: 5 Other Non-Eng:
24. N/A
- 25 a. More or less sad characters
- 25 b. Curiosity - I didn't see too many 'Swedish films'
- 26 a. Not American
- 26 b. No
27. Male
28. 29
29. MA student

#### Questionnaire No. A20

Screening Location: Avenue

1. I had read your handout - that's all
2. My wife gave it to me
3. It fulfilled my expectations in that I expected it to be a gentle, good humoured film.
- 4 a. Yes
5. No
6. Yes, with Amélie - because of her fear of approaching her 'friend' in case he is not interested in her i.e. her lack of self-confidence in this area
7. I may have missed many of the subtle points - I wasn't looking to find "meaning" in the film.
8. Yes. The football on TV scene - a clever idea.
9. No
10. Yes
11. I liked Amélie's good intentions and sense of mischief. I liked her games to try to meet the boy (Nino?)
12. Sex scenes were unnecessary. I thought it out of character for Amélie on her first "date".
13. Not sure what you mean by "meaning". I thought it was an optimistic film - perhaps suggested that everyone should make an effort and try to be happy
14. Adults of all kinds
15. No idea
16. I don't know enough about French films to answer this
17. I don't think so. Apart from the obvious things - language and location - I wasn't aware of anything specifically French about it
18. Yes
19. French 5, Italian 5
20. No
21. You can't concentrate on the picture as much because of the need to read the subtitles

22. Subtitling. I like to hear the correct language - it adds to the atmosphere even if I don't understand it
- 23 a. DVD: 6 Video: 8 TV: 4 Cinema: 6 Other:
- 23 b. Am: 4 Brit: 5 Other Eng: 9 (I might not be aware of this difference [between British and Other English Language films] Non-Eng Euro: 6 Other Non-Eng: 6
24. Harbour Lights
- 25 a. Interesting, perhaps quirky. Probably enjoyable because I expect only the better films are shown here.
- 25 b. No idea. I don't think I've seen a Swedish film
- 26 a. Nothing except that I would expect it to be a (non-English) European language.
- 26 b. I enjoyed the film this evening, but haven't seen many French films. I have enjoyed some Italian films (e.g. Bicycle Thieves, Cinema Paradiso). It's partly because I like Italy and understand some of the language
27. Male
28. 51
29. Lecturer

### Questionnaire No. A21

Screening Location: Avenue

1. The director, the cast and the story
2. From watching the film previously and also a selection of other films by the same director
3. I always enjoy both the cinematography and thematic elements of Amélie; therefore it did fulfil my expectations
- 4 a. No
- 4 b. At least 2
- 4 c. Richmond Film House, London and on DVD
- 4 d. Yes, it brought back to my mind many elements I had forgotten and a reminiscence of the last time I saw it. Also memories of living in France.
5. The city of lost children. The colour schemes remind me of such films as House of Flying Daggers and other Chinese cinema, the way the film was cut reminded me of Fight Club
6. The comical aspects of the film always make me smile and allow the characterisation more access to the audience in general. I like the wide variety of characters and find that the more characters you come into contact with, the more you can engage with the many.
7. It's all wonderful, how does the Marshmallow keep stretching?
8. I find much of the film amusing and find it unfortunately hard to specify!
9. When she was uncomfortable, I felt the same way
10. Yes
11. The colours and some of the longer shots; like when he's chasing the elusive man from the photos and drops his bag and Amélie finds it
- 12.
13. It's just a story/fantasy
14. People with an imagination
15. French contemporary fairy-tale
16. The café, the streets and city, often the humour
17. It's hard to say, as the film seems to work as well with an English audience, it also does not raise many cultural issues as it is the story of one individual?!
18. Yes
19. French 4, German 4
20. Occasionally
21. They are normally better
22. Subtitling. I hate dubbing, it takes away from how the film should be and much of the emotion conveyed through tone and meaning

- 23 a. DVD: 4 Video: 8 TV: 9 Cinema: 6 Other: 9
- 23 b. Am: 5 Brit: 7 Other Eng: 8 Non-Eng Euro: 5 Other Non-Eng: 5
- 24. N/A
- 25 a. Raunchy, well directed, more intense
- 25 b. Less action, more script and characterisation, often comical
- 26 a. Anything made within the EU
- 26 b. France-lived there and had lots of contact with French cinema. Norwegian – Elling – v. funny
- 27. Male
- 28. 20
- 29. Philosophy student

### Questionnaire No. A22

Screening Location: Avenue

- 1. Very little, mainly the picture on the ad
- 2. The posters when the movie came out. Few friends who saw it and liked it
- 3. Didn't expect much, but anyway the movie surpassed any expectations that I would have if I knew more
- 4 a. Yes
- 5. Not sure. It reminds me of something, but I can't recall what it is
- 6. I find it very easy and the resultant emotional states feel deep and genuine. The movie seems to resonate with everything which is GOOD inside
- 7. No
- 8. Was laughing a lot! The scenes with the travelling gnome are particularly funny
- 9. Not much, may be a bit anxious with the destiny of Amélie towards the end
- 10. Yes
- 11. A fairy tale, as it might be, it awakens a desire to be good and strengthens the intuition to tell right from wrong, good from bad
- 12. Can't think of any
- 13. Not sure if there can be any interpretation, which is shorter than the film itself, otherwise the film about "meaning of life" I guess
- 14. I think the film comes from the desire of its creators to express themselves and doesn't aim any particular type of audiences
- 15. I would categorise it as a GOOD film
- 16. The film has a very strong French flavor. It's everywhere, but I can't pinpoint any particular 'aspect'
- 17. The knowledge certainly affects, but I'm not sure how and I don't think that it is necessary to 'understand' the film
- 18. No
- 19. Russian 1, English 2, Hebrew 2, French 5
- 20. Yes. Not sure
- 21. No difference as long as I understand the language
- 22. Subtitling. I like to hear the original sound
- 23 a. DVD: 4 Video: TV: 6 Cinema: 4 Other:
- 23 b. Am: 5 Brit: 7 Other Eng: 8 Non-Eng Euro: 6 Other Non-Eng: 6
- 24. Harbour Lights
- 25 a. Can be anything - from brilliant to awful
- 25 b. Same
- 26 a. Not much, except that European films are European sort of, not sure
- 26 b. I like French, but only the good ones
- 27. Male
- 28. 29

29. Student

**Questionnaire No. A23**

Screening Location: Avenue

1. Have watched it before. Familiar with Jean-Pierre Je  net's previous films *Delicatessen* and *City of Lost Children*
2. Friends with similar film interests
3. Fulfilled in the way it portrays the beauty of life and really uplifts you when you watch it. All things I'd heard previous to watching it
- 4 a. No
- 4 b. Twice
- 4 c. Cinema and video
- 4 d. Slightly different, maybe able to notice a few details I'd missed before. Enjoyed equally as much every time.
5. None spring to mind
6. I'd say yes. The inside view of what is going on inside of Am  lie's mind allows the viewer to get close to her. It's very personal and focused on 'her' world and in many ways I was able to connect to her thoughts
- 7.
8. Photos of gnome around the world. Suicidal goldfish. People of Paris having an orgasm. Lucile and his strange ways.
9. When Am  lie's Renoir painting neighbour tells her that messing up one defining moment (meeting her man) could change the rest of her life. "Would I seize the moment?"
10. Yes
11. Beautifully put together. Well shot. Clever woven story, lovely music, uplifting
- 12.
13. Making the best of the chances you're given to avoid regrets later. Letting your heart control your actions. Enjoying and helping others to enjoy the simplest pleasures in life
14. Anyone who's willing to be touched by a beautiful film
15. Contemporary French whimsical beauty. A modern tale of love and life
16. Caf   culture. Varied characters leading their unique lives in their own special part of Paris
17. I would say as someone with no huge knowledge of French national culture, no. However with greater knowledge of their culture perhaps I would have taken more from the film.
18. Yes
19. English 1, Kiswahili 3, French 4, Spanish 5
20. Yes. Very little effect though I find I hear certain words and pick up on them, and am reminded of words I'd perhaps forgotten.
21. Not a huge difference at all
22. Subtitling. With dubbing you lose a large amount of how the director/writer intended the film to be
- 23 a. DVD: 3 Video: 4 TV: 3 Cinema: 5 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
24. Oxford Odeon, Cheltenham Odeon, Swindon Cineworld, Bristol W.B.
- 25 a. Perhaps something slightly different to your average run of the mill blockbuster!
- 25 b. As above
- 26 a. Any film made in another country in Europe other than the UK
- 26 b. French, German
27. Male
28. 19
29. Student

**Questionnaire No. A24** [Multiple screenings: see D3, F33, S43]

Screening Location: Avenue

1. 0
2. Phoenix film club
3. No expectations
- 4 a. Yes
5. Sliding doors. The Castle (Australia). Another French film?
6. A little. I wanted the central character to succeed in all that she tried and was happy when she did.
7. No.
8. Yes, the gnome, the greengrocer and similar scenes
9. Small doubt that things might go wrong
10. Yes
11. Variety of characters, clever plot and script, reflecting complexity of life, mix of serious and comic, good acting and beautiful to watch
12. None really. A tad slow in one part.
13. Life is complex and most 'actors' fail to see how they can change or make an impact. This film means that you can.
14. I don't really know. Me and my friend and people like me.
15. A good one.
16. Characters, life-style, language
17. There is an advantage, but I don't feel I have a problem interpreting films in any language, and nor does my friend who has less 'language' than me
18. Yes
19. French 2, Italian 4, Spanish 5, German 5
20. Yes. Sometimes the translation is good, sometimes poor. Poor translation disappoints, but doesn't greatly affect viewing experience. Tonight the translation did not get the flavour of the colloquial French. Tant pis!
21. Non-E films are generally more interesting
22. Subtitling. I like to hear the foreign sounds, even if I don't understand. Have you ever heard John Wayne dubbed into Parisian French. Allez, descend de ton cheval et bois ton lait. Do me a favour!
- 23 a. DVD: 9 Video: 5 TV: 4 Cinema: 3 Other:
- 23 b. Am: 7 Brit: 7 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng: 5
24. Phoenix
- 25 a. I was a big fan in the 70s and 80s, but found them becoming a bit Hollywood/psychotic, but ones like tonight restore faith.
- 25 b. I've seen one or two so expect them to be different, droll, interesting, gritty, sometimes funny, but not as good as Fr. Films
- 26 a. The European films I have seen at the Phoenix over 3 years have all the good qualities indicated in the questions above
- 26 b. My favourite films have been from Czech Republic, France, Italy, Germany, England, Wales, Ireland
27. Male
28. 53
29. Self-employed teacher of English for Academic Purpose and TEFL and proof-reader

#### Questionnaire No. A25

Screening Location: Avenue

1. I knew who the main actress was, that it was a bit "strange", unlike other films, that the music was wonderful
2. Mainly from friends who had been to see it
3. It went beyond them I must say. I enjoyed the originality and the creativity of it.



- 4 a.
- 5.
6. Yes, especially with Amélie (the feeling of being different; too introvert; the difficulty of relating to people; the strange chains of thought!)
- 7.
8. When Amélie is on the roof (the first time to revenge her neighbour and the second time counting the orgasms in the city)
9. No
10. Yes
11. Music, originality, humour, attention to detail a different way of looking at things
- 12.
13. [respondent deleted comment: I think it's a hymn to uniqueness, difference, creativity. Each person lives in a world of his/her own]
14. 18-35
15. Don't know
- 16.
17. Not really. I think each person relates to a film and its characters according to his/her experiences. Each of us is sensitive to different things in a film. If I knew some things about French national culture I might have interpreted [it] in a different way. I don't know.
- 18.
- 19.
- 20.
- 21.
- 22.
- 23 a. DVD: Video: TV: Cinema: Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
24. (Just arrived in Southampton!)
- 25 a. Attention to detail, focus on human relationships
- 25 b. No expectations
- 26 a. Low budget film, more based around human relations, humour (but not vulgar)
- 26 b. Not really
27. Female
28. 25
29. PhD Modern Languages

#### Questionnaire No. A26

Screening Location: Avenue

1. I have already seen this film
2. N/A
3. I hadn't any expectation before see this film
- 4 a. No
- 4 b. 1
- 4 c. In France, at the cinema, in 1998
- 4 d. No
5. No
6. Yes because the actress plays very well and her character make a lot of emotional things like give luck to people
7. No
8. Yes. Lucien with Mr Delayel [Dufayel?], the trips of the "garden character"
9. No
- 10.
11. Pictures of Paris, music, the characters

12. Nothing
13. The simple life, the simple happiness
14. A lot of audience!
15. I don't know
16. I'm French so I can not answer...
17. No
18. No
19. French 1, English 4, Italian 5, Spanish 5
20. Yes. I realised that it's not very exactly and the translation doesn't tell all the details
21. Not the same words play
22. No preference
- 23 a. DVD: 5 Video: 5 TV: 1 Cinema: 5 Other:
- 23 b. Am: 3 Brit: 5 Other Eng: 5 Non-Eng Euro: 7 Other Non-Eng: 1
24. Uniplex
- 25 a.
- 25 b.
- 26 a. I don't know
- 26 b. I prefer all Europeans' films than Americans' one[s].
27. Female
28. 21
29. Student mod. Lang

#### Questionnaire No. A27

Screening Location: New Park

Explicit consent to publish comments NOT given.

1. I had already seen it
- 2.
3. No
- 4 a. No
- 4 b. 1
- 4 c. In a cinema in Grenoble, France
- 4 d. Yes, I noticed more details and enjoyed it in a special way since I knew in advance what would happen
5. Maybe "Eternal Sunshine of the Spotless Mind" because it's a love story of people searching for each other
6. It felt very easy indeed - I am close to their age and have a similar personality. I am French also.
7. There is a lot of unexpected and surprises which give the film its character
8. Yes...many scenes: Amélie dreaming of the reason why he was late at the café for example
9. No
10. Yes
11. The personality of the characters, the unexpectedness of the scenes, the humour
12. The killing of the fly at the beginning, some characters too heavily caricatured
13. Don't wait to live your life/dreams
14. All. Maybe less interesting for elder people
15. Humanistic/poetic
16. At the café
17. I can't think of many cultural references
18. No
19. French 1, English 2
20. Yes. If I don't hear something clearly I check it. Sometimes I am curious about the translation

- 21. Easier to understand!
- 22. Subtitling. I think it leaves its spirit to the film
- 23 a. DVD: 8 Video: 6 TV: 6 Cinema: 4 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 7 Non-Eng Euro: 6 Other Non-Eng: 6
- 24.
- 25 a.
- 25 b.
- 26 a.
- 26 b.
- 27.
- 28.
- 29.

#### **Questionnaire No. A28**

Screening Location: New Park

- 1. Very little
- 2. I'd seen trailers in past
- 3. Fulfilled - the flavour of the trailers I had seen and the word of mouth reviews led me to expect something similar
- 4 a. Yes
- 5. Other films by Jeunet and Wizard of Oz
- 6. Yes
- 7. The beginning - too quick
- 8. More - smile
- 9. No
- 10. Yes
- 11. Happy-ever-after'-ness, colour and [composure?], beautiful images
- 12. Tempo - sometimes too fast - felt like speeded up recording
- 13. Look more closely. Notice details and magic, you can make a difference
- 14. Adult romantics
- 15. French feel good
- 16. The characters looked very French, the music
- 17. Interpretation affected by everything
- 18. Yes
- 19. French 3
- 20. Yes. Splits my attention from screen images to reading subtitles
- 21. Different part of brain used, varies depending on film
- 22. Subtitling
- 23 a. DVD: 8 Video: 5 TV: 8 Cinema: 6 Other:
- 23 b. Am: 7 Brit: 7 Other Eng: 7 Non-Eng Euro: 7 Other Non-Eng: 7
- 24. New Park
- 25 a. French flavour - maybe hyper real, music, complex
- 25 b. Swedish flavour - direct, multi-layered
- 26 a. Coming from a European country
- 26 b.
- 27. Female
- 28. 32
- 29. Student midwife

#### **Questionnaire No. A29**

Screening Location: New Park

- 1. I know that the film French

2. A few of my friends had informed me of this
3. I had no expectations of what the film would be like, as previous to this I haven't watched much French cinema
- 4 a. Yes
5. No
6. No, I did not. A lot of the environments were culturally new to me, therefore I had difficulty relating to any character
7. Yes - a lot of the film was confusing and by the time I had figured something out something else threw me off
8. Yes - the scene where the two people from the café were having sex in the toilet
9. Yes - birth at the beginning, perhaps too controversial
10. Yes
11. A lot of the CGI effects were clever, I particularly enjoy films which have clever edits in them
- 12.
13. The film is in my opinion about someone who spent too much time pleasing others and losing out herself, and that you need to put aside time for yourself
14. I think this film is aimed at any age range, however, I think you need to be, to a degree, intellectual
15. Auto-biography
16. The language, and a lot of the scenery
17. Having never been to France [and un] familiar with French culture I am unable to answer
18. Yes [did not answer, but English name, not listing any other language skills, A-level student attending with other British students]
19. French 5, German 5
20. No
21. Year a lot more attentive to the subtitles
22. Subtitling. It makes you focus more on the dialect without [loosing? Missing?] the film's culture
- 23 a. DVD: 1 Video: 7 TV: 1 Cinema: 3 Other:
- 23 b. Am: 1 Brit: 1 Other Eng: 1 Non-Eng Euro: 7 Other Non-Eng: 7
24. CineWorld
- 25 a. This has created an expectation
- 25 b. No comment
- 26 a. Classy
- 26 b. Not really
27. Male
28. 17
29. Student

### Questionnaire No. A30

Screening Location: New Park

1. That it is a French film about a girl
2. Through hearsay and then the brochure
3. It's an enjoyable film to watch it did
- 4 a. Yes
5. No
6. [for?] absurdities and oddities perhaps
- 7.
8. Yes with surprises in the café, with the gnome, in the porn shop
9. Only all the people spying/watching each other in a detailed manner
10. Yes

11. The underlying message of possibility for transformation. Light heartedness
- 12.
13. As 11
14. Teenagers and early twenties
15. French romantic comedy
16. Music, food and drink. Architecture
17. Perhaps but I don't know very much
18. Yes
- 19.
20. Yes. Less of a problem than I thought it would be
21. You need to keep your wits about you to keep up
22. Subtitling. I find dubbing distorts my experience and I miss information
- 23 a. DVD: 8 Video: 7 TV: 1 Cinema: 6 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 8 Non-Eng Euro: 8 Other Non-Eng: 8
- 24.
- 25 a.
- 25 b. Landscapes
- 26 a.
- 26 b.
27. Female
28. 42
29. Reflexologist

**Questionnaire No. A31**

Screening Location: New Park

1. That it is French
- 2.
- 3.
- 4 a. Yes
- 5.
6. Yes. It was easy to connect with the young females feelings
7. That Amélie's heart could be won by a mystery man
8. Yes
9. No
10. Yes
11. Amélie's character and the way she was portrayed
- 12.
13. You don't need to be shown love in order to give it
- 14.
15. Romance
16. The lifestyle seemed very relaxed, like the French
17. It may because all cultures are so different, but if you have an open mind, no
18. Yes
19. German 4
20. Yes. I try to, but sometimes you get lost in what is actually happening
21. You take in more, because you concentrate on reading the subtitles, watching and listening
22. Subtitling
- 23 a. DVD: 3 Video: 5 TV: 1 Cinema: 5 Other:
- 23 b. Am: 6 Brit: 4 Other Eng: 6 Non-Eng Euro: 7 Other Non-Eng: 8
- 24.
- 25 a. Depth and emotional feeling
- 25 b.

- 26 a.
- 26 b.
- 27. Female
- 28. 21
- 29. Production specialist

### Questionnaire No. A32

Screening Location: New Park

- 1. I had [ill] DVD
- 2.
- 3. Fulfil, because I was [ill] it, [ill] new [ill] detail I had missed on the first viewing
- 4 a. No
- 4 b. Once
- 4 c. DVD at home
- 4 d. Slightly different. I was able to pay greater attention to much background detail that I had [hitherto?] missed
- 5. No surprisingly it has similarities in style to A Very Long Engagement
- 6. Not really. Whilst I enjoyed the film very much I did not really believe in any of the central characters. They are all, especially Amélie, [ill] to characters [ill] real [depth?]
- 7. No
- 8. Yes, frequently, the [first real?] example is the beggar who didn't work weekends
- 9. No
- 10. Yes
- 11. The dialogue and [commentary?] were both [ill] and well written. It moved [ill]
- 12. None
- 13. Being good has its own rewards
- 14. [middle?] class
- 15. [ill] world cinema - comedy
- 16. Quite a lot. The plot, the photography, the characters and to some extent the dialogue
- 17. Not really [ill] no real [ill] to how any background knowledge of France or French culture - This [is/was] not in any way a film about France or the French
- 18. Yes
- 19. No
- 20.
- 21. Yes. Because of the subtitles, there is a [ill] to concentrate more and the likelihood of [giving?] into distraction
- 22. Subtitling. I prefer the original voice and soundtrack - dubbing almost without exception produces absurd voices
- 23 a. DVD: 2 Video: 5 TV: 2 Cinema: 3 Other:
- 23 b. Am: 3 Brit: 5 Other Eng: 5 Non-Eng Euro: 2 Other Non-Eng: 2
- 24. Chichester main cinema (I've no idea what it's called!), New Park
- 25 a. Well produced, well written and directed. I normally have quite high expectations
- 25 b. None really; certainly no more than any other more mainstream [ill] producing nation
- 26 a. French/Italian/German
- 26 b. All of the above [ill], simply because they tend to be substantially more grown up than their American counterparts
- 27. Male
- 28. 45
- 29. [soldier?]

### Questionnaire No. A33

Screening Location: New Park



1. I had seen it before and loved it
2. Recommended by film guides and noted it had won awards
3. I knew it would be filmed exceptionally well as most good French films are. I knew it would be arty. I did not expect it to be so funny.
- 4 a. No
- 4 b. 3 times
- 4 c. On video
- 4 d. Yes, it always has new things to see. I missed more of the relationships and connections of people before as I was absorbed in the story
5. Cinema Paradiso - for the warmth of characters and likeability. Also for the obvious subtitles.
6. Yes - her eyes are very engaging. Very dark and show a lot of emotion. She also looks straight at you, where else the other characters don't. It's almost as if she's letting you in on her story.
7. Strange - that she would trick her landlady into believing a lie. Still she tricks many people, but this was the only lie
8. Yes - gnome abroad. Tricking the greengrocer. The blue arrows leading to the statued man.
9. Ghost train - I knew as I had seen it before but you are unsure what he is going to do to her. Sex shop - uncomfortable with naked lady as film doesn't need this.
10. Yes
11. The cinematography. The use of colour in scenes. The way it made you use your imagination.
12. Main male role didn't really come up to her standards. He was fun but I felt she would not find him attractive or interesting after time.
13. Enjoy life. Look at the little things that make up happiness. View others like art, we are all fascinating in our own way.
14. Over 15s. Anyone could enjoy it though.
15. Comedy
16. The décor of the houses. The coffee shop, the Artistic Nature of the film. The location - Paris
17. Yes, you recognise Paris, you recognise the way the characters stand out. Parisian women have funky hairstyles, dress well (i.e. dresses, not jeans). The TV shows were Black & White giving history
18. Yes
- 19.
20. Yes. Try to note certain phrases and see how they are expressed.
21. It emphasises the acting. The characters are more mysterious and interesting
22. Subtitling. Dubbing ruins the expression of the original actor. However some subtitles do not always interpret exactly what is being said as there are no words to describe what [is] being expressed
- 23 a. DVD: 2 Video: 8 TV: 1 Cinema: 3 Other: 8
- 23 b. Am: 3 Brit: 1 Other Eng: 3 Non-Eng Euro: 4 Other Non-Eng: 7
24. New Park and the larger cinema complex in Chichester
- 25 a. Arty. Interesting. Good story.
- 25 b. Not seen many so unable to say
- 26 a. Different cultural films. Arty again
- 26 b. French, Japanese - again arty and I like the architecture and style
27. Female
28. 28
29. Office admin/secretary

#### Questionnaire No. A34

Screening Location: New Park

1. I'd seen it twice before - and prior to this had heard about it
- 2.

3. Fulfil
- 4 a. No
- 4 b. 2
- 4 c. Here both times?
- 4 d. Yes - it's been a while since I last saw it and it made me laugh more - and I appreciated some of the smaller detail
5. Yes - but I can't think of them! I think the fairy tale qualities reminded me of films such as Edward Scissorhands and Tim Burton's work
6. Yes - particularly Amélie's view of the world and emotional intensity - for example when Nino walked out of the café, her collapsing in a puddle of water summed up my reaction to his leaving perfectly!
7. No
8. Amélie's visits to Mr Collignon's apartment, Georgette's romance, Amélie's revenge as a child on her neighbour who had tricked her
9. No
10. Yes, very much
11. The magical qualities, the music, the use of digital effects which enhanced the story but didn't get in the way
12. None - I suppose some might find it a bit too whimsical and the ending too happy but not me
13. Life can be seen in so many ways and from many different points of view
14. Romantics, optimists - but generally young to middle aged people, I guess
15. Romantic comedy - although that depiction doesn't really explain much about it
16. The quirkiness both of the characters and the whole film - it feels as though it is true to itself and not written to please the audience
- 17.
18. Yes
19. German 5, French 5
20. Yes. I like trying to guess the subtitles, or listening for words I recognize
21. I pay closer attention!
22. Subtitling. I much prefer to hear the original actor's intonation and tone - even if I don't understand the words. Also I would be distracted if his/her mouth was always out of sync!!
- 23 a. DVD: 3 Video: 7 TV: 2 Cinema: 4 Other:
- 23 b. Am: 3 Brit: 3 Other Eng: Non-Eng Euro: 2 Other Non-Eng:
24. New Park preferably, Cineworld otherwise
- 25 a. Quirky, intense, emotional
- 25 b. Interesting, different - I have fewer preconceptions
- 26 a. Films made by passionate directors and writers for themselves or for audiences rather than American ones which I feel are made more for money
- 26 b. Any - I try to see as many films as I can to broaden my mind!
27. Female
28. 34
29. Florist

### Questionnaire No. A35

Screening Location: New Park

1. Had seen it twice
2. Recommended by a friend initially
3. N/A
- 4 a. No
- 4 b. 2
- 4 c. At home on DVDx2
- 4 d. I noticed more of the detail and noticed underlying themes

5. Y Tu Mama Tambien
6. Individually they are characters that all have flaws. You can recognize some of these flaws in yourself but be reassured that they are OK and you can still be successful
7. The bits that Amélie recorded for the man with brittle bones - I didn't understand what they meant
8. Yes - the 'likes/dislikes'. Amélie's tricks she played on the grocer
9. When you think that Amélie is going to ruin her chances [///] Mr Quincampoix
10. Yes
11. The scenes about childhood imagination. The bus conductor who punched holes in his wife's laurel plants
- 12.
13. Failure' or flaws in life are OK. Small things in life make one happy
14. A wide spectrum of people - lots of different types of people I know have seen and enjoyed it
15. Comedy
16. Café culture
17. No because it is about humanity and I think the film has relatively little content related to French culture - it could be made by and set in many different countries and wouldn't look or feel too different
18. Yes
19. French 4, Spanish 3
20. Yes. It's distracting sometimes but I prefer subtitles to dubbed films because I can refresh my language skills
21. Sometimes you miss visual details when you are reading the subtitles; sometimes meaning is lost in translation
22. Subtitling. Can pick up colloquial phrases/refresh my vocabulary
- 23 a. DVD: 4 Video: 9 TV: 5 Cinema: 5 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: Non-Eng Euro: 6 Other Non-Eng: 6
24. New Park only
- 25 a. Skinny, beautiful people. Socialist ideas
- 25 b. Naked people, bizarre humour
- 26 a. Films made by European production companies
- 26 b. Spanish - largely to listen and revise Spanish vocabulary
27. Female
28. 25
29. Doctor

#### Questionnaire No. A36

Screening Location: New Park

1. I had previously seen the film several times and like it. I know information from watching it, such as plot/characters, as well as opinions on the film
2. From DVD, watching it as well as extras, I was originally told about film from family members; reviews in newspapers/magazines
3. It contradicted my opinions before I had seen it originally as it is not my favourite genre
- 4 a. No
- 4 b. 4
- 4 c. DVD - at home and at friend's house
- 4 d. The more you watch it, the more you notice smaller details and extra information and links you previously missed.
5. A Very Long Engagement - same actress and style
6. Some aspects true to life in general are identifiable with such as taking risks in life, however, the age of the character are older than I, and so some aspects are not so recognisable
7. Nope

8. Orgasm - toilet sex -gnomes - many comical scenes
9. Nope
10. Yes
11. Plot is very well written with believable characters, style of the camera work and edits and SFX (CGI) are also very effective
12. ?
13. To take risks in life, and influence of people's perspective can better yours
14. Female, adults, couples, late 20s onwards
15. Romantic comedy
16. Café style work - moped/scooter - train station. Style of clothing and scenery
17. Culture and stereotyping of France and French people can give you a biased opinion upon characters and events in the film.
18. Yes
19. French 4
20. Yes. You can read and listen - both help each other
21. You have to pay more attention
22. Subtitling. Dubbing looks awful. Subtitle more realistic
- 23 a. DVD: 2 Video: 5 TV: 1 Cinema: 4 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: 4 Non-Eng Euro: 5 Other Non-Eng: 7
24. (Don't make sense) [respondent complaining that question does not make sense] Cineworld
- 25 a. Paris - rural - not big city
- 25 b. Hmmm.....none
- 26 a. Subtitles - normally "love story"
- 26 b. France - understand some of language
27. Male
28. 17
29. Student - A Levels

#### Questionnaire No. A37

Screening Location: New Park

1. I had previously seen a review of the film when it was first released. I then bought it on DVD - so I know quite a lot about it!
2. The review was shown on television, before the release of *Amélie* in cinemas
3. I found that the film was different to any other I'd ever seen so in many ways it contradicted my previous conceptions of what foreign films were like
- 4 a. No
- 4 b. approx. 10
- 4 c. In my own house, and many times over the last year
- 4 d. It was different seeing it on big screen - possibly more amusing
5. A Very Long Engagement - obvious reasons, same director and main actress
6. Yes, I used to be very shy and *Amélie's* awkwardness at facing reality seems familiar to me
7. No
8. Yes - 'number of couples having orgasms' - slightly awkward but funny. *Amélie's* cruel pranks on Collignon
9. No
10. Yes
11. The colour of the shots. The added green and red. The characters - finding out what they liked/did not like
12. I love this film!
13. I think it is about love in a world which has different values
14. young adults
15. Magical romance

16. Obviously the scenery
17. Yes - since [stopped writing here]
18. Yes
19. French 5, German 5
20. Yes. I don't find the experience different to a normal film
21. I found that I concentrated a lot more on the actors' expressions and actions
22. Subtitling. Dubbing seems 'corny' no matter how well it's done
- 23 a. DVD: 4 Video: 3 TV: 5 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: 8 Non-Eng Euro: 5 Other Non-Eng: 7
24. New Park and Cineworld
- 25 a. Interesting - without the traditional plot of American films
- 25 b. Never seen one. No expectations
- 26 a. Generally based in Europe - more interesting and unique
- 26 b. Not from particular countries
27. Female
28. 17
29. A level student

### Questionnaire No. A38

Screening Location: New Park

1. Very little
- 2.
3. No - I had seen it before but originally it was better than I'd thought
- 4 a. No
- 4 b. 2 or 3
- 4 c. on DVD when it came out
- 4 d. A bit - you notice more detail when you remember the story
5. More the other film reminding me of this - y tu mama tambien
6. No - I don't see that as the film's aim - it's about the little things that make people's lives not so much emotions
7. No
8. Yes - the whole gnome thing
9. No
10. Yes
11. The little details
12. Her melting in the café - it's a bit stupid
13. Hopeful - a study in human nature
14. 20's-40's? Education maybe - it being in French would put some people off
15. Not sure [arrow to question 13 'study in human nature']
16. Not really - the market/grocers aspect slightly
17. Possibly - it makes it seem less real so more fairy tale
18. Yes
19. French 3, German 5, Spanish 5
20. Yes. You sometimes forget to follow the story and listen to the language instead
21. You have to be paying more attention, so you notice more and don't miss things
22. Subtitling. I want to hear the words as they were scripted
- 23 a. DVD: 5 Video: 5 TV: 4 Cinema: 6 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng: 5
24. New Park, sometimes Cineworld (Chichester)
- 25 a. Interesting/ 'arty'
- 25 b. No idea
- 26 a. Not a lot

- 26 b. France - understanding a little language helps
- 27. Female
- 28. 17
- 29. Student A levels

### Questionnaire No. A39

Screening Location: New Park

- 1. I had seen it once before at the New Park Centre when it was first released
- 2. I didn't know what it was about before I saw it the first time. Just a lucky surprise at how good a film it was.
- 3. Fulfilled
- 4 a. No
- 4 b. Once
- 4 c. Here at the New park centre
- 4 d. Yes but it becomes even more delightful on seeing it again
- 5. Maybe a little like Cinema Paradiso but only on a level of sentiment
- 6. Yes absolutely they represented such a broad range of people and human kind's basic wants, needs, fears and hopes
- 7. When the blind man is bathed in light after Amélie walks him along the road
- 8. Yes! Amélie's revenge on the football watching neighbour and Mr Colignon - fantastic!
- 9.
- 10. Yes
- 11. Amélie's unique comprehension on [life?] represented so well amongst the other characters
- 12.
- 13. Self empowerment and acceptance of self
- 14. Teenage to old age
- 15. Alternative love story
- 16. Café culture. Close knit communities within a large city. Idealised romantic opinions
- 17. No, not really. These characters and their life stories could have been just as relevant if they were of another nationality
- 18. Yes
- 19.
- 20. Yes
- 21. You do have to concentrate more and sometimes you can miss small nuances or jokes
- 22. Subtitling. I prefer to hear the original accents
- 23 a. DVD: 3 Video: 3 TV: 0 Cinema: 5 Other:
- 23 b. Am: 2 Brit: 4 Other Eng: Non-Eng Euro: 5 Other Non-Eng:
- 24. New Park Centre
- 25 a. Interesting culturally and content. Romantic or dark or really funny in a quirky way
- 25 b. I don't know. I haven't seen any Swedish productions yet
- 26 a. Alternative, educational, thought provoking
- 26 b. Italian films and Spanish like "Il Postino", "Y [Tu] mama también". I like to watch films about other cultures. It opens my eyes to people's lives outside of mine
- 27. Female
- 28. 33
- 29. Artist and gardener

### *The Dreamlife of Angels Audience Data*

**Questionnaire No. D1** [Multiple screenings: see S7, F34]

Explicit consent to publish comments NOT given.

Screening Location: Avenue

1. Nothing
- 2.
3. I had none
- 4 a. Yes
5. Not especially
6. Yes. She reminded me of an old friend! (of years ago!). Similar 'take life as it comes' approach
7. Not really
8. No
9. No
10. Yes
11. I liked the main character – she was a mixture of 'gutsy' street kid and nice child. I also liked the two 'bouncers' that the girls went out with.
12. The film did keep 'jumping around' so you had to keep re-framing what was happening to the characters
13. Try as hard as you may, sometimes, for some people life sucks!
14. Teens and younger adults
15. Slice of life' semi documentary account of 2 young females in a sad world
16. The general fast 'pace' of the film. Lots of moving from one scene to another
17. Not especially I'm not that well versed in French national culture!
18. Yes
- 19.
- 20.
- 21.
- 22.
- 23 a. DVD: Video: TV: Cinema: Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
- 24.
- 25 a.
- 25 b.
- 26 a.
- 26 b.
27. Female
28. 56
- 29.

**Questionnaire No. D2** [Multiple screenings: see F36, S37]

Screening Location: Avenue

1. Nothing
2. Phoenix and neighbour who belongs to the local Scandinavian society
3. Cannot say either way as I knew nothing about the film and I had no preconceived ideas of its content
- 4 a.
5. Show Me Love - only the fact that it was a relationship between two young girls
6. ? Possibly the main character and her truthful reaction to others around her i.e. the flatmate, the bouncers and the child in a coma
7. No
8. Yes. The relationship with the two 'bouncers'



9. No
10. Yes
11. The acting was very good
12. I found the early relationship between the two girls rather childish
13. Friendship and loss of friendship
14. Adult
15. ?
16. No
17. No. I think the story could have applied to any nationality. Possibly the story-line and the acting would have been different in an American film
18. Yes
19. None
20. Doesn't apply
21. I watch quite a few films with subtitles and I find it makes no difference what language the film is in
22. Subtitling. Dubbing is often poorly done and can therefore be very distracting. Subtitles are fine unless there is a lot of white on a white background
- 23 a. DVD: 4 Video: 9 TV: 4 Cinema: 3 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: ? Non-Eng Euro: 6 Other Non-Eng: 6
24. Phoenix, Harbour Lights
- 25 a. I don't really have any expectations. I often go to film based on film reviews
- 25 b. see 25 a.
- 26 a. It doesn't mean anything to me. It has no bearing on my decision to view a film
- 26 b. No particular country
27. Female
28. 58
29. Retired (laboratory manager)

**Questionnaire No. D3** [Multiple screenings: see A24, F33, S43]

Screening Location: Avenue

1. Little from the flyer
2. Little from the flyer
3. No expectations
- 4 a. Yes
5. The Long Summer [referring to My Summer of Love?] – story of two girl lovers, one from a poor background
6. Term [respondent referring to the idea of 'engaging emotionally'] too strong - identify with the dark-haired girl for her morals and with both of them for their pluck
7. Not really
8. No
9. Not really, only as a fiction
10. Yes
11. It seemed realistic and it was a good story
12. It felt maybe a bit long
13. I thought there was a moral side but mainly a story
14. The French and English audiences would be different. In France, I think mainly younger people (student age to under fifties) who like regular cinema
15. Realist
16. Dialogue. Characters
17. It is easier to assess the character of the people if you are familiar with the culture
18. Yes
19. French 2, Italian 4, Spanish 5, German 5

20. Yes. Sometimes the translation is good, sometimes poor. Poor translation disappoints, but doesn't greatly affect viewing experience. Tonight [referring to Amélie screening – cf. A24] the translation did not get the flavour of the colloquial French. Tant pis!
21. Non-E films are generally more interesting
22. Subtitling. I like to hear the foreign sounds, even if I don't understand. Have you ever heard John Wayne dubbed into Parisian French. Allez, descend de ton cheval et bois ton lait. Do me a favour!
- 23 a. DVD: 9 Video: 5 TV: 4 Cinema: 3 Other:
- 23 b. Am: 7 Brit: 7 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng: 5
24. Phoenix
- 25 a. I was a big fan in the 70s and 80s, but found them becoming a bit Hollywood/psychotic, but ones like tonight [referring to Amélie screening – cf. A24] restore faith.
- 25 b. I've seen one or two so expect them to be different, droll, interesting, gritty, sometimes funny, but not as good as Fr. Films
- 26 a. The European films I have seen at the Phoenix over 3 years have all the good qualities indicated in the questions above
- 26 b. My favourite films have been from Czech Republic, France, Italy, Germany, England, Wales, Ireland
27. Male
28. 53
29. Self-employed teacher of English for Academic Purpose and TEFL and proof-reader

#### Questionnaire No. D4

Screening Location: Avenue

1. Nothing
2. From the flyer
3. I didn't have any expectations. But I really like it
- 4 a. Yes
5. No
6. Sometimes, I felt I engaged in certain scenes when I felt that it persuaded me (the acting), other times I felt that those girls were not the people they were portraying
7. Yes, why did the girl preferred to live on the street than with her mother since they were well together
8. Sometimes, with the bikers when they were all together
9. Yes, when I saw violent scenes
10. Yes
11. I liked the story and the actresses
12. Sometimes I felt the blond girl was not acting so well
13. Portraying loneliness and survival
14. Young people
15. Experimental
16. I don't know
17. I don't know
18. No
19. Greek 1, French 4, [English 2-3?]
20. Yes. Well, sometimes I miss on the expression and the acting
21. It is more challenging but also fun
22. Subtitling
- 23 a. DVD: 3 Video: 9 TV: 9 Cinema: 3 Other: 9
- 23 b. Am: 2 Brit: 4 Other Eng: 5 Non-Eng Euro: 5 Other Non-Eng: 5
24. University only
- 25 a. Interesting

- 25 b. Weird, a bit boring
- 26 a. Culture, intellectual
- 26 b. French, Spanish (I like the stories, they're fun; romantic and intelligent)
- 27. Female
- 28. 28
- 29. Work part-time at university (student services)

**Questionnaire No. D5** [Multiple screenings: see S38]

Screening Location: Avenue

- 1. Nothing
- 2.
- 3.
- 4 a. Yes
- 5.
- 6. No. Characters were not sympathetic. Did not know enough about them
- 7. Some sequences seemed irrelevant, or out of context
- 8. Generally depressing
- 9. Yes - threats of violence and rape
- 10. Not much
- 11.
- 12. Editing was poor. Some sequences seemed incomplete. Several sudden jumps between unrelated sequences
- 13. Film about friendship and emotional ties
- 14.
- 15. Personal relationships
- 16. Lots of dialogue, lots of cigarettes, usually together
- 17. Yes. Reminiscent of Nouvelle Vague films
- 18. Yes.
- 19. Swedish 3, French 5
- 20. Yes. Assists in understanding the dialogue and better interpretation of the film's meaning
- 21. European films - little difference. Non-European - trying to understand the culture may take precedence over following the plot
- 22. Subtitling. The sound of the language is an essential component of the film
- 23 a. DVD: 2 Video: 5 TV: 2 Cinema: 5 Other: 3 (film society)
- 23 b. Am: 5 Brit: 5 Other Eng: 5 Non-Eng Euro: 5 Other Non-Eng: 5
- 24. Harbour Lights
- 25 a.
- 25 b.
- 26 a.
- 26 b.
- 27. Male
- 28. 66
- 29. Architect

**Questionnaire No. D6**

Screening Location: Avenue

- 1. Nothing
- 2.
- 3. It fulfilled most of my expectations
- 4 a. Yes
- 5. The dreamers, Ghost world
- 6. Yes, most issues addressed by the film relate to personal experience

7. No
8. No
9. No
10. Yes
11. Realistic approach in human relationships
- 12.
13. I can't see an overall meaning, except from a description of ordinary life
14. Ages 20-25
15. Road movie
16. A lot of smoking
17. Yes
18. No
19. Greek 1, French 2, German 4, [English 2-3?]
20. Yes. Negatively. It distracts me from the actual screenplay
21. It does not differ
22. Subtitling. Dubbing changes the atmosphere of the film
- 23 a. DVD: 2 Video: 5 TV: 9 Cinema: 2 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: 5 Non-Eng Euro: 2 Other Non-Eng: 5
24. Usually, Union films at the university
- 25 a. I expect a film about relationships
- 25 b. More about existential issues
- 26 a. Every film shot in Europe
- 26 b. Yes, French and British films
27. Male
28. 25
29. Student PhD physics

#### **Questionnaire No. D7**

Screening Location: Avenue

1. Saw it a few years ago
2. Either at Harbour Lights or the Phoenix Film Society
3. I rarely read reviews so don't have expectations of a film
- 4 a. No
- 4 b. once
- 4 c. see 1
- 4 d. Not really
5. No
6. No, the 2 girls were unsympathetic if not just unpleasant and the young man of a type I have no time for
7. No
8. No
9. No
10. Say 6/10
11. It's a side of life about which I know nothing, so it's interesting to see
12. Not really, it didn't move me sufficiently
13. Basically, rather like an Aesop's fable - in life you get what you deserve
14. Probably 20s girls, possibly low achievers
15. Realism
16. Not really, I think it was fairly universal
17. No. Life in large industrial towns like Lille is increasingly the same throughout the Western world
18. Yes

19. Italian 4, French 4
20. Yes. I'm always interested in how the subtitles differ to the soundtrack. Translations are usually American!
21. Trying to see the film from its national perspective
22. Subtitling. Definitely NOT dubbing - the lip sync never works and it's disruptive!
- 23 a. DVD: 9 Video: 3 TV: 6 Cinema: 4 Other:
- 23 b. Am: 7 Brit: 6 Other Eng: 8 Non-Eng Euro: 4 Other Non-Eng: 4
24. Screen Winchester, Harbour Lights
- 25 a. a pleasant experience
- 25 b. frequently a highly depressing experience!
- 26 a. A film from a European country with English sub-titles
- 26 b. French, Italian. French for sheer variety. Italian for elegance!
27. Female
28. 61
29. Retired / copy editor and proof reader

**Questionnaire No. D8** [Multiple screenings: see F30]

Screening Location: Avenue

1. That it was French and with two female main actors
2. Papers hanging around Avenue campus
3. Didn't have concrete expectations, just hoped because of French origin and picture that I would like it. I did like it very much
- 4 a. Yes
5. Spanish movie - don't remember title. A bit [ill]. Better than Chocolate
6. Easy, because both female. One reminded me of my best friend. Harder to engage with [how?] they lived. But behavior made it easy
7. Why had Isa not made anything of her life before? Who were the women working on the machines shown in the last scene?
8. Too serious to laugh
9. When Marie committed suicide for [sure]. Scenes between Marie and Chris, where it wasn't clear what was wanted and what was forced
10. Yes
11. Very interesting characters - easy to identify with (young women), interesting example of [life?], nice apartment
- 12.
13. You should have your heart at the same place. It's never hopeless. You need friends
14. Ones interested in European cinema. First of all young and female watchers
15. Independent
16. Showing sex. Showing cooking. Nice furniture
17. Maybe a little bit but I think this could have been set in many bigger European cities. Not too typical French. Surprising that you can see people in the hospital in this stage without being relative.
18. No
19. German 1, English 2, Spanish 2, French 5
20. Depends on level I know both languages. You can pay less attention to the pictures if you always have to read the subtitles.
21. More authentic, bit less time to watch pictures. Sometimes noting that translation isn't proper - effects way of following film
22. Dubbing. Easier - less work. Better to see the pictures
- 23 a. DVD: 3 Video: 6 TV: 2 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 2 Other Eng: 3 Non-Eng Euro: 2 Other Non-Eng: 8
24. In England SUSU - cinema, in Germany independent cinemas

- 25 a. My favourite films, funny, erotic, bright, good music, good food shown. French shows how to enjoy life  
 25 b. Dark, bit depressing, minimalistic  
 26 a. Generally very good, original, natural, no-oversized films, much closer to normal life, without thousands of special effects, smaller audience  
 26 b. French, as shown above. German, for special relationship for me (I'm German)  
 27. Female  
 28. 22  
 29. Student, bachelor, Socrates-student from Germany, Politics and history

#### Questionnaire No. D9

Screening Location: Avenue

1. Nothing
- 2.
- 3.
- 4 a. Yes
5. This type of film is not very common but I think I have seen other road movies which are a bit similar
6. Yes. Good acting and good (realistic and believable) story!
7. I found the dramatic turn quite surprising and sad
8. Yes, several but cannot remember single scenes
9. Yes, as it tells a story that could be true and it reminded me of hardship amongst our society
10. Yes
11. The story
- 12.
13. I am not sure if there is a message
14. Good question, I would say the socially/sociologically interested viewer
15. Road movie (?)
16. It was a lot better than mainstream American movies. The whole [i/l] is different
17. No
18. No
19. German 1, French 3, English 2
20. Yes. Once one is reading the subtitles it is difficult to stop reading them even though I wouldn't need to all the time
21. I don't know
22. Depending on the language. I would rather have a film dubbed that is originally in [Kishualeli??]
- 23 a. DVD: 4 Video: 6 TV: Cinema: 6 Other: 1 internet streaming/news
- 23 b. Am: 0 Brit: 1 Other Eng: Non-Eng Euro: 1 Other Non-Eng:
24. None (Uniplex sometimes)
- 25 a. High expectations
- 25 b.
- 26 a. alternative, even though that's not true
- 26 b. French/German films
27. Male
28. 21
29. Student

#### Questionnaire No. D10

Screening Location: Avenue

1. Nothing
2. NA

3. NA
- 4 a. Yes
5. Obviously from the same year as "Fucking Åmål", and directed in a similar way. Otherwise no.
6. No. With a film like 'Amélie', you learn to like the main character. There was no build up to Isa and I never really felt sorry for her - she also seemed forthright and mischievous at some points and subdued and submissive at others.
7. Yes, the plot. Isa seemed to have no storyline whatsoever, and there was no conclusion with the girl in a coma. Why did her friend kill herself?
8. No
9. Only when I thought Isa was about to be stabbed. And the suicide wasn't particularly summery.
10. No
11. The relationship between Isa and the girl in a coma had potential. Well acted.
12. No real plot, no conclusion to anything - long drawn out scenes of nothing. If there are themes and a message then they are not obvious to me.
13. Perhaps that friendship is a complex thing? I honestly don't know.
14. Adult, women more than men
15. Drama
16. I'm not sure I would no.
17. No - because I don't really have any conception of French national culture
18. Yes
19. Swedish 1, Norwegian 2, German 3, French 5
20. No
21. Well, if it's in a language I don't speak then I suppose the main difference is that it gives a more cultural feel to the viewing
22. Subtitling. Dubbing is awful! Often it's how the actors say something that is important, not WHAT they say
- 23 a. DVD: 1 Video: 5 TV: 4 Cinema: 4 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: 9 Non-Eng Euro: 3 Other Non-Eng: 8
- 24.
- 25 a. From what I've seen - slightly overbearing, and quirky in a sombre, melancholic way
- 25 b. Being Swedish and enjoying many Swedish films, I'd say I'd expect it to be very good. All four of Lukas Moodysson's films are testimony to that. I also expect an element of sadness to
- 26 a. 1) a film in a different language 2) different type of direction from British films
- 26 b. Sweden - see above. UK - so used to them. Russia - seen a few good Russian films. Germany - simply on the basis of 'Goodbye Lenin'
27. Male
28. 19
29. Student history 1st year

**Questionnaire No. D11** [Multiple screenings: see F19]

Screening Location: Avenue

1. That it was about the friendship of 2 girls in Lille; that it was about 114 minutes long
2. I read the synopsis on the posters, and followed this up with a look on IMDb.com, which I went to principally to find out the running time
3. I think it exceeded - it had more depth and subtlety than I was expecting. I'd thought I would like it, and that expectation was fulfilled.
- 4 a. Yes
5. In a way it reminded me of Baise-Moi, although it wasn't as destructive!! Only in the sense that it was 2 girls trying to make their way in the world



6. Yes I did - with Isa. She seemed to care, and be willing to give herself fully to any situation, and as such it was easy to sympathise and empathise with her. Marie was more difficult, since she withheld so much of herself and wouldn't let other characters,
7. No it was straightforward
8. It had several light touches - the catfight in the bar, the pancake flipping. I especially liked the dialogue: 'I want to see you when you realise you need other people' 'I'll send you a photo'
9. Marie's suicide was sudden, unexpected and a shock
10. Yes
11. Isa - a lovely character played by a lovely actress. I liked the flat and the creak of the floor and the doors. The unassailable optimism.
12. The sense at the end that there's no escape. That life is a cycle - I found that a little depressing.
13. That you get from life what you put in - 2 people can be in the same social/economic situation, but if their outlooks are different then what they experience will also be different. It's about engaging with life.
14. Fairly young - late teens/early twenties into forties, although the message is universal. I think younger people would engage with the characters of Isa and Marie better
15. Drama, although this sounds too serious. I suppose it was a fairly serious film although it didn't always feel like it.
16. The club owner with his multiple lovers and the women accepting this (!)
17. The premise of the film is based on a fairly itinerant culture of dispossessed youth but I couldn't say if this was a French national characteristic, which might have informed my viewing either way.
18. Yes
19. Italian 4 on a good day
20. Yes. Sometimes it can be a little distracting as I start listening for vocabulary and structure, to try to pick up some more of the language and understand differences in translation
21. Language becomes more important, because the words are on the screen - words become more significant and I try to engage more with the characters because their language removes them from my sphere of direct experience
22. Subtitling - it has distracting movements but is infinitely better than having words out of synch with what I see - very off-putting when lip action doesn't match!
- 23 a. DVD: 3 Video: 4 TV: 3 Cinema: 4 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 6
24. Harbour Lights Picturehouse
- 25 a. Generally odd, very inward-looking, possibly a bit full of itself...Oh, and nudity
- 25 b. Haven't seen that many but generally something a bit different (e.g. Dogme films) focused on people and relationships
- 26 a. Not afraid to have a lot of dialogue, little action; the drama comes from the characterisation, rather than special effects etc
- 26 b. My widest experience is of French films, but I think I do actually prefer Swedish - seem more honest and challenging
27. Female
28. 27
29. Research associate

#### Questionnaire No. D12

Screening Location: Avenue

1. Nothing
2. One the internet: [www.iss.soton.ac.uk](http://www.iss.soton.ac.uk)
3. Yes I like the film can reflect the normal life of human.
- 4 a. Yes

5. Forgotten the name. A Russian film tells a story about 3 female workers' life in the Soviet Period
6. Yes. It reflects the real life and the actresses perform well. Just in their experiences.
7. Why did the director design "the mother and the daughter"? What did the death of the mother and the recovery of the daughter mean?
8. A little. Isa is working in the sewing machine
9. Yes. The end of the film. Marie died.
10. Yes
11. The film reflects the real world and the life of low class people. They live in poor condition and have a bitter life.
12. Not found.
13. It tells us that the dream and the reality have a gap. We should create our life by our hands.
14. Low class people
15. Life (sadness) film
16. I know little about French
17. Yes
18. No
19. Chinese 1, English 3
20. Yes
21. Both difficult. But I can get the main idea
22. Dubbing. Easy to understand
- 23 a. DVD: 3 Video: 3 TV: 4 Cinema: 8 Other:
- 23 b. Am: 3 Brit: 5 Other Eng: 8 Non-Eng Euro: 8 Other Non-Eng: 1
24. None
- 25 a. Romantic
- 25 b. No experience
- 26 a.
- 26 b.
27. Male
28. 23
29. Student MSc

**Questionnaire No. D13** [Multiple screenings: see A3, S40]

Screening Location: Avenue

1. Nothing
- 2.
3. It contradicted my expectations as I had expected an uplifting tale of friendship from the synopsis provided and prior experience of films which usually always have a 'good' or 'happy' ending
- 4 a. Yes
5. Possibly, though it may seem a little odd, Fight Club as the message about 9-5 monotony was similar, it also reminded me of an inspector calls due to Marie's suicide
6. Yes I liked Isa, she appeared very 'real' and reminded me of people I know who are a little similar. Her struggle to escape monotony is also something which I can connect with. I found Marie more difficult to engage with as she appeared a little less like
7. I found the storyline of the girl, Sandrine, who was in a coma a little unusual, I can understand the diary/dreams/unfulfilled dreams connection but I'd probably need to see it again
8. Yes, the 'audition' for the waitress "role" at Hollywood's, it was cringeworthy and shows how seriously firms take themselves
9. No
10. Yes

11. I liked the ending, it was very moving and poignant bringing the story together by ending the dream
- 12.
13. I believe the meaning of the film is about how our dreams are crushed, Isa is very cheeky, lives on her wits, is full of personality and wanders freely however, in the end she succumbs. Marie dreams of romance with a man like Chris, but this is finally doom
14. I think the audience is a somewhat 'highbrow' one, an 'arty' kind of audience who enjoy contemplating the abstractness of the film, the [messages?] it uses which are not immediately obvious
15. art-house
16. The focus on relationships is I feel something which is specifically French, also the abstract, "arty" approach to the medium of film is something I feel is very French
17. I don't think in this instance it affected interpretation of the film as it focused on relationships at the micro-level, the monotony and dullness of work is also universal!
18. Yes
19. French 5
20. Yes. A little as I am keen to practice my French, it does not make a major impact for me
21. I sometimes find it more "hard work" as you have to read and watch, somehow it just feels like a slightly different experience
22. Subtitling. I prefer a more 'authentic' experience and would rather hear the original actors
- 23 a. DVD: 2 Video: 4 TV: 2 Cinema: 5 Other:
- 23 b. Am: 2 Brit: 6 Other Eng: 9 Non-Eng Euro: 5 Other Non-Eng: 5
24. Harbour Lights/ Odeon
- 25 a. Political, intelligent, artistic, quality
- 25 b. ?
- 26 a. See 25
- 26 b. I like films from Russia - prisoner of the mountains, as I find the culture interesting and am interested in 'viewpoints'
27. Male
28. 25
29. Local government officer

**Questionnaire No. D14** [Multiple screenings: see A4, S39]

Screening Location: Avenue

1. Nothing
- 2.
- 3.
- 4 a. Yes
- 5.
6. No - although the characters seemed well developed and multi-layered I found it hard to understand them well, the issues they deal with in the film are not things I have any experience with - I felt for them - pity, despair but as the title suggests they seem to live in some sort of dream.
- 7.
- 8.
9. The last scene was particularly uncomfortable - where Marie jumps out of the window it's sad to think that the character felt suicide was their only option and that she didn't ask Isa for help. and the idea of taking over someone's home whilst they are in a coma without any thought for that person. At the end when you could hear the children playing in the background noise whilst someone was dead made me feel sad - life continuing without Marie.
10. Don't know

11. The film was directed well and was well set - the locations were beautiful there was a real attention to detail.
12. The character of Chris although I doubt you were meant to like him
- 13.
14. An older audience than the other films I've seen for this project.
15. Drama, tragedy, art house, independent.
16. The fashion, style
- 17.
18. Yes
19. German (but all I can say is the very very basic) 5
20. Yes. It's nice to listen to the language, the flow of the words and the structures of the sentences - you can get some idea of how the language works.
21. It's nice to see films that use the correct language for the country it is set in
22. Subtitling
- 23 a. DVD: 4 Video: 6 TV: 5 Cinema: 6 Other: 9
- 23 b. Am: 3 Brit: 3 Other Eng: 6 Non-Eng Euro: 7 Other Non-Eng: 6
24. Harbour Lights, UGC/cineworld
- 25 a. subtitles!!
- 25 b. ??
- 26 a. Made and set in European countries. Directed by a European and starring European actors/actresses
- 26 b. ?
27. Female
28. 22
29. Civil servant

#### Questionnaire No. D15

Screening Location: Avenue

1. NO
- 2.
- 3.
- 4 a. Yes
5. Thelma and Louise
6. Friendship
- 7.
- 8.
- 9.
10. Yes
11. Isa's acting
- 12.
- 13.
- 14.
15. Buddy film
16. Outside (street)
17. No
18. No
19. [English 4, Korean 1 – researcher knows identity of respondent although she has not provided information about linguistic skills]
20. Yes. I can't see detaily [sic] frame
- 21.
22. Subtitling
- 23 a. DVD: 8 Video: 7 TV: 1 Cinema: 6 Other:

- 23 b. Am: 5 Brit: 5 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 7
- 24. Uniplex
- 25 a. Difficult, boring
- 25 b. Art film
- 26 a. boring
- 26 b. Italian cinema (very exciting)
- 27. Female
- 28. 28
- 29. Student

### Questionnaire No. D16

Screening Location: Avenue

- 1. I looked up a review in Time Out that said it was good after reading the poster you had put up
- 2. See above. It was online [www.timeout.com](http://www.timeout.com) I think. In the film section, they have a large database of good reviews
- 3. Fulfil, I was hoping it would be good and it was, though bleak
- 4 a. Yes
- 5. It didn't really, but after a little thought: Sonatine for the suicide and Dead Ringers for the bleakness
- 6. Yes, I think the characters were well drawn, one an optimist, one a pessimist, and the acting and script and direction made it clear what was going on in their heads without being too direct
- 7. There was one part, just before Marie went to see Chris in his restaurant, she asked Isa if she'd like to go and Isa replied 'we don't want to'
- 8. I don't think so
- 9. Not really, perhaps a little anxious during the sex scene, this was my first screening and I didn't want it to look like I came to see sex!
- 10. Yes
- 11. I liked the characterisation, I liked that there was no happy ending, though I guess Sabine [Sandrine] survived. It seemed to stay true to itself throughout
- 12. The very, very end when the camera moved from one face in the electronics place to another. I thought that for a film that had lingered on its main characters for so long, to suggest that each of these women lived the same way - that thousand [ill] - in such an obvious way struck me as cheap.
- 13. The note at the end: try to find your dreams and live them every minute and every second: appreciate what you have, forget about what you haven't
- 14.
- 15. Tragedy
- 16. No, it didn't seem French to me, I guess. I suppose I have an image of France from - most recently - Amélie and even Moulin Rouge - which paints a far prettier picture of life there
- 17. I don't think so. I think it could have been made in any Western country, in any language and its themes would have struck a chord
- 18. Yes
- 19. None
- 20. N/A
- 21. I guess you spend more time reading than looking at the pictures, it's like a book that moves at its own pace
- 22. Subtitling. I haven't seen a good dubbed film - the actors emote through words, and when you remove the words, the way they spoke them, you remove a piece of the film's character
- 23 a. DVD: 5 Video: 9 TV: 0 Cinema: 0 Other:
- 23 b. Am: 3 Brit: 7 Other Eng: Non-Eng Euro: 6 Other Non-Eng: 6
- 24. Southampton uni, otherwise too expensive

- 25 a. I guess a quirky tale, it would depend on how old, I've seen some old Godard pictures and even earlier films with a more serious tone
- 25 b. Something serious - Bergman - Seventh Seal - about death, bleak!
- 26 a. I guess, gritty. It's hard to make generalisations because something like Taxi and Amélie sit next to Three Colours Red and Metropolis
- 26 b. No, but I do like Japanese films, as it gives me a glimpse at a different culture who seem very similar to Western cultures but alien too
- 27. Male
- 28. 26
- 29. Student year 1 philosophy / banker prior to uni

#### Questionnaire No. D17

Screening Location: Avenue

- 1. Yes. Female friendship
- 2. IMDB
- 3. It shows women's friendship
- 4 a. Yes
- 5. Thelma and Louise
- 6. Two female characters
- 7. There is not Isa's sex scene. Why?
- 8. Sewing in a factory
- 9. No
- 10. No
- 11. The tense relationship between Isa and Marie
- 12. Too many close-ups
- 13. Broken female friendship by a man
- 14. Homosexual gender
- 15. Female buddy film
- 16. Street
- 17. No. I think the film is not linked to national culture
- 18. No
- 19. [English 4, Korean 1 – research knows identity of respondent although he did not list linguistic skills]
- 20. Yes. Sometimes, I missed a few scenes to read subtitles
- 21. It is very used to me to see non-English-language film
- 22. Subtitling. Dubbing is not suitable to know actor's or actress' speaking
- 23 a. DVD: 2 Video: 5 TV: 2 Cinema: 4 Other:
- 23 b. Am: 3 Brit: 3 Other Eng: 3 Non-Eng Euro: 6 Other Non-Eng: 2
- 24. Uniplex at the University
- 25 a. Boring, philosophical, authorship, art film
- 25 b. authorship, art film
- 26 a. authorship, usually art film
- 26 b. Spanish cinema. It is so dynamic. Well described national cinema
- 27. Male
- 28. 34
- 29. Student

#### Questionnaire No. D18

Screening Location: Avenue

- 1. That it should be good, but serious
- 2. French friend
- 3. Fulfil. It was very good, about a very serious topic, emotions were shown authentically

- 4 a. Yes
5. No, well, or if maybe of "Against the Wall" (Gegen die wand, a German Turkish movie); it was about cultural problems and self destruction
6. Yes, you could see from their actions that both women wanted a better life, both wanted love, but the one (Isa) still had the power to work for it, the other (Marie) cried out for love and destroyed herself by this.
7. No, very good film, the topic is disturbing but not strange, because it seems to be reality
8. Yes, at the beginning when Isa and Marie were watching boys and talking to them
9. No, but it touched me
10. Yes. Very much
11. That it dealt with a serious topic and that it wasn't one of these "We-are-all-so-happy" Hollywood films.
- 12.
13. It was a about real life, about loneliness and crying for help; maybe the meaning was that you shouldn't [fire?] yourself up
14. For people who like serious films, who aren't looking just for amusement
15. Serious movie, taken from life (don't know how to call it) [road] movie
16. It deals with a topic in an honest way, gives you the impression of "real life", doesn't create unrealistic images
17. No, I just watched the film because I heard it was a good movie, I didn't watch it because it was a French movie
18. No
19. German 1, French 3, Spanish 5, Learned Latin, [English 2-3?]
20. Yes. I tried to understand French, when I didn't get it, I read the subtitles
21. It is more difficult to understand the film, but you pay more attention to the images, music, emotion that is created
22. Depends. When I want to watch a film easily, I prefer dubbing (by that you can understand it fully, but a bit of the original film gets lost . The mood and awareness that's in French)
- 23 a. DVD: 5 Video: TV: 0 Cinema: 0 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: Non-Eng Euro: 5 Other Non-Eng:
24. Student Union Cinema
- 25 a. Serious movie, no Hollywood - happy ending
- 25 b. No expectations
- 26 a. Not only for commercial purpose
- 26 b. Germany - has very funny and serious movies, and I understand the language :)
27. Female
28. 22
29. Student, Contemporary Europe (English, French, Literature, Politics) BA final year

#### Questionnaire No. D19

Screening Location: Avenue

1. Absolutely nothing, though the lead character (the brunette) looked familiar
2. Back home I used to go to Art house movies, and some have been French. Perhaps I saw her then
3. No expectations. But I was impressed. The flyer promised a movie on female friendship, so I guess I expected something bourgeois, middle-class and happy.
- 4 a. Yes
5. I was reminded of Lilja forever, about a Russian girl, deserted by her parents whom finds friendship with a 10 year old boy, but is seduced by a loverboy.
6. Yes. Isa was soft, gentle, and reminded me of some friends. She was open, easy to approach, and despite her situation easy to relate to. Sympathetic. Marie was passionate, desperately

unhappy. Very much in need, as though she was being strangled, slowly. I think everyone can relate to that, every once in a while. I could.

7. No, not really. Of course, most of it plays in scenes that I've never encountered, but they were made real to me. Marie's completely irrational behaviour makes perfect sense when you consider her humanity.

8. Yes, parts. Isa and Marie in the beginning, Isa and the sewing machine. Just them being girls together, tender Charlie and Marie.

9. The scenes that featured Chris and Marie making love made me uncomfortable, because they were so passionate and destructive. Isa reading the journal made me uncomfortable at first also, because it seemed something too private to touch. Marie's rant on the street was disturbing, if understandable.

10. Yes

11. I liked how both girls were portrayed, in all their differences and, especially Marie, with all their faults. Yes, could not help but feel sympathetic towards them. Marie's violent outbursts to I and C were things I could relate to, if not in that extreme. Isa's thoughtful yet happy-go-lucky demeanour was touching. All in all, I feel like maybe this movie made me a little less judgemental. The scene in which Isa promotes Marie: does the little difference in class matter?

12. I can't think of any. Remarkably well balanced, good set-up, extremely impressive.

13. A little bit Kafkaesque: people don't make sense. But it is lighter, more forgiving: we love them anyway. Marie forgives Chris everything, though he does not deserve it. She cries out for sympathy, but refuses love from Charlie and Isa. It's about forgiveness, understanding, unhappiness, balance. Sandrine lives and Marie dies. Somehow it ends HOPEFUL.

14. Sensitive people with an interest in others. People whom are willing to learn something, to look, to feel. Intelligent maybe. No class or age range, necessarily.

15. Art house, sensitive, impressive. I'm afraid I can't be objective about it.

16. No. All the smoking, perhaps.

17. [circled 'not'] I know very little about French national culture. I didn't feel as though this film was typically French: it could have been shot in Holland, perhaps even England, for that matter. Not in Italy though. Girls don't leave home like that.

18. No

19. Dutch 1, American English 2 (I'm half Dutch, half American), French 5, German 5, Spanish 5

20. Yes. Because my knowledge is basic, it doesn't affect me too much, but notice little things. It doesn't affect me much, except make me aware, watching a movie in a foreign language

21. Not a whole lot. Being a foreigner myself, I'm used to watching movies with subtitles

22. Subtitling. Dubbing is disturbing as you start watching the mouths for mistakes. Also, I prefer reading for backup, in case I don't quite hear/understand the words very well, be it in Dutch or any other language

23 a. DVD: 4 Video: 6 TV: 6 Cinema: 4 Other:

23 b. Am: 4 Brit: 5 Other Eng: Non-Eng Euro: 6 Other Non-Eng: 8

24. At home in Amsterdam I go to the cinema much more often. Here, mainly on campus, at Highfield

25 a. I try not to expect too much. I wasn't crazy about Amélie and seriously disappointed by A Tous des Matins, but I liked Swimming Pool. So expectations are somewhere in the middle.

25 b. Fucking Åmål or Festen. Watched both, loved both. High expectations!

26 a. French, Italian art house cinema

26 b. I don't like a particular style, just particular films. And that's not enough to pass judgement on a country.

27. Female

28. 19

29. Student English literature and Italian language course



**Questionnaire No. D20**

Screening Location: Avenue

1. Nothing special
2. A friend tell me
3. Yes. Because I didn't expect anything special
- 4 a. Yes
5. No
6. Yes because I think the girls are friendly and I think they are a little bit alone
7. The life of girls in general. They don't have plans or don't want anything concrete
8. Yes, when the girls pursuit the guys, for example or when Isa go [roller skating]
9. Yes because I know for Marie it will hasn't a good final
10. Yes
11. Because at the end I understand some people can to get out about our situation
12. Marie relationships and to look people with the lives like this, alone, like Sandrine too (anybody except Isa came to visit her)
13. The same life can they [*sic*] two different directions
14. I don't know
15. I don't know
16. The faces, flat, "brasserie", style of life of some young people
17. Yes, maybe because I think French young people left too young our family and don't have strong relationship with our families (in general). It's different than the other countries like Italy or Spain.
18. No
19. Spanish 1, French 2, Italian 5, English 5
20. Yes
21. The voices and the song of the original language can transmit more things
22. Subtitling. Because you can see the film [within?] the people [*ill*] spoke in the original languages and to read if you don't understand some things
- 23 a. DVD: 3 Video: 5 TV: 2 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 6 Other Eng: 5 Non-Eng Euro: 8 Other Non-Eng: 5
24. Cinema in Ocean village or the films for students
- 25 a.
- 25 b.
- 26 a. The different histories about people, our lives, our feelings, our secrets etc
- 26 b. French films: I like the histories about people's lives and Italian films, I think you can find [laughing?] films
27. Female
28. 26
29. Student

**Questionnaire No. D21** [Multiple screenings: see F21, S20]

Screening Location: Avenue

1. I think I've seen it before years ago, I didn't know until I started seeing it again
2. I saw it either at the Phoenix Film Club or Harbour Lights (probably Harbour Lights)
3. It was a French film that's all I expected
- 4 a. No
- 4 b. once
- 4 c. see 2
- 4 d. It's so long ago I can't remember my response when I saw it before. I can't even remember the psychopathic Marie shagging rich Chris, I did remember Marie dying at the end though

5. It was a buddy film about a duo who are very different but are friends (like in Midnight Cowboy) and one of them dies at the end
6. Isabelle was enchanting and cared about people, she was very different from Marie who seemed to worship power and force (Marie was sado-masochistic) or Marie was just vicious and nasty
7. No
8. None
9. I thought at first Isabelle was as nasty as Marie, I thought she might harm Sandrine in the hospital
10. Don't know
11. The friendships
12. Marie mostly
13. Isabelle who had a warmer heart survived, cold hearted Marie did not
14. Young (under thirty years) and more female than male
15. A "buddy" film
16. Emotional complexity of male/female relationships and concern with gap between rich and poor people
17. Maybe, the film was obsessed with the E ward in Liberté Egalité Fraternité
18. Yes
19. French 5
20. Yes. Then I can understand the dialogue, because my knowledge is not enough to without subtitles
21. Subtitles close the gap but not completely
22. Subtitling. With subtitles you can dub in your own accent
- 23 a. DVD: 7 Video: 6 TV: 4 Cinema: 6 Other:
- 23 b. Am: 6 Brit: 5 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
24. Harbour Lights and Phoenix occasionally
- 25 a. Comedy of sexual manners ("sexual mores")
- 25 b. Tragedy of "sexual mores" and manners
- 26 a. Films that explore human emotions and predicaments. Films mostly about domestic life, more subtlety than Hollywood
- 26 b.
27. Male
28. 60
29. Office worker

#### **Questionnaire No. D22**

Screening Location: Avenue

1. Nothing
2. N/A
3. I had no expectations - I didn't even know the title
- 4 a. Yes
5. The suicide reminded me a bit of the scene in 'The Best of Youth' when one of brothers commits suicide in the same way
6. Yes, it was generally easy. Marie was harder to engage with because her behaviour was less consistent than Isa's but, gradually, I built up a picture of her psychology. Obviously, it was well acted, so the emotions were well portrayed. This is bound to make it easier for the audience.
- 7.
8. One scene when Fredo says "I don't see myself as fat". The roller-skating preparations were quite funny, as was the time when I and M go out looking for guys when they are drunk.

9. The first time M and C have sex made me slightly anxious as I couldn't understand her reaction (i.e. there was little information to help to explain her behaviour) but it became clearer as the film went on.
10. Yes
11. One aspect I liked was the obvious symmetry/formalism of Sandrine gradually coming to life and Marie 'gradually dying' i.e. approaching suicide. It made me think about what it means to be alive and/or in a coma. The common element was Isa, who tries to help both S and M. She almost has a role of saviour (is it significant that we see her in a church?), certainly one of communicator. Her communication is always, or very often successful: when she meets M, when she talks to S etc. I thought that the ending was particularly significant - she has to put the right wires in the right holes, and this means knowing which colours 'communicate' (does the supervisor use this word?). The supervisor then says "You must have been doing this all your life"! It has a sort of double meaning; putting the right things together/ making the right decisions. I thought it was very good.
12. None
13. See comments on no. 11
14. Perhaps not the 'standard Hollywood' audience. Not everyone would have coped with the long crying scene in the church. I thought it was beautiful - it had the right shape and eventually justified its length
15. If I had to categorise it (I'd prefer not to!) I'd call it 'art-house'!
16. No, not really
17. No. I don't think it's significant. It is a story that could happen in many other countries.
18. Yes
19. Spanish 3, Italian 4
20. Yes. If I thought that the translation somehow didn't 'tell us everything' I might be annoyed but this very rarely happens
21. It might depend on the quality of the translation. This would be my only issue. I certainly don't think that I'm 'missing out' in any way. The visuals tell most of the story in most films (I think!)
22. Subtitling. Hearing the original human utterances (i.e. said whilst the actor has the exact psychological state needed) is hugely important because the intonation, pitch, volume etc. Will match only that actor in that moment and these factors of sound communicate a great deal, even in a language one doesn't know.
- 23 a. DVD: 1 Video: 6 TV: 6 Cinema: 3 Other:
- 23 b. Am: Brit: 5 Other Eng: 5 Non-Eng Euro: 5 Other Non-Eng: 5
24. Harbour Lights and the Phoenix
- 25 a. I wouldn't really make a distinction here. French film is still sometimes talked about in a stereotypical way but, for me, it is the originality of the film that matters. I would expect (hope?) for something challenging, open-minded, carefully/thoughtfully made from both countries
- 25 b. (cf. 25 a.)
- 26 a. Generally speaking, more independent, experimental, original and creative. Often I would say that European film (which of course includes U.K.) appeals to more literary, arty, critically minded (intelligent?!) people. (This is obviously a not-too-veiled way of thinking about myself of course!!!)
- 26 b.
27. Male
28. 26
29. PhD student (music)

### Questionnaire No. D23

Screening Location: Avenue

1. Nothing

2. Students that I met during lunch today told me about this film
3. This film fulfilled my expectations. Indeed I expected [it] to deal with domestic themes such as love but also themes such as youth delinquency, suicide
- 4 a. Yes
- 5.
6. Yes
- 7.
8. The use of slang words. The scene when Marie is on the street alone laughing.
9. The relationship between Marie's flatmate and Chris, especially Chris's attitudes towards her. He treats her like a sexual object even at one moment get the impression that he rapes her.
10. Yes
11. Marie's gradual awareness of life, death, her strength. We feel that she keeps trying and at the end she seems to succeed
- 12.
13. Basically, there exists two kinds/categories of people, those who despite hardships of life, they succeed at the end, and by contrast there are people who do not want to try, or let's say those who met the wrong persons.
14. The youth who feel lost, who have to fend for themselves. The adult audience because moments of 'blues' can happen at any time whether you are 18 or 40
15. Documentary, romance
- 16.
17. Yes it can affect our interpretation of the film. But at the same time I think that themes such as love, sex, family relationship, suicide are recurrent and are not 'typically' French but are universal
18. No
19. French 1, English 2, Italian 3, Arabic 4-5
20. No
- 21.
22. Subtitling. Can guide us
- 23 a. DVD: Video: TV: Cinema: Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
- 24.
- 25 a.
- 25 b.
- 26 a.
- 26 b.
27. Female
28. 23
29. Student

#### Questionnaire No. D24

Screening Location: New Park

1. Nothing, I've never heard about it before
2. I read in the brochure of Chichester Cinema at New Park; accidentally looking through the brochure
3. No really; I expected more religious stuff, that this film would be more concentrated on Angels, associated with God, the dreamlife as the eternal life - paradise
- 4 a. Yes
5. No
6. I'd say no, because I'm not a girl, I'm older and my background is (luckily) completely different. I sometimes felt touched watching these two girls struggling with their life and circumstances around them.

7. Not confusing, I'd say not realistic in a way, but I'm too pragmatic ;)
8. No
9. No
10. Yes
11. One of them is a scene where the main characters were laying in bed and talked about their past, [ill/] about life.
12. It's a shame that Marie killed herself. Her character could end up in a more optimistic way, I think.
13. Life is strange, Life is amazing however it's shitty sometimes too. Be careful but still spontaneous; enjoy life but remember - it's only one!!
14. I don't know, I presume people who like more ambitious films
15. Drama; ambitious
16. Music
17. I'm slightly surprised that France can be so ugly, to be honest. This industrial area of Lille, the factories and many 'usual' people
18. No
19. Polish 1, German 2-3. Russian 5, Italian 5, [English 2-3?]
20. Yes. The subtitles are really very helpful, useful. They help me to remember how to write a word, how to express, grammar constructions, idioms. It doesn't bother me read the subtitles and watch the screen at the same time!
21. I cannot hear the pronunciation which is helpful as well
22. Subtitling. Seeing the words put into sentences are helpful to improve my English, and from that I can see using the whole expressions, idioms etc. It's an easier way for me.
- 23 a. DVD: 3 Video: 3 TV: 2 Cinema: 4 Other: 1: newspapers, magazines; talks with English people [respondent seems to have misunderstood question]
- 23 b. Am: 4 Brit: 1 Other Eng: 3 Non-Eng Euro: 3.5 Other Non-Eng: 5
24. Chichester Cinema at New Park; the cinema in Bognor Regis
- 25 a. Ambitious, even wise; with a conclusion I can take with me and I should remember it.
- 25 b. Similar
- 26 a. Not too much, unfortunately, but I prefer European cinema than American; Generally I can say European cinema is much less commercial; more ambitious and worth watching
- 26 b. Germany - 'Goodbye Lenin'. China - 'Spring, Summer, Autumn, Winter and Spring' [Researcher's comment: Korean], Denmark, Holland - don't remember any titles. I'm very often surprised what it's [ill/]; I can't see the ending, lots of elements are unexpectedly occurred which is very
27. Male
28. 29
29. Student - English

#### Questionnaire No. D25

Screening Location: New Park

1. That it was one of the best French first films of its year, acclaimed by the critics on its release. I had read reviews about it at the time and remembered that Marie committed suicide.
2. I'm French, and used to spend hours reading one of the best film critics magazines of the country a few years ago ('Positif')
3. It was what I expected, although I thought it would be more of a road movie
- 4 a. Yes
5. Ultranova - dull life of lower-class people
6. Yes, you sympathise, but at the same time you tend to think harshly about their lack of enterprising initiatives. They just survive, they are so disillusioned. They should be more active in finding a job. Also, the film is quite low-key, so you don't get
7. Difficult to guess how much time happens between scenes

- 8.
9. Definitely, worrying about my future (I am currently a student short on money)
10. Yes
11. The character of Isa, so fresh. Her efforts towards Sandrine. The realistic aspects (obviously many scenes were improvised)
12. The relationship between Marie and Chris (but that's about the story)- Marie and Isa their way of life, their emptiness.
13. Life is a cycle, you either accept it and get on, or you can't fit. You are conditioned to leading a "loser" life when raised that way.
14. Cinema lovers, left-wing voters, young adults, people in general. Not working-class people.
15. Life portrait
16. The sceneries, outfits. The rawness of the filmmaking, and the topic.
17. You understand/feel it better if you know France obviously.
18. No
19. French 1, Spanish 5, [English 2-3?]
20. Yes. You lose some of the film's visual elements by reading, but can actually learn new words. Useful but not precise enough. I can't help reading them most of the time, so used to them.
21. You learn about/discover a foreign language when non-English language. It really gives this dimension of "foreignity", without which the film is not complete.
22. Subtitling. [dubbing crossed out, and written YAK!! :(]. Actors' real voices; real language; gives a richness rubbed out with dubbings. Authentic. Helps apprehending the culture of the film's country (musicality, intonations...).
- 23 a. DVD: 3 Video: 5 TV: 5 Cinema: 2 Other:
- 23 b. Am: 0 Brit: 3 Other Eng: 3 Non-Eng Euro: 3 Other Non-Eng: 3
24. New Park cinema
- 25 a. That it is in French
- 25 b. That it is in Swedish
- 26 a. Nothing more than what it states. Actually, it does in comparison to US, Asian, Arabic cinema. Then it can be described as arty, intellectual, experimental, public funded, varied, alive
- 26 b. Italian, for the language
27. Male
28. 23
29. Student EFL, formerly of cinema and cultural projects implementation (choreography awards)

#### Questionnaire No. D26

Screening Location: New Park

1. I had seen this movie once, in France. I remembered it was very strong/hard but didn't remember much about the story itself.
2. I saw the movie on the French TV. I wanted to see this movie as I had heard about its quality and especially of its comedians.
3. It certainly exceeded my expectations in the way the actresses put forward their way of life.
- 4 a. No
- 4 b. Once
- 4 c. On French TV 2000/2001
- 4 d. I was trying to follow Marie's path to her self destruction with more attention. I was definitely as hurt by this second view as the first time.
5. The way of filming reminded me of 'Le Fils' by the Dardenne brothers. In some way there is a tension comparable to 'Hate' by Mathieu Kassovitz which also has a very powerful ending.
6. The quality of the two main actresses certainly pass emotion onto us. I would like to help Marie in her way to self-destruction or rather help Isa out of it.

7. Marie's lying to herself is disturbing. She wants to be respected but knows she will not be with Chris.
8. The bravado showed by the girls towards men in general, Charlie and Fredo in particular is funny.
9. It did when we realise that Marie's dreams don't have a chance to become true. What is her dream anyway?
10. Yes
11. The quality of the actresses (did I mention it already?), the blend of characters from helpful and measured Charlie to disgusting Chris. Isa's smile...
12. The end is atrocious. Marie's straight fall with a noise is a disturbing silent shout of despair.
13. I think the question Zonca wished to ask his audience is what price are you ready to pay, just to have a hope for your dream?
14. I guess the audience is likely to be people who expect a movie to be based on story, characters and sensitive filming.
15. I would imagine it would be what we call 'drame' in French. Hard but probably close to reality
16. I think that the fact that the film is based mainly on real life, and relying on the performance of the comedians is rather French.
17. I think it does to a certain extent. English and French cultures are very different. The job market for instance is seen very differently in France and England, because of a higher unemployment rate (which was already true at the time). Also, women rebelling
18. No
19. French 1, English 2, German 5
20. Yes. I sometimes try to compare the words said with the translation...when I understand both. But for sure it is better than dubbing.
21. It gives a sense of exoticism
22. Subtitling. The play of the actors is easier to rate. The story is easier to follow and to believe.
- 23 a. DVD: 6 Video: 3 TV: 4 Cinema: 5 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 7 Non-Eng Euro: 4 Other Non-Eng: 4
24. Chichester Cinema, Vue (Portsmouth)
- 25 a. A good and believable story with good actors
- 25 b. To see something different to try and discover something from the Swedish culture
- 26 a. To me, European film means a movie which does not only rely on advertising and special effects to be released.
- 26 b. British - usually humoristic and with embarrassing situations. Danish - very interested in Lars von Trier movies (The Idiots, Festen...)
27. Male
28. 26
29. Engineer

#### Questionnaire No. D27

Screening Location: New Park

1. I've seen it before but couldn't remember the story (a long time ago)
2. I'm following Cannes festival and all kind of events related to the cinema, and I've read the programme of Chichester cinema at New Park
3. Not really because the programme was not very clear [as?] the story
- 4 a. Yes
- 4 b. 1
- 4 c. In France about 6 years ago
- 4 d. I can't remember
5. 'Talk to Her' Pedro Almodóvar

6. Yes, because the way it's directed by hand, the characters are so close to us: they work, they are related to a lot of people, it's a nowadays character - they have to deal with life, respect the rules of time even if the story is strange: live in somebody else's house
7. The title is very unexpected
8. It makes me laugh because they way the characters were expressing themselves, especially when Isa and Marie talk to other groups of people: when they meet Charlie and Fredo and when they are in the arcade
- 9.
10. Yes
11. The way it has been filmed, not a lot of music, which can sometimes get on your nerves (because it's too much), the story; original but always try to be close to reality.
- 12.
13. You have to deal with life every day and you try to find something to achieve it: For Marie with being with a rich guy, for Isa giving time to people sharing moment - find a place in society
14. Adult audience 18 years old +
15. Drama
16. Pancakes party, the attitudes of the girls (strong personality)
17. No, because I am French
18. No
19. French 1, English 3
20. Yes. If the screen is big enough that's fine because you can read very easily (quickly), and it depends as well of the colour of the subtitles (white can be difficult, yellow is better)
21. Culturally there's some differences but the story is the same, it doesn't disturb the meaning
22. Subtitling. With subtitles you can watch the real performance, which is a very good part of the film (you're loosing information otherwise, specially emotions)
- 23 a. DVD: 6 Video: 3 TV: 3 Cinema: 4 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng: 6
24. Chichester Cinema at New Park
- 25 a. Characters with a lot of personality and a good scenario
- 25 b. I've never seen a Swedish film maybe the expectations would probably be scenario which takes time to develop (slow)
- 26 a. It means discovering a culture and film with a good scenario, I mean not a movie with the good people and the bad people and a happy end/American films
- 26 b. Danish film [i/l] directed by Lars von Trier - very realistic and disturbing. Spanish film because of the language you learn about another culture, the colours
27. Female -
28. 25
29. Learning assistant

#### Questionnaire No. D28

Screening Location: New Park

1. Nothing
- 2.
3. Fulfil: Not English
- 4 a. Yes
5. No
6. Yes. They were isolated girls, probably had difficult home life. They had something vital (besides youth) and their naturalness, gestures and facial expressions made them seem vulnerable and likeable. Close-up shots very vivid.
7. No
8. No
9. No



10. Yes. Emphatically
11. Feeling that nothing was cast in stone. Changeable
12. None
13. Everything in life is transient
14. Don't know
15. Don't know
16. Yes - all of it, I cannot distinguish/name aspects.
17. Possibly. Only because I have seen quite a few French films. Spent short time in France. Have French relatives including some in Lille!
18. Yes
19. French 5
20. Yes. Sometimes thought I prefer not to read subtitles. Depends on all sounds (and speed) in film and context
21. More interesting to watch French films. English films seem to be formulaic, predictable.
22. Subtitling. If I know the sound of the actor's voice already I cannot bear it to be replaced by another which never feels authentic
- 23 a. DVD: 5 Video: 4 TV: 9 Cinema: 7 Other:
- 23 b.
24. None at the moment
- 25 a. High, hopeful
- 25 b. Might be gloomy (Ingmar Bergman e.g.)
- 26 a. I would expect it to be more interesting because of social mores, locations.
- 26 b. Yes, France, for reasons given before. Also Italy.
27. Female
28. 59
29. Retired horticultural worker

#### Questionnaire No. D29

Screening Location: New Park

1. I took a long time to remember it, but at the very end realised I'd seen it before
2. Previous viewing
3. My memory being so bad, I did not realise I'd seen it before
- 4 a. No
- 4 b. Once
- 4 c. Watershed Bristol
- 4 d. No, we liked it that time, too
5. Very small bits reminded me of 'Talk to her' Spanish film
6. Yes except the 'cliché' wealthy boyfriend (NOT developed enough as a character)
7. None
8. No
9. No
10. Yes
11. The two girls' interaction with each other. The bouncer's relationship with the girls. The dark girl's use of the diary as a means of making the girl in the coma continue to remain alive.
- 12.
13. One girl lives in the real world (the dark haired one) The other does not (the fair-haired one)
14. Any age
15. A typical unclichéd French film of high quality. One is kept on one's toes re plot and character development
16. It's understatement, as always
17. Yes, I was born in [Maritius] and love French culture
18. Yes

19. Up to the age of 11 years, I spoke only French (French 2)
20. Yes. The inaccuracy becomes a distraction [ill] like rotten music, that becomes intrusive
21. If a film is good - it makes no difference
22. Subtitling. A more natural way of picking up the language (Dubbing, say, can be intrusive and distracting)
- 23 a. DVD: 0 Video: 5 TV: 2 Cinema: 3 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: 4 Non-Eng Euro: 4 Other Non-Eng: 4
24. Harbour Lights (Soton), Watershed (Bristol), New Park (Chichester), Phoenix (Oxford), Little Cinema (Bath)
- 25 a. Something I'm likely to enjoy
- 25 b. Likewise, but [as] well be more depressing
- 26 a. The culture is more familiar
- 26 b. French, Danish (Trier), Spanish (Almodóvar)
27. Male
28. 69
29. Retired (formerly head of IT at a large insurance co)

### Questionnaire No. D30

Consent to publish comments NOT given

Screening Location: New Park

1. Noting at all
- 2.
- 3.
- 4 a. Yes
5. Talk to Her (a Spanish film)
6. Yes I thought they were very well portrayed and I found it easy to empathise with both the girls
7. No
8. I liked the freedom with which they joined the motorcyclists
9. Yes when the fair haired girl was with the club owner
10. Yes
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
18. Yes
19. French 5
- 20.
21. There is more depth in a non English film
22. Subtitling. I prefer subtitling because you don't spoil the language
- 23 a. DVD: Video: 0 TV: 1 Cinema: 4 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 6 Non-Eng Euro: 4 Other Non-Eng: 4
24. Chichester Cinema at New Park
- 25 a. Usually high
- 25 b. Good as well
- 26 a.
- 26 b.
27. Female
28. 68

29. Retired teacher

**Questionnaire No. D31**

Screening Location: New Park

1. Only what I read in the Programme
2. See above
3. [i//] fulfilled them - expected to see 2 girls on the fringes re work and men
- 4 a. Yes
5. Vagabonde / La Cérémonie / Le Rayon vert
6. Not at all likeable (or [worse?]) except Isa was a fighter and survivor. [obvious?] she was [the?] [i//] and not passing through. Marie seemed to take after her mother - little time for her!
7. [i//] Chris didn't recognise Marie
8. No. Only the bedroom scene with the fat guy
9. Only at the end with the suicide. The knife was rather too obvious a point
10. No [i//] [but?] it was very watchable
11. Atmosphere, grey, wintery feeling. Characters believable - [i//] scenes insightful. Easy direction - flowed naturally - quasi-documentary feel
- 12.
13. I wouldn't - if you're a woman, beware a\*\*\* h\*\*\*\*s and get a proper job
14. Those who like French, talking, realistic, urban movies
15. French art house / moral tale
16. The sitting [room?], the mugs at the table, the conversations, the following characters around when they're not doing much.
17. There seems to be something French about girl 'buddies' and two strangers becoming 'friends' so casually. A certain freedom re [work?] and relationships can set people into [hot?] water.
18. Yes
19. French 4
20. Yes
21. More like watching a film, I have to concentrate more
22. Subtitling. Hate non-synchronised voices
- 23 a. DVD: 7 Video: 6 TV: 5 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 5 Other Eng: 7 Non-Eng Euro: 8 Other Non-Eng: 8
24. Windmill, Littlehampton
- 25 a. Lots of talk, themes around relationships
- 25 b. Stark, sombre, no laughs
- 26 a. Anything that isn't British. Generally, arty and highbrow
- 26 b. France. They make slight stories into interesting cinema
27. Male
28. 50
29. Consultant

**Questionnaire No. D32**

Screening Location: New Park

1. Nil
2. N/A
3. No expectations - apart from a wish to watch French language films
- 4 a. Yes
5. Familiar sombre even pace of so many French films
6. The carefree, day to day existence of Isa portrays well the way young itinerants live apparently cheerfully on the edge of destitution. Marie's neurosis less easy to identify, but acceptable - just.

7. Marie's bitterness based presumably on family background, but we heard little of this - considering her disturbing state
8. The attempts to talk a way into the club.
9. The predatory behaviour of Chris
10. Yes
11. The varied and likeable personality of Isa
12. The predatory behaviour of Chris
13. Don't take people at face value, and, perhaps, don't underestimate the very young and low class
14. Cinema enthusiasts
15. French?
16. Sombre, low key, kitchen sink, usual ration of angst
17. Not much - except the girls' classic "play hard to get" tactics
18. Yes
19. German 3, French 3, Spanish 4
20. Yes. Makes it also a French lesson, but knowledge of idiom sometimes enhances appreciation
21. Dialogue downgraded slightly through lack of total grasp of idiom - intonation
22. Subtitling. Makes it also a French lesson, but knowledge of idiom sometimes enhances appreciation
- 23 a. DVD: 9 Video: 6 TV: 3 Cinema: 4 Other:
- 23 b. Am: 3 Brit: 6 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng: 7
24. New Park
- 25 a. Intensity, angst, French language
- 25 b. None - expect perhaps a high angst ration
- 26 a. Nothing precise or generalisable
- 26 b. Spain - Almodóvar
27. Male
28. 65
29. Retired University Teacher

### Questionnaire No. D33

Screening Location: New Park

1. Nothing
2. New Park Programme
3. I was open minded but I found it more accessible than I expected
- 4 a. Yes
5. Yes it had a very familiar feeling - Amélie/Chocolate
6. Yes, Isa was very emphatic a charming girl
7. No the ideas were very straightforward
8. Yes when they were on skates, tossing pancakes, being rude to the bouncers
9. The hospital scenes
10. Yes
11. The character Isa and her positive attitude to life
12. None it held together very well
13. That life is hard, boring but there is joy in friendship
14. Middle class intellectual
15. Tragedy
16. The whole ambience, very unscripted and naturally shot
17. I know quite a few French people but national culture I'm not so sure about
18. Yes
19. French 4

- 20. Yes. No it makes no difference but with French films I occasionally check for understanding
- 21. Normally more intellectually stimulating
- 22. Subtitling. The original language allows the spirit of the film to come across
- 23 a. DVD: 3 Video: 3 TV: 3 Cinema: 4 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 9
- 24. New Park, Cineworld, Vue Gun Wharf Quays, Port Solent
- 25 a. Amusing clever
- 25 b. Sex psychological difficult to follow
- 26 a. Nothing
- 26 b.
- 27. Female
- 28. 53
- 29. Teacher

### Questionnaire No. D34

Screening Location: New Park

- 1. Absolutely nothing - except that it was French
- 2. In the film programme
- 3. By the title I imagined something more beautiful and uplifting
- 4 a. Yes
- 5. Perhaps a tiny bit of "Amélie", although "Amélie" was basically very positive but perhaps in the attention to detail, observation of the characters -direction
- 6. To begin with no, initially I felt detached, almost bored but bit by bit I became drawn in and eventually cared about them and felt for them to quite a degree, particularly Isa
- 7. No, it was clear to me
- 8. There were little moments when I smiled but not much. It seemed pretty bleak.
- 9. I felt anxious much of the time and increasingly so - it all seemed so on the edge and something terrible was going to happen. Is life so bleak? I hope not.
- 10. Yes
- 11. Camera work, building drama, main actors. Realistic
- 12. I felt their bleakness - it depressed me.
- 13. How easy it is to give up and give up upon our dreams
- 14. Perhaps a variety - maybe youthful audience?
- 15. Arts film
- 16. Some of the things in the kitchen of their flat. E.g. coffee pot, the smoking maybe - the faces
- 17. No because it's the kind of story that could take place anywhere for me
- 18. Yes
- 19. French 4
- 20. No
- 21. Perhaps a little more interesting because of it being a different culture and language. I'm more curious
- 22. Subtitling. I dislike dubbing. [For me] it distracts me from the film
- 23 a. DVD: 4 Video: 9 TV: 3 Cinema: 6 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
- 24. Chichester, Alton, Gun Wharf
- 25 a. Open. Extrovert. Sexy. Curious. Quirky. Brooding. Passionate. Detailed. Realism.
- 25 b. Darker. Colder. Detailed.
- 26 a. Many words. Detailed observation. Dark.
- 26 b. Italian, Spanish, French - because I like the countries and their cultures and know something about them.
- 27. Female
- 28. 40

## 29. Parent/Student Diploma

**Questionnaire No. D35**

Screening Location: New Park

1. Nothing
- 2.
3. I find French film realistic portrayals and yes this met that expectation
- 4 a. No. But didn't realise
- 4 b. once
- 4 c. Hired it from a video shop
- 4 d. No, enjoyed it both times
5. Yes, it was a German film but I don't remember the title
6. Isa yes. Marie not so much, but I think that was part of her character, hard to understand irrational
7. No
8. I think only the scene when the girls are running around the mall asking men if they would like to spend time with Marie.
9. Isa reading the diary and writing in the diary.
10. Yes
11. I think it's a well made film, great acting. I like the undramatised style. Big issues handled well.
- 12.
13. About friendships, loyalties and how different people have different priorities.
14. Honestly don't know where it's targeted.
15. Drama
16. In my experience of French films – relatively limited – the realistic non Hollywood approach
17. I think this film crosses cultural boundaries. Some French films yes it makes a difference.
- This one - no
18. Yes
- 19.
- 20.
21. For me it doesn't. I don't know what's lost in the translation as I only speak English
22. Subtitling. Dubbing - I get distracted by lips not being in synch with the audio
- 23 a. DVD: 3 Video: 5 TV: 5 Cinema: 6 Other:
- 23 b. Am: 5 Brit: 6 Other Eng: 5 Non-Eng Euro: 6 Other Non-Eng: 7
24. Travelling currently - no local
- 25 a. Something that will make me think
- 25 b. No expectation
- 26 a. Films from Europe! Quite often 'Art house'!
- 26 b. I don't have a particular favourite no
27. Female
28. 26
29. Travelling. Bar/waitress (Public service in Australia)

**Questionnaire No. D36**

Screening Location: New Park

1. Nothing
2. My partner told me about it
3. Fulfilled my expectations. Enjoyable, full of questions.
- 4 a. Yes
5. No specific film, although unmistakably French

6. Yes. Many connections with modern life, not just in France. Brought up many thoughts about my past relationships, and my past experiences in meeting similar people.
7. No, it seemed to make a lot of sense
8. No
9. Yes the brutality of the sexual scenes with Marie. Also when Marie committed suicide.
10. Yes
11. The build up of the relationship with the bouncers. The pace.
12. Having to read subtitles
13. How easy it is to be taken in. Don't be frivolous with life.
14. Artistic types.
15. Serious
16. Don't know
17. Yes, to me France seems a place of extremes, this was evident.
18. Yes
19. No
20. Yes. Frustrating. [Lowers? Loses?] the power /emotion of what is going on
21. Have to concentrate more
22. Subtitling. More authentic
- 23 a. DVD: 5 Video: 9 TV: 5 Cinema: 6 Other: 9
- 23 b. Am: 6 Brit: 6 Other Eng: 8 Non-Eng Euro: 7 Other Non-Eng: 8
24. New Park, Port Solent, Gunwharf Quays
- 25 a. Emotional, erotic
- 25 b. Erotic
- 26 a. From anywhere in Europe
- 26 b. Not seen enough
27. Male
28. 41
29. Osteopath

#### Questionnaire No. D37

Screening Location: New Park

1. I didn't know anything
- 2.
3. It was as good as I hoped it would be
- 4 a. No
5. Similar to a German film I have seen but can't recall its title
6. The blond girl seemed unemotive and self-orientated. The brunette showed compassion - I found it easier to empathise with her
7. We learn little of their history - why Isa comes to Lille etc
8. When the girls pursue the men in the shopping mall
9. I find sexual scenes uncomfortable
10. Yes
11. It was honest and realistic and true to life
- 12.
13. Life continues - only you can change it to make it better. We're all responsible for our own lives
14. Young audience
15. Drama, contemporary
- 16.
17. No because I think the film relates to all cultures
18. Yes
19. French 4, German 4

20. Yes. Sometimes I notice that the translation is not always a direct one
21. Sometimes you have to focus more; i.e. to follow dialogue
22. Subtitling. Dubbing is unrealistic - I like being able to hear the French
- 23 a. DVD: 6 Video: 6 TV: 4 Cinema: 6 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 7 Non-Eng Euro: 7 Other Non-Eng: 8
- 24.
- 25 a. Some aspects of the culture will be revealed
- 25 b.
- 26 a. Film which originates from within Europe
- 26 b. Germany, France - it helps me to keep up with the languages
27. Female
28. 20
29. Student Dance/English (2nd year uni)

### Questionnaire No. D38

Screening Location: New Park

1. Nothing other than the very brief synopsis in the Chichester Film listing
2. as above
3. I had no expectations; because I had no idea of the subject matter prior to the showing
- 4 a. Yes
5. In a sense it reminded me of some Ken Loach films
6. I am afraid I did not engage with the characters at all as I did not care enough about them.
7. I found the relationships alien and felt that they did not add up
8. I was slightly amused at some scenes but in the end I found the comedy stilted
9. No. Once it had been established that the characters were shallow, for me, then I am afraid I did not care enough to feel anxiety.
10. No
11. I liked the use of a handheld camera. I think it works well in conversation pieces
12. I found it shallow and could not engage with any of them. They all seemed to be out for what they could get.
13. I think it shows that if you have a miserable childhood then your adult life will be affected and you will not value yourself
14. A younger audience
15. A 'kitchen sink' drama without the emotional charge as most of the characters had no connection other than they just met
16. I feel this film could have been made by any nationality and apart from the language nothing struck me as specifically French.
17. No as there is nothing for me purely French about it
18. Yes
19. French 5, Spanish 5
20. Yes. I don't think it affects my experience as the subtitles are very good. I presume this was in accented French would have been difficult
21. I think I am more involved in a Foreign Film when it is Good as I have to pay more attention to the written dialogue
22. Subtitling. Everytime
- 23 a. DVD: 3 Video: 9 TV: 9 Cinema: 1 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 5 Non-Eng Euro: 5 Other Non-Eng: 5
24. New Park Chichester, Windmill Cinema L'hampton, Duke of York, Brighton
- 25 a. I expect it to be in the French idiom rather like 'Amélie' slightly quirky
- 25 b. I am not a fan of Swedish film
- 26 a. It means hopefully that it will not have too many special effects, large budgets or big stars.
- 26 b. France, Spain, Denmark, Germany



- 27. Male
- 28. 58
- 29. Retired accountant

**Questionnaire No. D39** [Multiple screenings: see F8]

Screening Location: New Park

- 1. Absolutely nothing!
- 2.
- 3.
- 4 a. Yes
- 5. No
- 6. [emotionally and circled 'why'] young and impulsive
- 7.
- 8.
- 9.
- 10. Yes
- 11. Simple story well told
- 12.
- 13. Life is what you make it
- 14. The young
- 15. Real life
- 16. Relaxed and matter of fact nudity
- 17. [circled 'why not'] I know very little
- 18. Yes
- 19.
- 20.
- 21. Have to concentrate on subtitles, but this did not detract from my enjoyment of the film
- 22. Dubbing. Laziness, more straightforward
- 23 a. DVD: 6 Video: 4 TV: 1 Cinema: 7 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: Non-Eng Euro: Other Non-Eng:
- 24. None at present
- 25 a. A little risqué
- 25 b. Thought provoking
- 26 a. A film I will feel comfortable with - possibly
- 26 b.
- 27. Female
- 28. 51
- 29. Homemaker

**Questionnaire No. D40** [Multiple screenings: see F6]

Screening Location: New Park

- 1. Nothing
- 2. New Park Cine Programme
- 3. Was totally open minded
- 4 a. Yes
- 5. No
- 6. Yes - can imagine similar situation with my sons. Emotions run high - little things have larger than life impact
- 7. Why did Marie fancy the owner so much
- 8. No - apart from empathy
- 9. Yes - risk factor off what they did - the suicide at the end
- 10. Yes

11. Really made the 2 main characters believable
12. Sometimes a bit slow - repetitive - but that's how it is in real life!
13. You cannot rely on anybody but yourself
14. Adult French
15. Personal drama
16. The casualness of the sex scenes. The cigarettes! Dull north east France
17. Yes - the language used e.g. the TU and the vous - the swearing the northern depressed environment
18. Yes
19. French 2, German 4
20. Yes. Unsatisfactory - try to listen to 1 language and read the other at the same time
21. Hard work!
22. Dubbing. Subtitling if completely foreign. Prefer NO subtitles if French or German
- 23 a. DVD: 5 Video: 2 TV: 2 Cinema: 5 Other:
- 23 b. Am: 3 Brit: 2 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 7
24. This one [New Park] and Multiplex
- 25 a. Lots of talking - I like the language. Liberated sex scenes!
- 25 b. Little talking - slow - intense. Boring settings
- 26 a. A risk! (of disappointment)
- 26 b. French - can understand it - like the settings
27. Male
28. 40
29. Director

**Questionnaire No. D41** [Multiple screenings: see F16]

Screening Location: New Park

1. Only what was in the New Park brochure
2. See above
3. I had no expectations
- 4 a. Yes
5. No, can't think
6. A little with Isa. She was a caring person.
- 7.
- 8.
9. Yes, when there was a threat of violence
10. Don't know
11. The acting was excellent
12. The girls smoking non-stop
13. Two girls drifting, not really knowing who they are and what they want.
14. Mature (not in years necessarily) thoughtful
15. Drama
16. The location, the [feel?]
17. Don't know
18. No
19. German 1, English 1/2, Italian 3, French 4
20. Yes. I compare the translation. Often there are more details in the original language
21. Because I concentrate on the subtitles, if it is an unknown language I can miss visual details
22. Subtitling. I like it when I understand the language. I prefer the real actors' voices
- 23 a. DVD: 8 Video: 6 TV: 4 Cinema: 4 Other:
- 23 b. Am: 8 Brit: 5 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 7
24. Chichester Cinema at New Park
- 25 a. Interesting, quirky sometimes

- 25 b. Introspective
- 26 a. Not American, artificial hyped up films
- 26 b. Italy, Germany, France, Spain. Because I know the countries and am interested in their culture
- 27. Female
- 28. 62
- 29. Retired teacher

**Questionnaire No. D42** [Multiple screenings: see F16]

Screening Location: New Park

- 1. Nothing
- 2. New Park list of films
- 3. No preconceived expectations
- 4 a. Yes
- 5. No
- 6. Yes, naivety of simple young people.
- 7. Initially thought the flat was a squat.
- 8. No, but I was amused by some of the dialogue
- 9. There was too much smoking, but that is a reflection of young French moment of today
- 10. Yes
- 11. Simplicity and bonheur of Isa, uplifting. Film with handheld camera worked well.
- 12. Last scene demonstrated the reality of life, drudgery of unskilled work.
- 13. Drama on growing up and finding one's place
- 14. Young audience who would relate easily too
- 15. Drama
- 16. Story could be set in any society
- 17. No. Universal story
- 18. Yes
- 19. French 2
- 20. Yes. Often it is amusing to see the difference in the translation
- 21. Do you mean a foreign film dubbed into English?
- 22. Subtitling. The nuance of the original language is lost due to the lip sync dubbing
- 23 a. DVD: Video: 0 TV: 0 Cinema: 4 Other:
- 23 b. Am: 7 Brit: 4 Other Eng: 6 Non-Eng Euro: 4 Other Non-Eng: 6
- 24. New Park Chichester
- 25 a. A broad range of films 'Pere Noel et un Ordure' [*sic*] to 'Nikita' and 'La Marche des Pingouins'. Rare to see formulaic films but can exist such as Taxi 1...3 etc
- 25 b. I have less experience with Swedish films, those I have seen seem to be introspective but perhaps this was due to the direction
- 26 a. Rarely violence with large effects, though violence exists on a personal level 'La Haine' etc. Quality films that are thought provoking
- 26 b. State support and TV company support permits the generation of good films for the thinking public (Not Star Wars) Excellent films from France, Italy, UK and Germany, Sweden
- 27. Male
- 28. 58
- 29. Engineer/Manager

### ***Faithless Audience Data***

#### **Questionnaire No. F1**

Screening Location: New Park

1. I had seen it before, but a few years ago - when it was first released
2. N/A
3. I had only remembered the central details - that it was a film about the breakdown of a marriage
- 4 a. No
- 4 b. I
- 4 c. The Curzon Mayfair, London
- 4 d. The first time I was totally overwhelmed by it - this time, less so
5. Yes, but I can't remember the name!
6. Yes, very well acted
7. I spent a lot of time wondering who the older man was
8. No
9. Yes - the scene when Marianne comes home to David after having slept with Markus for custody of Isabelle
10. Yes
11. I liked the settings, the architecture, interiors, middle-classness in contrast with the characters demise
12. If anything, Marianne's naivety in thinking her relationship with David would work out OK.
13. Don't assume anything is as you perceive it/or that you always know what is really happening
14. People that like to think about things
15. Art house
16. No, although maybe the characters openness about sex
17. Not particularly
18. Yes
19. N/A
20. N/A
21. Only if I'm trying to eat at the same time!! Probably makes me concentrate more.
22. Subtitling. Don't like dubbing as the mouths and words are out of synch
- 23 a. DVD: 3 Video: 6 TV: 4 Cinema: 5 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: 5 Non-Eng Euro: 4 Other Non-Eng: 4
24. Chichester New Park. Brighton - Duke of Yorks, Odeon, UCA
- 25 a. None
- 25 b. None
- 26 a. Generally interesting and a preference of mine
- 26 b.
27. Female
28. 34
29. PA

#### **Questionnaire No. F2**

Screening Location: New Park

1. Only what was in the programme notes
2. as above
3. No expectations apart from a knowledge of Bergman films. Fulfilled small expectations.
- 4 a. Yes
5. Surprisingly Harold Pinter. Bergman

6. Yes. Experience with empathy in films. Search for understanding a 'European' attitude. Open mindedness as a habit helps.
7. No
8. No. Amusing - making fun of the theatrical styles while indulging in cinematic ones
9. Yes - uncomfortable as I predicted for the characters. Anxious for the child
10. Yes
11. Depth. No one viewpoint. Adult. Expected audience to take part emotionally
12. Lights going on before credits finished
13. Wouldn't even try. An emotional experience. Trying to understand the human condition.
14. Anyone open to thoughtful filmmaking
15. Adult drama
16. Can't say - know Swedish film but not real Swedish life
17. Wouldn't have thought so. The human condition is the human condition. Being Western might help or seeing European films
18. Yes
19. English 1, French 5, Italian 5
20. Yes N/A
21. Concentrating more
22. Subtitling.
- 23 a. DVD: 2 Video: 2 TV: 6 Cinema: 3 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: 2 Non-Eng Euro: 2 Other Non-Eng: 2
24. New Park Cinema
- 25 a. Don't stereotype too much [i//] ['Bollywood'??]
- 25 b. Serious minded. Beautifully shot. Slow
- 26 a. Made in Europe
- 26 b. Open to all - but not crazy about German. Don't know Portuguese or Turkish
27. Female
28. 64
29. Retired - Education (now retired)

### Questionnaire No. F3

Screening Location: New Park

1. NIL
- 2.
3. had no expectations
- 4 a. Yes
5. No
6. Yes - an affinity with all the emotion
- 7.
8. Sometimes, but not much
9. Yes, as I could relate to it
10. Yes
11. All
- 12.
13. So true of our emotions
14. Mature adults
15. life!
16. Open
17. No. Don't know any
18. Yes
19. German - basic
20. Yes. Don't notice the native dialect, only the subtitles

- 21. More moving
- 22. Subtitling. Because you are always aware of it being a non-English film
- 23 a. DVD: 6 Video: 5 TV: 2 Cinema: 5 Other:
- 23 b. Am: 6 Brit: 5 Other Eng: 8 Non-Eng Euro: 8 Other Non-Eng: 8
- 24. New Park
- 25 a. expressive
- 25 b. None
- 26 a. Non English but [ill]
- 26 b. French - emotional
- 27. Female
- 28. 40
- 29. Office Manager

#### Questionnaire No. F4

Screening Location: New Park

- 1. Nothing
- 2. Programme for the New Park Cinema
- 3. Fulfil - I thought it to be very creative
- 4 a. Yes
- 5. No
- 6. Yes. Extremely well acted. Empathised with the characters
- 7. Slightly at the ending. Unsure of the character of elderly man
- 8. One scene amused me but cannot recall
- 9. Emotional scenes at times
- 10. Yes
- 11. Very creative emotional characters
- 12. Little slow in places
- 13. Portray of intricate characters
- 14. Sensitive
- 15.
- 16. Not sure
- 17. Probably
- 18. Yes
- 19. French - very basic
- 20. Yes. I like to identify the words
- 21. More intense due to reading subtitles
- 22. Subtitling. As answered in Q. 21
- 23 a. DVD: 3 Video: 9 TV: 3 Cinema: 3 Other:
- 23 b. Am: 3 Brit: 3 Other Eng: Non-Eng Euro: 5 Other Non-Eng: 9
- 24. Cineworld, Chichester
- 25 a. Creative composition
- 25 b. Perhaps adult material but creative
- 26 a. A view to other cultures through film
- 26 b. French. Creative
- 27. Female
- 28.
- 29. Finance (legal practice)

#### Questionnaire No. F5

Screening Location: New Park

- 1. That it was a Swedish film and heavy going
- 2. I came with a friend who had seen the film previously and visited the theatre before

3. I found it very deep and enjoyed the acting twists and turns thoroughly and it more than fulfilled my expectations
- 4 a. Yes
5. N/A
6. Yes I fell into the characters and their emotions almost immediately, due to the creative script and acting
7. Yes. The old man, Was that David (?)
- 8.
9. Yes at the end when Markus had committed suicide and Marianne was read the letter
10. Yes
11. the many twists and turns
- 12.
13. That trust can be misleading and love will always hurt
14. Intellectual, people who maybe think too much!
15. Drama
16. N/A
17. N/A
18. Yes
19. Spanish 5, French 5
20. Yes. Doesn't affect it, enjoy listening and picking up other languages
21. No difference - requires more concentration
22. Subtitling
- 23 a. DVD: 2 Video: 7 TV: 2 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 2 Other Eng: 4 Non-Eng Euro: 4 Other Non-Eng: 4
24. Only Chichester
- 25 a. Very fast paced, risqué
- 25 b. Never saw a Swedish film until this evening
- 26 a. Films made in Europe
- 26 b. I am interested in any film!
27. Female
28. 28
29. Recruitment Manager

**Questionnaire No. F6** [Multiple screenings: see D40]

Screening Location: New Park

1. Nothing - apart from the programme notes
2. N/A - film programme
3. Much as expected - serious and long winded
- 4 a. Yes
5. Bergman films
6. Yes - personal situations depicted
7. Mixing past and present
8. No
9. Yes - the effect on the child
10. Yes
11. Emotional involvement of the characters
12. Rather 'flat' [i//] atmosphere for two hours +!
13. Faithfulness is important - and how it affects people around you
14. Serious adult
15. Emotional family drama
16. Oh so serious - not much humour!
17. Yes - they are a serious lot!

- 18. Yes
- 19. French 2, German 4
- 20. Yes. Unsatisfactory - try to listen to 1 language and read the other at the same time
- 21. Hard work!
- 22. Dubbing. Subtitling if completely foreign. Prefer NO subtitles if French or German
- 23 a. DVD: 5 Video: 2 TV: 2 Cinema: 5 Other:
- 23 b. Am: 3 Brit: 2 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 7
- 24. This one [New Park] and Multiplex
- 25 a. Lots of talking - I like the language. Liberated sex scenes!
- 25 b. Little talking. - slow - intense. Boring settings
- 26 a. A risk! (of disappointment)
- 26 b. French - can understand it - like the settings
- 27. Male
- 28. 40
- 29. Director

#### Questionnaire No. F7

Screening Location: New Park

- 1. Nothing
- 2.
- 3.
- 4 a. Yes
- 5. No
- 6. Not at all with David. Unattractive physically and in personality
- 7. The beginning part. The identity of the listener.
- 8. When David was discovered in flagrante with only bed sheath to cover his nakedness
- 9. Anxious as to what would happen next as violence or death were indicated
- 10. Yes
- 11. The acting of the heroine. The theatre and music world inhabited
- 12.
- 13. Infidelity doesn't pay
- 14. A fairly restricted audience
- 15. Swedish romance
- 16. The slow pace. Introspection. Sea. Dark wood
- 17. Propensity to suicide is one factor of their culture known about - revealed here
- 18. Yes
- 19. French 4, Some German 5
- 20. Yes
- 21. Added attraction of the foreign
- 22. Subtitling
- 23 a. DVD: 9 Video: 9 TV: 3 Cinema: 6 Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
- 24. New Park
- 25 a. Good quality. Interesting
- 25 b. Slow. Possibly anguished
- 26 a. Films from several European/continental countries
- 26 b. Italian. French. Good quality
- 27. Female
- 28. 74
- 29. Retired teacher

#### Questionnaire No. F8 [Multiple screenings: see D39]



Screening Location: New Park

1. Absolutely nothing!
2. New Park Film Theatre booklet - picked up from Chichester a couple of weeks ago
3. No expectations!
- 4 a. Yes
5. None that I can remember at this time
6. Yes, the characters were real and engaged my whole attention
7. No
8. David's embarrassment when Marcus arrives in his flat
9. Anxious, a feeling of impending, possible violence
10. Yes
11. Unpredictable outcome
12. None
13. Taking risks, has dire consequences
14. Open-minded, forward thinking people
15. Moral and thought provoking
16. None that I am aware of other than the Swedish homes!?
17. I have no knowledge, so I had no preconceptions of this film or Swedish national culture
18. Yes
- 19.
- 20.
21. I concentrate harder to avoid missing any subtitles, so as not to 'miss the point'!
22. Dubbing. Laziness - perhaps!?
- 23 a. DVD: 4 Video: 4 TV: 4 Cinema: 6 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 6 Non-Eng Euro: 9 Other Non-Eng: 9
24. [~~'regularly'~~ crossed out - written 'sometimes'] New Park Film Theatre Chichester, Picturedrome, Bognor Regis
- 25 a. A different cultural approach from an English film
- 25 b. A different cultural approach from an English film
- 26 a. films from the 'EU' - alternative cultures
- 26 b. I am not familiar with any others at present
27. Female
28. 51
29. Homemaker

#### Questionnaire No. F9

Screening Location: New Park

1. I had seen it when first released
- 2.
3. Yes. The second viewing was no disappointment, my attention was focussed probably even more than at the first viewing
- 4 a. No
- 4 b.
- 4 c. can't remember
- 4 d. No. Perhaps I was more aware, as I watched, of the subtleties of the script and direction
5. No. There is no other film like it that I have seen.
6. Yes. None of the characters were cardboard cut outs, none of them were the conventional 'goodies' or 'baddies'
7. Confusing no. Strange in the sense of unconventional, yes
8. I don't remember laughing at any time
9. No
10. Yes. Very much

11. That the "voice over" provided by the elder David and his memory projection (ghost) of Marianne took you right into the mindset of the characters as normally only a book can do.
12. If there had been at the end a shot from elder David's POV of Marianne literally fading away it would have visually emphasised David's loneliness
13. There is so much good in the worst of us and so much bad in the best of us that it hardly becomes any of us to talk about the rest of us.
14. 35 year old and upwards
15. European classic???
16. No, it is universal
17. No but the film led me to admire Swedish culture
18. Yes
19. Schoolboy French 5
20. Yes. I do not miss a word of the dialogue
21. Being somewhat hard of hearing I am delighted to have subtitles
22. Subtitling. The emotional vocal tone of the original actors is too important to be replaced by struggling hacks in a sound studio
- 23 a. DVD: 9 Video: 6 TV: 8 Cinema: 4 Other:
- 23 b. Am: 6 Brit: 5 Other Eng: 8 Non-Eng Euro: 6 Other Non-Eng: 8
24. Chichester Cinema
- 25 a. Not a blockbuster. Believable. Probably about people. Realistic
- 25 b. Not a blockbuster. Believable. Probably about people. Realistic
- 26 a. Not a blockbuster. Believable. Probably about people. Realistic
- 26 b. As you read above I am not subtle enough to distinguish between the films from various European countries
27. Male
28. 83
29. Retired Royal Navy - Fleet Air Arm - Theatre - Cinema - TV (well you did ask for it!)

#### Questionnaire No. F10

Screening Location: New Park

1. Brief resume of storyline from cinema brochure
2. New Park Cinema brochure issued every quarter and available from the box office and main reception
3. Yes - very emotional and intense
- 4 a. Yes
5. Storyline similar to "Damage" (Jeremy Irons and Juliette Binoche) where a man has an affair with his son's fiancée which then results in tragedy for them and other family members
6. Yes - especially with the husband and child, who were innocent victims
7. Some confusion as to identity of old man - was he a therapist/director or David (the protagonist) as an old man....
8. The scene with the "actors" rehearsing the awful play was very amusing and gave the only light relief in the film
9. The scene where Markus arrives to find them together was quite intense as you felt the discomfort of all concerned. Also where David interrogates Marianne at the end.
10. Yes
11. unpredictable outcome
12. A little too slow on the whole - some scenes were drawn out a little long (Marianne and old man)
13. Passion can cause a kind of madness which induces people to jeopardise all they hold dear
14. Over 25s
15. Drama
16. Not really

17. No - these characters could have been from any national background. It was all about emotion driving action and how people react to pain
18. Yes
19. French 4, German 5, Italian 5, Spanish 4
20. Yes
21. You feel more involved because you have to concentrate more. It can be frustrating at times
22. Subtitling. Dubbing looks false and ridiculous - undermines the acting
- 23 a. DVD: 3 Video: 4 TV: 1 Cinema: 5 Other:
- 23 b. Am: 3 Brit: 1 Other Eng: 6 Non-Eng Euro: 4 Other Non-Eng: 9
24. Vue at Gunwharf Quays, Portsmouth, New Park Cinema, Chichester, UCI at Port Solent
- 25 a. Intelligent story - good actors - emotional/dramatic - gritty/realistic
- 25 b. Intense story - good actors - emotional but possibly a little dull/slow - gritty and realistic
- 26 a. Good stories, well produced and acted. Not reliant on special effects or "big name" movie stars
- 26 b. French and Chinese - some have magical quality and/or inspire deep emotion. I find many are stimulating to watch.
27. Female
28. 49
29. PA/secretary

#### Questionnaire No. F11

Screening Location: New Park

1. Nothing
2. In cinema programme
3. Contradicted - did not expect it to be so physical in the sexual relationships
- 4 a. Yes
5. Unlike any other I have seen. Reminiscent of an Ibsen play
6. Yes - with most e.g. Markus, Marianne, Isabelle. Less so with David and the old man was an enigma
7. The role of the old man and why Marianne poured out her heart to him. I have probably missed the point completely.
8. Once when Marianne and David were in Paris.
9. Anxious about Isabelle. Uncomfortable at Marianne's disregard during her affair
10. Yes
11. Despite comments above the story line was superb and well developed
- 12.
13. Beware of infatuation destroying established relationships
14. Mature married couples
15. Adult
16. In its similarity to Ibsen. Slow moving long shots, apparently quite uncommercial
17. Not knowledge but perception has an impact
18. Yes
19. French basic
20. Yes. Enhances understanding and experience
21. No difference if the film's story line is strong
22. Dubbing
- 23 a. DVD: 6 Video: 7 TV: 5 Cinema: 5 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: Non-Eng Euro: 7 Other Non-Eng: 7
24. New Park
- 25 a. Basically serious but romantic or humorous
- 25 b. Serious and deep
- 26 a. Film produced in Western or Eastern Europe

- 26 b. France
- 27. Male
- 28. 71
- 29. Retired

### Questionnaire No. F12

Screening Location: New Park

- 1. Had already seen it
- 2.
- 3. (therefore knew what it would be like)
- 4 a. No
- 4 b. 0
- 4 c. can't remember
- 4 d. About the same I think
- 5. I suppose, some Bergmans
- 6. Yes, but (as previously) I found the 'director' character somewhat irritating. (Too studiously enigmatic)
- 7. Not really
- 8. There was one, but I'm sorry, now I can't recall when
- 9. About the effects on the child (if it had been so)
- 10. Yes
- 11. Bleak seacoast
- 12. Claustrophobia (e.g. Paris bedroom)
- 13. ?
- 14. serious, I suppose
- 15. Bergmanish
- 16. Bergmanish
- 17. Bergmanish
- 18. Yes
- 19. French 3, Japanese 5
- 20. both yes and no. Try to stop noticing subtitles, rather 'absorb' them
- 21. In some ways, sometimes, almost better
- 22. Subtitling. Hate dubbing; somehow it changes everything
- 23 a. DVD: 0 Video: 0 TV: 0 Cinema: 0 Other: NONE
- 23 b. Am: 0 Brit: 0 Other Eng: Non-Eng Euro: 0 Other Non-Eng: 0
- 24. New Park
- 25 a. Depends - e.g. on description, director etc
- 25 b. Depends - e.g. on description, director etc
- 26 a. What it says, i.e. from European country
- 26 b. Depends - e.g. on description, director etc
- 27. Female
- 28. 63
- 29.

### Questionnaire No. F13

Screening Location: New Park

- 1. I knew who directed it and had read a film review on the film four website
- 2. The information about the film was in the Chichester Cinema leaflet and I read more on the film four website
- 3. I expected to be 'moved' by the film. I'm afraid I did not have much empathy for the characters.
- 4 a. Yes

5. No
6. As mentioned in question 3 I did not have much empathy with the characters and therefore had slight contempt, rather than compassion for the characters
7. The character that Ingmar Bergman played [*sic*] was rather confusing
8. No, it was rather melancholy
9. Maybe annoyed, especially David wallowing in his own self pity
10. No
11. I thought that the young daughter was quietly suffering and this was portrayed very well
12. The selfishness of the characters
13. Beware the consequences of your actions, particularly when children are involved
14. Middle class
15. Art house
- 16.
17. I do not know much about Swedish culture
18. Yes
19. French 5
20. No
21. More concentration is required
22. Subtitling. The feeling of a film can be lost with dubbing
- 23 a. DVD: 3 Video: 0 TV: 5 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 5 Other Eng: 5 Non-Eng Euro: 5 Other Non-Eng: 7
24. Vue at Gunwharf, Odeon North End, Portsmouth
- 25 a. More character based, more realistic, less 'glamorous' actors
- 25 b. Have not seen one before
- 26 a. Films that usually challenge, less glossy than American cinema
- 26 b.
27. Female
28. 34
29. Local Government Officer

#### Questionnaire No. F14

Consent to publish comments NOT given

Screening Location: New Park

1. Nothing
2. In the New Park programme
- 3.
- 4 a. Yes
5. No
6. No
- 7.
8. No
- 9.
10. No
- 11.
- 12.
- 13.
14. intellectual
- 15.
16. Scenery, furniture
- 17.
18. Yes
- 19.

- 20. Yes
- 21.
- 22. Subtitling
- 23 a. DVD: 4 Video: 4 TV: 0 Cinema: 5 Other:
- 23 b. Am: 1 Brit: 1 Other Eng: Non-Eng Euro: Other Non-Eng:
- 24. New Park
- 25 a.
- 25 b.
- 26 a.
- 26 b.
- 27. Female
- 28. 67
- 29. Secretary

### Questionnaire No. F15

Screening Location: New Park

- 1. The brief description in the Chichester Cinema programme
- 2. as above
- 3. I had no expectations, I knew nothing about it
- 4 a. Yes
- 5. No
- 6. Not really. I thought they were bored with their privileged lives, rather unlikeable, selfish and treated the child rather cruelly.
- 7. At first I thought the old man (David) was a counsellor then a playwright. I also thought it odd that she found David more attractive than her husband!
- 8. No
- 9. Yes. When she described to David her meeting with her husband to settle the custody issue of the child
- 10. Yes
- 11. Superb acting by Lena Endre. I found the unfolding of events riveting and quite moving
- 12. A bit too slow, too long
- 13. Characters were rather weak and greedy which had devastating consequences for all
- 14. Those who appreciate a good drama, good acting and photography, not prone to depression or paralysis to the lower half of the body!
- 15. Drama
- 16. No
- 17. No. People and circumstances are the same wherever they are. Love, passion, vanity can improve or destroy.
- 18. Yes
- 19. French 5, Italian 5
- 20. Yes. Not a problem
- 21. I focus more on the acting in an English language film
- 22. No preference. If I'm absorbed in the storyline it makes no difference
- 23 a. DVD: 9 Video: 3 TV: 3 Cinema: 5 Other: NONE
- 23 b. Am: 6 Brit: 6 Other Eng: 8 Non-Eng Euro: 7 Other Non-Eng: 8
- 24. Portsmouth
- 25 a. I decide by what it's about, who's in it
- 25 b. As above
- 26 a. I haven't seen enough to have an opinion
- 26 b. No
- 27. Female
- 28.

29.

**Questionnaire No. F16** [Multiple screenings: see D41]

Screening Location: New Park

1. Only what was in the New Park Film Programme
2. as above
- 3.
- 4 a. Yes
5. An Ingmar Bergman film, but can't remember the title
6. Yes. The emotional upheaval and heartbreak of a divorce and custody proceedings
- 7.
8. No
9. Yes, when the husband came to the flat
10. Yes
11. The acting: I totally believed in the characters
- 12.
13. How a small gesture/act can radically alter your life and bring a disaster/unhappiness to many people
14. Mature, thoughtful
15. Psychological drama
16. The setting, landscape, introspection
17. Yes, I think so but don't really know why
18. No
19. German 1, English 1/2, Italian 3, French 4
20. Yes. I compare the translation. Often there are more details in the original language
21. Because I concentrate on the subtitles, if it is an unknown language I can miss visual details
22. Subtitling. I like it when I understand the language. I prefer the real actors' voices
- 23 a. DVD: 8 Video: 6 TV: 4 Cinema: 4 Other:
- 23 b. Am: 8 Brit: 5 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 7
24. Chichester Cinema at New Park
- 25 a. Interesting, quirky sometimes
- 25 b. Introspective
- 26 a. Not American, artificial hyped up films
- 26 b. Italy, Germany, France, Spain. Because I know the countries and am interested in their culture
27. Female
28. 62
29. Retired teacher

**Questionnaire No. F17** [Multiple screenings: see D42]

Screening Location: New Park

1. Only what was written in the film guide New Park
2. New Park list of films
3. As expected
- 4 a. Yes
- 5.
6. It took a while to engage with the emotional aspect as I was not sure of the link of the "Director" to the others as I thought he could be writer, voyeur etc. I was surprised that the husband did not commit suicide earlier
7. Initial situation could have evolved into several scenarios. The suicide of the husband was not plausible if had had a lover for 20 years, all through his marriage
8. Too serious

9. No
10. Yes
11. Complex relationships
12. The slow start to the film, this was due to the dialogue, but then on became "acclimatised" to this delivery
13. Characters always searching for greener pasture without appreciating that their current situation/relationship are superior. Then a sad reflection of what they have missed.
14. Young adults students and parents
15. Introspective
16. Simplistic scenes, very natural surroundings that do not detract from the action
17. I do not have a knowledge of their national culture as I have not had a chance to live in Sweden
18. Yes
19. French 2
20. Yes. Often it is amusing to see the difference in the translation
21. Do you mean a foreign film dubbed into English?
22. Subtitling. The nuance of the original language is lost due to the lip sync dubbing
- 23 a. DVD: Video: 0 TV: 0 Cinema: 4 Other:
- 23 b. Am: 7 Brit: 4 Other Eng: 6 Non-Eng Euro: 4 Other Non-Eng: 6
24. New Park Chichester
- 25 a. A broad range of films 'Pere Noel et un Ordure' [sic] to 'Nikita' and 'La Marche des Pingouins'. Rare to see formulaic films but can exist such as Taxi 1...3 etc
- 25 b. I have less experience with Swedish films, those I have seen seem to be introspective but perhaps this was due to the direction
- 26 a. Rarely violence with large effects, though violence exists on a personal level 'La Haine' etc. Quality films that are thought provoking
- 26 b. State support and TV company support permits the generation of good films for the thinking public (Not Star Wars) Excellent films from France, Italy, UK and Germany, Sweden
27. Male
28. 58
29. Engineer/Manager

#### Questionnaire No. F18

Screening Location: Avenue

1. I've seen the film
2. When it was released
3. I didn't have any expectations
- 4 a. No
- 4 b. 0
- 4 c. When it was released, five years ago I guess
- 4 d. Not really, I had just forgotten some parts
5. It recalls Bergman's films, especially 'Scenes from a Marriage'
6. It is an extreme emotional case although you can identify with the characters due to their performance and the good script I think
7. No
8. No
9. No
10. Yes
11. The performance of the actors, the direction of photography and the mise-en-scène
12. I didn't especially dislike anything
13. I don't think there is a specific meaning but if it does, it is the disastrous results of emotions both love and hate



14. Definitely an audience which enjoys Bergman films
15. If you mean genre, I would say a documentary on love, hate, and bitterness of relationships
16. The light from the window, the slowly increasing eruption of emotions, but this is more Bergman I think
17. No, it does affect though, my knowledge of Bergman
18. [no – researcher knows respondent by name and he is from Greece – missing data error]
19. missing data
20. missing data
21. missing data
22. missing data
- 23 a. DVD: 0 Video: TV: Cinema: Other:
- 23 b. Am: 0 Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
24. Harbour Lights, Phoenix etc
- 25 a. It depends on the film
- 25 b. It depends on the film
- 26 a. A specific area of world cinema with certain filmmakers and tendencies
- 26 b. I like directors who happen to be from countries such as France, Germany, Scandinavian countries, Italy etc...
27. Male
28. 34
29. Student

**Questionnaire No. F19** [Multiple screenings: see D11]

Screening Location: Avenue

1. Only that it was a Swedish film about the consequences of a woman's infidelity, and involved Ingmar Bergman
2. On the posters advertising the screening - I did not follow it up (usually I look at IMDB.com but not this time)
3. It surpassed my expectations and I enjoyed it a lot more than I thought I would. I had expected it to be harrowing and emotionally draining, but instead it was absorbing
- 4 a. Yes
5. Kind of reminded me of a Catherine Breillat film, forgotten the title, but a man and a woman spend many hours discussing sex and relationships. Similar sense of introspection and claustrophobia. Also Tillsammans, for the examination of social relationships and how they interweave.
6. Recently found myself in a similar situation to Markus (albeit without suicide...) so expected to loathe Marianne and David. However, in the end my sympathies were with Marianne, although David remained unsympathetic (in his younger years; in his old age his regret was heart-breaking)
7. The identity of the old man and the ghostly presence of Marianne were intriguing but not confusing - gave a sense of inevitability and tragedy
- 8.
9. Yes, but only because of over-identification through personal experience - upsetting to see treachery and deceit unfold
10. Yes
11. I liked Marianne looking at herself in the mirror, whilst talking through a voiceover. Nice device to use a ghost telling her story to someone who wouldn't have known every detail
12. The music box-scene!
13. That relationships have grey areas and stepping into one can change the course of someone's life; That you can't escape your past.
14. People old enough to have experienced deep and passionate relationship - probably mid twenties on, and obviously those who are happy to sit through a 2 ½ hour subtitled film!

15. Drama

16. I don't think I'm familiar enough with Swedish culture, bar broad stereotypes of liberalism and Abba, to really say. Surely these are universal human responses to universal human situations?

17. No, because I have little knowledge of Swedish national culture. It is through empathy and understanding that we are able to interpret the films of other countries, and there was nothing in this film that would prevent that

18. Yes

19. Italian 4 on a good day

20. Yes. Sometimes it can be a little distracting as I start listening for vocabulary and structure, to try to pick up some more of the language and understand differences in translation

21. Language becomes more important, because the words are on the screen - words become more significant and I try to engage more with the characters because their language removes them from my sphere of direct experience

22. Subtitling - it has distracting movements but is infinitely better than having words out of synch with what I see - very off-putting when lip action doesn't match!

23 a. DVD: 3 Video: 4 TV: 3 Cinema: 4 Other:

23 b. Am: 5 Brit: 5 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 6

24. Harbour Lights Picturehouse

25 a. Generally odd, very inward-looking, possibly a bit full of itself...Oh, and nudity

25 b. Haven't seen that many but generally something a bit different (e.g. Dogme films) focussed on people and relationships

26 a. Not afraid to have a lot of dialogue, little action; the drama comes from the characterisation, rather than special effects etc

26 b. My widest experience is of French films, but I think I do actually prefer Swedish - seem more honest and challenging

27. Female

28. 27

29. Research associate

**Questionnaire No. F20** [Multiple screenings: see S21]

Screening Location: Avenue

1. I knew that it was directed by Liv Ullmann and that it starred an actress she knew she wanted to put in her film as soon as she saw her in something else

2. The poster you provided. I didn't look up any more information about the film on purpose

3. I only knew that it was about a woman committing adultery, nothing more. I was looking forward to seeing it and it was one of the best films I've ever seen.

4 a. Yes

5. For some reason, it reminded me of 'Bleu', K. Kieslowski's first film of his trilogy. I think the pain the character played by Juliette Binoche in that film reminded me of the pain experienced by Marianne

6. Yes. I engaged emotionally with Marianne, her words and expressions were very truthful, very poignant. I found it difficult to engage with David as I felt that there was something strangely threatening about his persona (even before he hit M. in Paris) I didn't trust him. I felt very sad for Isabelle, who in a way, was the real victim of the whole situation - her fear became clear notably when she lay in bed clutching her stuffed teddy bear.

7. I thought that the old man was either Markus or David - M. Was obviously not in the room when he was talking to her - it wasn't confusing though, just different!

8. M's answer to David's question if she would like to sleep with him was amusing - she didn't say 'No' but meant that she had to get up early in the morning.

9. No, not uncomfortable or anxious, although the scene in which we hear that Markus had asked his daughter to commit suicide with him and see M's reaction is very hard to bear - you could

sense her shock at the news. Its account of how Markus forced her into sleeping with him was very moving.

10. Yes.

11. I liked the entire film a lot; the way the plot wasn't straightforward, linear, the intensive use of dialogue, the way M's face was lit, the "huis-clos", scenes taking place in the "old" David's room - him counselling, or trying to reconcile himself with his own self

12.

13. I guess it tells us that being unfaithful to your partner will lead to a lot of pain and hurt and often affect those most who have nothing to do with it - like Isabelle in the film

14. I think this film is probably aimed at people from the age of 17-18 to 100. I think the story the film tells is relevant to everyone

15. I'm very bad at answering this question - it's obviously not a comedy - drama, perhaps I would characterise it as a "dramatic piece"

16.

17. No, because I don't know much about Swedish national culture

18. No

19. Luxembourgish 1, German 2, French 2, English 2, Italian 4

20. Yes. I think I do both, listen to the original language and read the subtitles, even if I don't need or sometimes even don't want to. I sometimes like to look at the translation to see how the translator chose to translate certain words, expressions

21. I'm struggling with this question, I'll have to think about it and answer it in a few weeks' time

22. Subtitling. I like to hear the actors' and actresses' original language and feel that films lose some of their emotional quality when they are dubbed, as well as their cultural "specificity"

23 a. DVD: 2 Video: 5 TV: 2 Cinema: 5 Other:

23 b. Am: 2 Brit: 4 Other Eng: 6 Non-Eng Euro: 2 Other Non-Eng: 6

24. Harbour Lights (cinema) Picturehouse

25 a. If the film is shown here in England, I often expect to see an art film as French comedies and other more popular genres are rarely shown over here

25 b. I haven't seen enough Swedish films to have any expectations except that the ones I have seen so far, and other Scandinavian films, have been really enjoyable

26 a. More intimate films, Often low-budget films

26 b. I do want to see more Scandinavian films - I like watching French films, partly, I think because I grew up watching them and like seeing familiar actors/ actresses. But I basically like to watch films from all European countries and find out more about specific European film industries.

27. Female

28. 28

29. Postgraduate student (Film, 4th year PhD)

#### **Questionnaire No. F21** [Multiple screenings: see D21, S20]

Screening Location: Avenue

1. Nothing except programme notes which I had forgotten as read them month ago

2. Project advertised at Phoenix Film Club screening of 'Downfall'

3. Fulfilled because I have seen other Ingmar Bergman films (The Silence, Wild Strawberries)

4 a. Yes

5. Previous Bergman films (see Q3)

6. Yes, because of a good script, good actors (i.e.: you, as audience, forget they are acting)

7. No

8. No

9. I was worried that Marcus would try to harm Isabelle to hurt Marianne

10. Yes

11. Everything about it was in emotional terms like a symphony rather than cacophony. I liked the film's beauty and the way it 'echo sounded' human nature
12. Everything in the film was necessary to it, I disliked nothing about the film
13. How once one thing goes wrong in a marriage or "relationship" everything starts to fall apart. Could be seen as "your sins will find you out". Could be seen as supporting biblical morality of sanctity of marriage
14. Everybody who is a human being. The film was made with beauty and authenticity in mind, commercial motives were not primary (unlike Hollywood)
15. An "art" film
16. It seems to be in the tradition of August Strindberg (domestic tragedy and psychological trauma and the "destructive subconscious")
17. I don't know because I don't know anything about "Swedish national culture"
18. Yes
19. French 5
20. Yes. Then I can understand the dialogue, because my knowledge is not enough to without subtitles
21. Subtitles close the gap but not completely
22. Subtitling. With subtitles you can dub in your own accent
- 23 a. DVD: 7 Video: 6 TV: 4 Cinema: 6 Other:
- 23 b. Am: 6 Brit: 5 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
24. Harbour Lights and Phoenix occasionally
- 25 a. Comedy of sexual manners ("sexual mores")
- 25 b. Tragedy of "sexual mores" and manners
- 26 a. Films that explore human emotions and predicaments. Films mostly about domestic life, more subtlety than Hollywood
- 26 b.
27. Male
28. 60
29. Office worker

### Questionnaire No. F22

Screening Location: Avenue

1. I didn't know anything about the movie before seeing it
2. I have been invited by my boyfriend who is a student at this university. He looked from the timetable on the uni website
3. I didn't have any expectation before, but I can say I'll probably come the next time
- 4 a. Yes
5. No. Although there are several movies with good feedback but I can't give titles
6. Yes, the only character I had difficulties with was the old man. As a woman I could feel very close to Marianne's feelings towards David and her husband even when I was in contradiction with her behaviour
7. The end is a little bit confusing as what I thought when the movie was running appeared to be wrong at the end (like: is the old man Markus?!)
8. I smiled when David was doing his play repetition - except that it was other feelings as disappointment, sadness, fear
9. After David hurt Marianne, several times I thought he would get crazy and kill her
10. Yes
11. I like the way the movie is made, unusual, it gives the spectator the ability to think about what's going on
12. It is sometimes a bit long, as when Marianne is with the old man
13. If the old man is David then it's the story of a man who tries to travel through his life, as to remind every detail, forgive what he did wrong

14. Not for children nor for people looking after amusement I think it's a good movie for students
15. I don't know
16. Not really
17. No
18. [no - specified in question 25a 'I am French' - missing data error]
19. missing data
20. missing data
21. missing data
22. missing data
- 23 a. DVD: 0 Video: TV: Cinema: Other:
- 23 b. Am: 0 Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
24. I'm here since 2 weeks I've never been to cinema yet
- 25 a. I am French, it doesn't afraid me
- 25 b. I don't know what I should expect
- 26 a. Europe also involve Spain, Germany, Italy or England
- 26 b. Not any specifically. I like some French movie, German or others
27. Female
28. 23
29. Looking for a job

### Questionnaire No. F23

Screening Location: Avenue

1. Nothing, except it was Swedish
- 2.
- 3.
- 4 a. Yes
5. Only for the concept of a classical [opening?] that turns into a huge mess, it reminds me Requiem of a Dream
6. Yes, thanks to the concept of the story "told", which makes the spectator share the feelings of the narrator. And also because the characters seem extremely realistic
7. The suicide of Markus, hardly understandable
8. Some sentences makes smile (few!)
9. The confrontation when Markus come in the room where David and Marianne are sleeping. The presence of the child Isabelle in the film, the madness of David after Marianne is meeting with Markus
10. Yes
11. All those stated in questions 9 and 6! And the unexpected evolution and ending, growing intensity
12. The scenes in Paris, with the image given of Montmartre....(I'm French)
13. Shows the perception of a drama with distance in time, with relief
14. Intellectual people, over 20 years old
15. drama
16. The way of life shown (obviously!)
17. Don't think so, since the story could be adapted with characters from anywhere else
18. [no - stated in question 12 'I'm French' - missing ]
19. missing data
20. missing data
21. missing data
22. missing data
- 23 a. DVD: Video: TV: Cinema: Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: Other Non-Eng:

- 24. None
- 25 a. A comedy, a historic film
- 25 b. None!
- 26 a. By opposition to Hollywood [ill]
- 26 b. British films at the time of Trainspotting, The Full Monty...
- 27. Male
- 28. 21
- 29. Student, MSc Ship Science

**Questionnaire No. F24** [Multiple screenings: see A19, S41]

Screening Location: Avenue

- 1. Nothing
- 2.
- 3. I had no expectation about it
- 4 a. Yes
- 5. The way the characters were "constructed" - loneliness, search of their identity - remembered me about "Reconstruction"
- 6. Yes. The acting was good
- 7. No
- 8. Not the film. Just one scene when David tried to conduct a rehearsal at the theatre and one of the actors was chewing gum
- 9. No
- 10. Yes
- 11. The way this story was presented (a "Bildungsroman" almost) from a woman's perspective
- 12. A constructed dramatism sometimes too artificial
- 13. The drama of a woman probably, but the film had too many artificial, constructed aspects, probably it's about the evil side of love
- 14. probably women over 40
- 15. drama
- 16. Not really
- 17. No
- 18. No
- 19. Romanian 1, German 4
- 20. Yes. It improves my viewing because I 'feel' easier actors' interpretation
- 21. Can't answer
- 22. Subtitling. The art of interpretation is not affected
- 23 a. DVD: Video: TV: 2 Cinema: 4 Other:
- 23 b. Am: 4 Brit: Other Eng: Non-Eng Euro: Other Non-Eng: 5
- 24. N/A
- 25 a. More or less sad characters
- 25 b. Curiosity - I didn't see too many 'Swedish films'
- 26 a. Not American
- 26 b. No
- 27. Male
- 28. 29
- 29. MA student

**Questionnaire No. F25**

Screening Location: Avenue

- 1. It is Swedish made in 2000
- 2. From attending Phoenix theatre

3. Wasn't sure what to expect - maybe was comparing it to a Danish (?) film I saw once, but it was nothing like it
- 4 a. Yes
- 5.
6. Not too much - although at times the lead (Maria?) struck cords with me. (Maria[nne] and Isabelle - both engaged with but not to the male characters). Not sure why - but basically didn't feel I could like the male characters
7. Were they ghosts? How did that work? What happened to Isabelle?
8. Nervous laughter (dreading something awful when David and Maria[nne] were caught together)
9. When there was heartbeat/breathing noise, over the top of the film when the "director" got upset or angry
10. Yes
11. Intensity and honesty from characters. The way it was told
12. David - gave me the creeps and made me have a dread all the way through
13. Thought-provoking - hard-hitting. Think of the children, not yourself!
14. Age 30+
15. Drama (with honesty)
16. Openness with nakedness, maybe?
17. I found the situations and things effected and being effected very similar to UK. Nothing specific to Sweden except living in 'lodges?' and some foods they had eaten (!)
18. [probably yes but can't be sure - missing data error]
19. missing data
20. missing data
21. missing data
22. missing data
- 23 a. DVD: 0 Video: TV: Cinema: Other:
- 23 b. Am: 0 Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
24. Harbour Lights, Phoenix, Ocean Village
- 25 a. Interesting film shots, subtitles, quirky
- 25 b. Subtitles, maybe down to earth story
- 26 a. A film from Europe - subtitles, something special. Interesting, different
- 26 b. French films, British films - quite real, honest, good scenery...
27. Female
28. 38
29. P/T communicator/ electronic note-taker

#### Questionnaire No. F26

Screening Location: Avenue

1. It was a Swedish film
2. From my best friend
3. I have never seen a Swedish film before so my expectations were unclear
- 4 a. [seems to mean yes although stated 'no']
- 5.
6. Totally, the film and all characters were very emotionally charged
7. Were the characters dead or alive when talking to the 'director' and who is he?
- 8.
9. When Marianne was distraught explaining how Isabelle's life was about to change
10. Yes
- 11.
12. The violence, David was an awful character
13. Thought provoking

14. Intelligent, like something a little quirky
- 15.
- 16.
17. It was not what I expected from a Swedish film expected maybe a little light heartedness?
18. [probably yes but can't be sure – missing data error]
19. missing data
20. missing data
21. missing data
22. missing data
- 23 a. DVD: 0 Video: TV: Cinema: Other:
- 23 b. Am: 0 Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
24. Odeon Boldrewood
- 25 a. Arty
- 25 b. Sexual
- 26 a. An arty film
- 26 b. I like films with a Russian feel, have a particular interest in the country
27. circled both
28. 33
29. Student nurse

#### **Questionnaire No. F27**

Screening Location: Avenue

1. Knew some of the actors
2. A friend gave me the link to the website
3. I expected it to be a slow movie and it was
- 4 a. Yes.
6. I did not. Too grown up characters. Difficult (mature) for me to relate to a drama about marriage
- 7.
- 8.
9. Arguing is uncomfortable to listen to
10. Don't know
11. The scenography, and the photo
12. It could have been more compact
13. About painful divorces and relationships
14. Married people in their forties?
15. Drama
16. Some of the scenery
17. I am not sure
18. [probably no – Swedish name and I remember speaking to him at the screening, but I don't remember if in Swedish or English – missing data error]
19. missing data
20. missing data
21. missing data
22. missing data
- 23 a. DVD: 0 Video: TV: Cinema: Other:
- 23 b. Am: 0 Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
24. None
- 25 a. Less predictable than other movies
- 25 b. Not sure
- 26 a. Non-Hollywood style movies from a European country
- 26 b.



- 27. Male
- 28. 26
- 29. PhD student, physics

#### Questionnaire No. F28

Screening Location: Avenue

- 1. Only that it was Swedish
- 2. From an email that was circulated through the Nord Soc
- 3.
- 4 a. Yes
- 5. No, not really. I think this is because most other mainstream films do not necessarily cover the same subject matter
- 6. Yes, they were experiencing things (for want of a better word) that every person can relate to
- 7. To begin with the relationship between the elderly man (David?) and Marianne. Also, the general setting of the film was unusual
- 8.
- 9. I was worried that Marianne would be harmed by either of the two men as they seemed to have quite violent temperaments
- 10. Yes
- 11. It was easy to relate to, the characters were human - they seemed real
- 12.
- 13. That people seem to want to injure each other, whether intentionally or not, and it is difficult to escape in life. One must live by the consequences of one's actions
- 14. Probably quite a mature audience above the age of 20-25. Otherwise I think it might be difficult to relate to and also quite long
- 15. Almost autobiographical, like a study of a person
- 16. The light - in Marianne's house with Marcus, and in the old man's room and on the beach. Also, the manner in which the characters expressed themselves - with few words
- 17. It does, as there are ways in which people act and behave that are particular to the Swedish culture. People seem distant but at the same time quite intimate (I am Swedish)
- 18. [no - specified in question 17 'I am Swedish' - missing data error]
- 19. missing data
- 20. missing data
- 21. missing data
- 22. missing data
- 23 a. DVD: 0 Video: TV: Cinema: Other:
- 23 b. Am: 0 Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
- 24. Odeon
- 25 a. Quite unusual, usually quite funny or otherwise quite serious
- 25 b. Generally truthful and honest
- 26 a. A way of presenting subject matter that is unique to that culture
- 26 b. Swedish (reminds me of home), Italian (A Beautiful Life), French (Amélie). Usually easier to associate with, more realistic
- 27. Female
- 28. 21
- 29. BSc student (Biochemistry)

#### Questionnaire No. F29

Screening Location: Avenue

- 1. It's Swedish
- 2. My boyfriend's housemate is Swedish and in Nordic Society
- 3. I didn't know what to expect. I've only seen one Swedish film - a comedy

- 4 a. Yes
5. No not really
6. Yes, the circumstances made it all seem like they were just doing their fate
7. Why would her husband kill himself - he had someone else. Why laugh when confronted by Marcus. Was the old man also David? David was scary at times. Marcus should not have involved the daughter- suicide pact
8. No, I can't remember laughing
9. Yes, upsetting
10. Yes
11. She deserved to be miserable as it was her own fault [deleted 'but']
12. Felt sorry for the daughter the most. I never understood how it would affect the children - even if they are older
13. Think carefully before doing something like an affair
14. Adults, who want to think about morals
15. Artistic - the lighting- Moral. Sad. Thoughtful. Thought-provoking
16. No idea except where it was set and the language
17. No I don't know anything about Sweden except for the weather and dark most of the year
18. [probably yes - name and answers indicate English 1st language - missing data error]
19. missing data
20. missing data
21. missing data
22. missing data
- 23 a. DVD: 0 Video: TV: Cinema: Other:
- 23 b. Am: 0 Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
24. Odeon
- 25 a. Similar to Amélie, romantic. Artistic
- 25 b. Slightly crazy: Swedish comedies are random
- 26 a. More artistic and intellectual than Indian Bollywood/ American films. Meaningful. Usually have a "moral to the story"
- 26 b. England, and UK because I find sarcasm funny
27. Female
28. 20
29. Student 3rd Year Biology BSc

**Questionnaire No. F30** [Multiple screenings: see D8]

Screening Location: Avenue

1. Nothing but that it's Swedish
- 2.
3. Didn't fulfil it. Was expecting a bit more acting and more ideas. Was too long and more like a film you'd watch on TV
- 4 a. Yes
5. Story was a little similar to ['Closer?']
6. Not that easy. Too old. And too different in their life - I'm a student and not too much into Art stuff
7. Why was Isabelle [ill] at her mum's even if her dad was supposed to care for her
8. No
9. When men were forcing woman to sleep with them. When they were so aggressive
10. No
11. Turning point in the end with the other woman
12. Too slow, too sad, violence and hopelessness
13. Don't trust anyone. Sex can destroy relationships
14. Old supporters of independent films

15. Low budget, nearly documentary film
16. Darkness, [few? The?] music, minimalistic
17. No, cause I don't know much about Swedish national culture
18. No
19. German 1, English 2, Spanish 2, French 5
20. Depends on level I know both languages. You can pay less attention to the pictures if you always have to read the subtitles.
21. More authentic, bit less time to watch pictures. Sometimes noting that translation isn't proper - effects way of following film
22. Dubbing. Easier - less work. Better to see the pictures
- 23 a. DVD: 3 Video: 6 TV: 2 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 2 Other Eng: 3 Non-Eng Euro: 2 Other Non-Eng: 8
24. In England SUSU - cinema, in Germany independent cinemas
- 25 a. My favourite films, funny, erotic, bright, good music, good food shown. French shows how to enjoy life
- 25 b. Dark, bit depressing, minimalistic
- 26 a. Generally very good, original, natural, no-oversized films, much closer to normal life, without thousands of special effects, smaller audience
- 26 b. French, as shown above. German, for special relationship for me (I'm German)
27. Female
28. 22
29. Student, bachelor, Socrates-student from Germany, Politics and history

### Questionnaire No. F31

Screening Location: Avenue

1. Nothing ( or: it's a Swedish film)
2. friends
3. I had no expectations, but it was a "quiet" film, intense, with many meaningful dialogues. I'm not used to these kinds of films
- 4 a. Yes
5. It's like a French film that I've once seen: "5 x 2", but not from the content but from the mood - a bit depressive, suffering, silent
6. I could understand some parts, but I couldn't identify
7. Many many meaningful talking, less acting (although the dialogues were acted with expressive faces)
8. Not really, maybe only because the language sounded funny (when the actors performed theatre play)
9. No
10. Too sensitive, I was not in the mood for such a heavy suffering film
11. The actress, she had very good face expressions and you could see her emotions
12. The less action - just a writer writing his story in his room
13. It dealt with loneliness, even in relationships we are lonely, you can't trust anyone, even if you feel close (see David - he let her down)
14. For older people, very sensitive people, highly educated people who want to discuss about loneliness, love, hate etc
15. Melancholic
16. I don't know any other Swedish film, but it's surely not American
17. No, as my knowledge of Swedish culture is mainly based on stereotypes, which the film didn't use at all
18. [no - language in other responses indicate English not first language - missing data error]
19. missing data
20. missing data

- 21. missing data
- 22. missing data
- 23 a. DVD: Video: TV: Cinema: Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
- 24. SUSU cinema
- 25 a. More sensitive film, more realistic, not cheesy American happy ending
- 25 b. Lot of nature scenes, more pure film, not cheesy, more rough
- 26 a. More meaningful film, not only meaningless action and effects
- 26 b. Germany - serious topics and funny
- 27. Female
- 28. 22
- 29. Student, Contemporary Europe B.A.

### Questionnaire No. F32

Screening Location: Avenue

- 1. It's Swedish and it's very long. Got first to know in your email - before never heard about
- 2. in your email
- 3. It fulfilled in that way that it was about complicated relationships but it contradicted as there was no plot but dialogues
- 4 a. Yes
- 5. No
- 6. I've never seen any connections between single scenes. Moreover, I couldn't understand the reasons for their behaviour
- 7. Her relationship to David; too many symbols; framework with the old man
- 8.
- 9. The depressing voice and the repeated pattern of clock.-music. As contrast to the pain they experienced
- 10. Yes and No. Sometimes I liked it, mostly not
- 11. Quiet camera, rarely music, the sea as symbol
- 12. Complexity of their relationship (not rational) emotionally confusing every day life vs. Classical music, theatre scenes
- 13. You can't understand all the people even you like to. There are people you can't get access to
- 14. People who have had similar experiences in their relationships/in their life. Old people who remember past times and (family) conflicts and inner-conflicts
- 15. (Social) drama - main character fights against something she can't prevent
- 16. Geometric and symmetric architecture - symmetric camera perspectives. "Natural light" - documentary character;
- 17. I have no knowledge concerning Sweden, but if I had it could affect my interpretation in some way.
- 18. [no - language in other responses indicate English not first language – missing data error]
- 19. missing data
- 20. missing data
- 21. missing data
- 22. missing data
- 23 a. DVD: Video: TV: Cinema: Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
- 24. university cinema
- 25 a. Much contents, many dialogues, complicated relationships, many colours
- 25 b. Nice landscape, quiet mood
- 26 a. Contrast to "Hollywood blockbuster cinema", more sophisticated, more complicated topics, not "mainstream"

- 26 b. I like British social dramas (so realistic, not biased). I like Scandinavian films (nice world, but what's in their minds)
- 27. Male
- 28. 22
- 29. Student (management)

**Questionnaire No. F33** [Multiple screenings: see A24, D3, S43]

Screening Location: Avenue

- 1. I was told (by the researcher) that it was 'Bergmanesque'. I re-read the information on the hand-out
- 2. (handout)
- 3. After handout, I was disappointed
- 4 a. Yes
- 5. Not especially
- 6. Only the child
- 7. I presumed that the old man was David but I was confused because he didn't look like him
- 8. No
- 9. No
- 10. No
- 11. Hearing the voices of the Swedish actors
- 12. The plot was dull, boring, very predictable. The main device was contrived and didn't work. The clichés were awful, e.g. rain on window at sad moment
- 13. There are many interpretations. The only one that interest me "Don't allow passion to mess with children" - but I already know that
- 14. Swedes?
- 15. Boring reality
- 16. No, only maybe the characters
- 17. I don't know
- 18. Yes
- 19. French 2, Italian 4, Spanish 5, German 5
- 20. Yes. Sometimes the translation is good, sometimes poor. Poor translation disappoints, but doesn't greatly affect viewing experience. Tonight [referring to Amélie screening – cf. A24] the translation did not get the flavour of the colloquial French. Tant pis!
- 21. Non-E films are generally more interesting
- 22. Subtitling. I like to hear the foreign sounds, even if I don't understand. Have you ever heard John Wayne dubbed into Parisian French. Allez, descend de ton cheval et bois ton lait. Do me a favour!
- 23 a. DVD: 9 Video: 5 TV: 4 Cinema: 3 Other:
- 23 b. Am: 7 Brit: 7 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng: 5
- 24. Phoenix
- 25 a. I was a big fan in the 70s and 80s, but found them becoming a bit Hollywood/psychotic, but ones like tonight [referring to Amélie screening – cf. A24] restore faith.
- 25 b. I've seen one or two so expect them to be different, droll, interesting, gritty, sometimes funny, but not as good as Fr. Films
- 26 a. The European films I have seen at the Phoenix over 3 years have all the good qualities indicated in the questions above
- 26 b. My favourite films have been from Czech Republic, France, Italy, Germany, England, Wales, Ireland
- 27. Male
- 28. 53
- 29. Self-employed teacher of English for Academic Purpose and TEFL and proof-reader

**Questionnaire No. F34** [Multiple screenings: see D1, S7]

Explicit consent to publish comments NOT given.

Screening Location: Avenue

1. Nothing at all
2. N.A.
3. In had no particular expectation
- 4 a. Yes
5. I can't think of any other similar to this
6. It was easy to relate to the characters. They were all 'believable' and the plot gave them validity
7. I was confused at first who the old man was, but eventually believed he was David
8. It wasn't an 'amusing' film. It was however quite 'gripping' in watching the plot unfold
9. Only until I realised that the child did NOT agree to the suicide pact
10. Don't know. I liked bits of it, but also it was quite 'ponderous' at times
11. I enjoyed the monologue by the old man
12. I found the character of David quite unlikeable. He was 'shifty'
13. We reap what we sow!
14. Mildly intellectual middle aged!
15. I couldn't!
16. Not particularly, I don't see many Swedish films
17. See 16
18. Yes
- 19.
- 20.
- 21.
- 22.
- 23 a. DVD: Video: TV: Cinema: Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
- 24.
- 25 a.
- 25 b.
- 26 a.
- 26 b.
27. Female
28. 56
- 29.

**Questionnaire No. F35**

Screening Location: Avenue

1. Just a short summary of the content of the movie
2. You gave me details in your email
3. The movie exceeded my expectations, because of scenery, story and especially characters which can't be described in two lines
- 4 a. Yes
5. No
6. Yes
7. No
8. No
9. No
10. Yes
11. Telling the story through the [character?] who are talking to the old [man?]. At the end [surprise?]

- 12.
13. Reflects the human character who is seeking for security, love but has got also a [its weak sides?]
14. I would say [ill] those who already are in the same [situation?]
15. Drama
16. Scenery with the [bike?] the beginning
17. No, movie is [ill] in a Swedish [background?] but can be applied to different cultures
18. [no - specified in question 24 that he frequents local cinemas regularly in Germany, but not in England - missing data error]
19. missing data
20. missing data
21. missing data
22. missing data
- 23 a. DVD: 0 Video: TV: Cinema: Other:
- 23 b. Am: 0 Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
24. In England no [ill], but in Germany [ill]
- 25 a. Amélie Poulain
- 25 b. Have no idea to be honest
- 26 a. Quality: in terms of a good story, [ill] idea, and originality
- 26 b. Germany: Goodbye Lenin. Italy: Life is Beautiful
27. Male
28. 25
29. Student, Management, MSc

**Questionnaire No. F36** [Multiple screenings: see D2, S37]

Screening Location: Avenue

1. I had seen it before but some years ago and I couldn't remember it
2. Phoenix and colleague who is a member of the Swedish Society
3. Couldn't say
- 4 a. No
- 4 b. 0
- 4 c. Phoenix
- 4 d. I don't think so. It was some time ago that I saw the screening at the Phoenix
5. No
6. Yes. The performances were excellent very realistic and very moving
7. Not sure of the exact relationship between the narrator and the island's owner
8. No
9. The threat of violence by David
10. Yes
11. The acting which was excellent especially Marianne
12. It was possibly too long. Parts in the middle seemed rather drawn out
13. Not sure but thought provoking
14. Adult 'intelligent'
15. Not sure
16. Not particularly
17. No. Not really sure what Swedish national culture is. Especially in our modern European situation
18. Yes
19. None
20. Doesn't apply
21. I watch quite a few films with subtitles and I find it makes no difference what language the film is in

- 22. Subtitling. Dubbing is often poorly done and can therefore be very distracting. Subtitles are fine unless there is a lot of white on a white background
- 23 a. DVD: 4 Video: 9 TV: 4 Cinema: 3 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 0 Non-Eng Euro: 6 Other Non-Eng: 6
- 24. Phoenix, Harbour Lights
- 25 a. I don't really have any expectations. I often go to film based on film reviews
- 25 b. I don't really have any expectations. I often go to film based on film reviews
- 26 a. It doesn't mean anything to me. It has no bearing on my decision to view a film
- 26 b. No particular country
- 27. Female
- 28. 58
- 29. Retired (laboratory manager)

**Questionnaire No. F37** [Multiple screenings: S13]

Screening Location: Avenue

- 1. Written by Bergman, partly autobiographical, basic story
- 2. Review on internet (Guardian I think)
- 3. Fulfil, because I had read the review
- 4 a. Yes
- 5. No
- 6. No. I didn't like any of them. They were all self-absorbed and selfish
- 7. No
- 8. No
- 9. Uncomfortable, when Marianne was talking about her last night with Markus
- 10. Yes
- 11. Emotions well portrayed - acting was very good
- 12. A bit slow
- 13. Selfish behaviour, opened up events they wouldn't control, everyone suffered in the end
- 14. Mature, adult audience
- 15. Drama
- 16. No
- 17. I don't really have such knowledge- But I think this is probably a universal theme
- 18. Yes
- 19. French 5
- 20. No
- 21. You concentrate harder to make sure you miss nothing
- 22. Subtitling. You get the inflexion, tone of the original which helps you understand the film
- 23 a. DVD: 6 Video: 6 TV: 4 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 7
- 24. Harbour Lights, Phoenix, occasionally Odeon or UCI
- 25 a. Generally I enjoy both [French and Swedish] but no particular expectations, as each (especially French?) cover so many different types
- 25 b. Generally I enjoy both [French and Swedish] as each (especially French?) cover so many different types
- 26 a. See above - again, no particular view
- 26 b. French probably my favourite. Like the comedies, also thrillers, e.g. early Chabrol
- 27. Male
- 28. 48
- 29. Librarian

**Questionnaire No. F38** [Multiple screenings: see S76]

Screening Location: Avenue



1. No
2. Winchester Film Society
3. Yes. One expects any film associated with Liv Ullmann and Bergman to be a masterful study of human emotion
- 4 a. Yes
5. Some Bergman films but I cannot specify
6. Yes. Superb acting engages one's emotions. However, the intensity of the entanglement of the characters is outside the scope of most of us
7. Initially, the identity of the old man was unclear
8. No
9. Anxious about the final meeting between Marianne and [incomplete sentence]
10. Yes
11. 1) Acting very high quality 2) Beautifully filmed and directed 3) Carries a specific warning about infidelity, in particular the damage caused to Isabelle
12. Too long. The suicide should have occurred earlier. A mistake to have introduced a new character towards the end
13. See 11 (3) above
14. Sophisticated, intellectual, middle-aged, successful or artistically interested
15. Sexual drama
16. Intense, hypnotic quality. An exploration of love and emotional entanglement
17. Yes. Liberal society interested by human relationships. An openness and extrovert approach to life peculiarly Swedish
18. Yes
19. French 3, Italian 4, German 4
20. Yes. Complements one's understanding of the film. One automatically views and hears both film and translation
21. Often more understandable, particularly since quick, slick, elliptical American dialogue is hard to follow
22. Subtitling. Dubbing is false and artificial. Subtitles aid understanding and do not detract from the dialogue
- 23 a. DVD: 3 Video: 3 TV: 5 Cinema: 4 Other:
- 23 b. Am: 3 Brit: 3 Other Eng: 5 Non-Eng Euro: 5 Other Non-Eng:
24. Screen
- 25 a. Romantic, intellectual, beautifully filmed
- 25 b. Overt, romantic, explicit, highly inventive and original
- 26 a. A realist portrayal of life. Might cover all the emotions. Generally original and very well-made
- 26 b. Italy - I Fratelli di Rocco! Visconti particularly
27. Male
28. 65
29. Retired hotelier and restaurateur

**Questionnaire No. F39** [Multiple screenings: see S52]

Screening Location: Avenue

1. It was directed by Liv Ullmann and possibly about her relationship with Ingmar Bergman?
2. Talking with Ingrid at Winchester after she showed Show Me Love
3. Fulfilled /very Bergman-like – dealing with relationships and their affect on others. Intense, moving
- 4 a. Yes
5. Bergman films in general

6. Because the female character was so well portrayed by the actress one could feel her joys and sorrows through the film. The male characters were harder to engage with but is that because I am female and they are male or because of their flawed characters?
7. Was Bergman Bergman or David - was David a character Bergman had written about but it was really him, Bergman
8. No
9. Anxious for the child on hearing that Marcus had suggested a double suicide
10. Yes
11. The acting, cinematography, the intensity of the experience of the film
12. Thought it was too long - kept thinking it was coming to an end when another aspect was introduced
13. Relationships have a 'knock-on' effect and can be emotionally dangerous and destructive
14. Adults, couples
15. Drama
16. Scenery, interiors, intense dialogue about relationships
17. No, I think the subject of the film is universal - the love triangle and the repercussions
18. Yes
19. French 5, German 5, Spanish 4, Italian - learning
20. Yes. Sometimes miss what is happening visually, such as expressions on faces. On a light background subtitles can be difficult to read and sometimes missed all together which is annoying
21. One has to pay more attention
22. Subtitling. Because I saw Viva Zapata with Marlon Brando dubbed in French and it was ridiculous!
- 23 a. DVD: 9 Video: 6 TV: 6 Cinema: 4 Other: 7 (on planes)
- 23 b. Am: 6 Brit: 6 Other Eng: 9 Non-Eng Euro: 5 Other Non-Eng: 0
24. The Screen, Winchester
- 25 a. It depends on the director, the actors, the story line, the reviews / I have no specific expectations just because it is French
- 25 b. I am most familiar with Ingmar Bergman's films which on the whole tend to be dark, serious, tense, absorbing but vary [*sic*] varied in period. I'm less familiar with other Swedish films
- 26 a. Totally varied, having seen many films from all over Europe - some good, some bad. Wouldn't generalise
- 26 b. No particular countries, have enjoyed films from Korea, Africa, China, France, US, Italy, Spain, Sweden etc etc etc
27. Female
28. 62
29. Artist

**Questionnaire No. F40** [Multiple screenings: see S61]

Screening Location: Avenue

1. Liv Ullmann dir. and Ingmar Bergman screenplay. Warmly received at Cannes (from your flyer) and quite long
2. 1st sentence - from film press at time, and info stayed with me. 2nd sentence - from your flyer
3. To be honest, didn't [go in?] with my real expectations
- 4 a. Yes
5. Japón (pace), No Place to Go (pace)
6. No, none of the three leads, least of all David who seemed to have no redeeming feature whatsoever.
7. Use of language early on of 'brother', 'sister' ['incest] Initially thought Marianne and David were siblings - lost in translation?

8. Not once. I recall a vague smile at one point, but I can't recall for what
- 9.
10. No
11. Some of the incidental music. Narrative structure
12. David - least likeable character I can recall in films recently seen. The length - I like long films, but not when they lack any real energy to sustain it. Content - overly dull and selfish middle-class lifestyles - left longing for some Ken Loach
13. That the upper/middle-classes are fucked
14. Art-house elite, and that's all it would have got (in the UK at least)
15. European art-house drama
16. See Q17
17. No, as have little knowledge of Swedish national culture having not yet visited the country
18. Yes
19. French 5
20. Yes. Not noticeably
21. Barely differs, only concern is how much aesthetic beauty of a film I may be missing whilst reading
22. Subtitling. I find dubbing offensive and absolutely impossible to watch
- 23 a. DVD: 4 Video: 5 TV: 4 Cinema: 3 Other: 7 (in-flight movie)
- 23 b. Am: 3 Brit: 4 Other Eng: 5 Non-Eng Euro: 4 Other Non-Eng: 4
24. Harbour Lights, The Point (Eastleigh), The Screen (Winch), Star Century (Basingstoke)
- 25 a. Sometimes dross (e.g. Crimson Rivers), sometimes perfection (e.g. La Haine) Sometimes in-between (e.g. L'Homme du Train)
- 25 b. Down-to-earth/realistic or art-house classic
- 26 a. Likely to be good, if lacking a certain kinetic energy
- 26 b. Germany - Herzog and recent classics (like 'Run Lola Run' and 'Das Experiment') Denmark - Dogme Norway - quirky Overall prefer films of SE Asian (part Japan, S. Korea and Hong Kong) to European films
27. Male
28. 35
29. Environmental planner

**Questionnaire No. F41** [Multiple screenings: see S62]

Screening Location: Avenue

1. Ingmar Bergman wrote the screenplay
2. Handout for the screening
3. Although I knew little about the film in advance I guess it did fulfil my expectations because at the end I felt like I'd watched a European film rather than a Hollywood blockbuster
- 4 a. Yes
5. Une Liaison pornographique'
6. I'm not sure I actually engaged emotionally with any of the characters - I didn't like David at all and was frustrated by Marianne continuing the relationship with him despite his violent jealous outbursts and not really understanding how ashamed and guilty she felt when she had instigated the affair in the first place.
- 7.
8. No not really at any point
9. Yes, when Marianne is taken by Marcus to a deserted spot late at night. I thought he was going to kill himself in front of her. The scene where she retells making love to Marcus to get custody of her child is also very distressing as David is again so very horrible.
10. Don't know

11. The start of the film, the introduction of Marianne - changing from a shadow into a person. I like the whole narrative telling the story retrospectively and as if (at first) she is figment of the old man's imagination. Also the colours of the film, neutrals and landscape.
12. The length. I wanted to stay and find out what had happened, and although it is nice to have a film which isn't rushed, it just felt too long and my heart sunk when David turned up talking to the old man as I thought we had to go through the whole thing again from his perspective!
13. You are never happy with what you have. Marianne has a lovely home and daughter and husband yet chooses to start the relationship with David even though it makes her feel so sad. No one ends up happy.
14. In the UK, I would say a limited art house audience. Maybe it was different in Sweden?
15. European art house
16. No not really. The triangle and subsequent break downs could (and probably do) happen in any country
17. No, not really. As above
18. Yes
19. French 5, German 5
20. Yes. I don't find it has a bad affect on my viewing. I'm just interested if I can recognise any of the language in advance of the subtitle coming up. I'm also interested to see if there are any words missed out in the subtitles.
21. None. The only problem I have ever had is where the seating arrangement of the cinema meant the person in front's head completely blocked the subtitles - and this was at the NFT!
22. Subtitling. I like to hear the actors' true voice.
- 23 a. DVD: 3 Video: 5 TV: 4 Cinema: 3 Other: 7 (on a plane)
- 23 b. Am: 3 Brit: 4 Other Eng: 5 Non-Eng Euro: 4 Other Non-Eng: 4
24. The Point, Eastleigh. The Screen, Winchester. Star century, Basingstoke. Harbour lights S'ton
- 25 a. About people rather than action, lots of dialogue, quirky
- 25 b. Thoughtful, slow, long, hard work
- 26 a. Contrast to Hollywood, more about real life, lower budget, intelligent
- 26 b. No particular country. I like European films full stop. I like seeing glimpses of lives in different European countries, it makes me feel more part of Europe and helps me turn my back on USA
27. Female
28. 37
29. Registrar of births, deaths and marriages

### **Show Me Love Audience Data**

#### **Questionnaire No. S1**

Screening Location: Harbour Lights

1. Very little
2. Roger Ebert's review website which I read regularly
3. More than fulfilled as beautiful cinema. I expected it would be bleaker
- 4 a.
5. This was European cinema not Hollywood
6. Yes. A close portrayal of real life, although I am not Swedish this was cross cultural.
- 7.
8. Not really laugh. Smile perhaps
9. No
10. Yes
11. Portrayal of teenagers
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
18. Yes
19. French 4/3
20. If French yes - I listen and read the translation. It does not spoil the film. I enjoy the French tremendously.
21. If not French and I do not understand the language I can find the language distracting
22. Subtitling. Dubbing never works well. Subtitling is better but I don't understand the language at all then. I prefer the speech quite quiet.
- 23 a. DVD: 3 to 2 Video: 9 (now) TV: 1 Cinema: 4 Other:
- 23 b. Am: 3 to 2 Brit: 3 to 2 Other Eng: 3 to 2 Non-Eng Euro: 3 to 2 Other Non-Eng: 7
24. Harbour Lights - cannot bear the atmosphere and behaviour in the other cinemas
- 25 a. European cinema!
- 25 b. European cinema!
- 26 a. As you state - film in the language and made by countries in Europe
- 26 b. French - I enjoy the language as well as the cinema
27. Female
28. 51
29. Doctor of medicine

#### **Questionnaire No. S2**

Screening Location: New Park

1. Nothing
2. N/A
3. I had no real expectations as I had no prior knowledge of the storyline
- 4 a.
5. Summer Storm - a German film in this years' Chichester Film Festival about a teenage boy coming to realise his homosexuality
6. Yes - I felt it dealt well with teenage sexual angst although I was not convinced that Elin and Agnes were true lesbians rather than having a teenage crush on each other and Elin, in particular, was reacting against her rather oafish boyfriend
7. Elin's constant changing of attitude to Agnes was fairly typical of someone of her age
8. No - not that sort of film

9. No
10. Yes
11. I just thought it was a good example of its genre
12. None
13. Dealing with teenagers coming to terms with their sexuality and personal relationship
14. Teens to young adults
15. Coming of age'
16. Lots of talking!
17. No - I think teenage angst is universal
18. Yes
19. French 4, German 5
20. No
21. Not so much the language difference as a different film style.
22. Subtitling. I don't find subtitles distracting, whereas dubbed films can be irritating as the voice often doesn't "fit" the personality and, of course, lip movements do not synchronise
- 23 a. DVD: 6 Video: 6 TV: 5 Cinema: 4 Other:
- 23 b. Am: 5 Brit: 4 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 6
24. New Park (almost exclusively!)
- 25 a. Tend to be more international in style than other European films
- 25 b. Low budget. [Dramatic/Domestic??] films rather than adventure, thriller, etc
- 26 a. More intellectual than American blockbusters
- 26 b. No - I think any European film tends to be more enjoyable than superficial American films
27. Male
28. 61
29. Doctor

### Questionnaire No. S3

Screening Location: New Park

1. Nothing
2. N/A
3. N/A
- 4 a. Yes
5. "Summer Storm" - which was about two young boys. German film
6. Yes. They were like all teenagers - full of anxiety about themselves. Anxious about their development - sexually - and on how they look - score with each other - and the opposite sex.
7. No
8. Yes
9. Anxious - because of the self harming - also I was worried they may commit suicide
10. Yes
11. The way it showed young people living in a boring small town - but trying to make the best of it
12. Film was a bit too long
13. Film exploring the anxieties of young girls who are not happy or sure of their gender
14. 12 years to early twenties
15. Teenage - documentary type - informational
16. The bad music - OTHERWISE I think it could be any European country
17. No
18. Yes
19. No
20. Yes. Makes it more exciting. The richness of being able to read it in one's mother tongue, but the spoken word in another language is most fulfilling

21. I enjoy them - because I have a hearing defect i.e. I wear hearing aids in both ears, so it is very relaxing to be able to read the subtitles. I can relax and really concentrate on the subject matter and pay attention to the cinematography and not to keep
22. Subtitling. I prefer subtitling, because I like to hear the rhythm of the foreign language, and to read the spoken word it has a helpful effect on my viewing and enjoyment
- 23 a. DVD: Video: TV: Cinema: 4 Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: 4 Other Non-Eng:
24. Chichester Cinema at New Park Road
- 25 a. There probably will be more dialogue in a French film - will demand quite a high level of concentration
- 25 b. I find the pace perhaps slower - dryer - or should we say cooler
- 26 a. ART HOUSE - MORE intellectually demanding than Hollywood style film. The director will allow the cinematographer to use long shots and to let the film unfold - there will be less special effects
- 26 b. Asian - China, Italian, Iranian, South American-African
27. Female
28. 60
29. Housewife and retired midwife

#### Questionnaire No. S4

Screening Location: New Park

1. Nothing for certain but I had read something about it but I had forgotten what it was
2. Probably read about it in New Park programme or Sight and Sound
3. I had no expectations
- 4 a. Yes
5. Yes - film about 2 gay boys on London housing estate (forgotten title)
6. Yes. Same age as my son for main characters. I also have a daughter so some father/daughter interaction identified with
7. No - can not think of anything
8. Yes - sorry can't recall
9. Not really but I was a bit worried about 'only gay in the village' attitude for local film making - see Little Britain TV and radio comedy
10. In general yes
11. Liked close-ups, bedroom culture setting, swearing, colour contrasts
12. A bit concerned about familiar small town stereotypes - see answer to 9 above
13. Hmm not sure about this question? I did not like boy band music ('cock rock') as background for the girls seemed inappropriate. I was a bit uneasy about film by male about females?
14. Mainly young week-end audience. Swearing etc suggests liberal film festival goers
15. Teenage/High school
16. Hmm? Tolerant liberal-sounding parents? Kids affluent wearing lots of designer clothes
17. Not sure what this [Swedish national culture] is? I have seen quite a few Swedish films. I have visited Sweden. I enjoyed hearing Swedish language although I do not speak a single word.
18. Yes
19. Spanish 4, French 5
20. Yes. I enjoy hearing Spanish swearing and see how it is translated - or not
21. Less difference for me with Spanish language films - but other languages are a bit hard work reading AND viewing
22. Subtitling.
- 23 a. DVD: 6 Video: 6 TV: 5 Cinema: 2 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: 7 Non-Eng Euro: 4 Other Non-Eng: 6
24. (occasional) New Park Chichester, Duke of York, B'ton, Harbour Lights, Soton, Multiplex, Chichester

- 25 a. Wordy, interesting, bit pretentious
- 25 b. Interesting, well made, intellectual
- 26 a. Usually non-Hollywood, some popular European film but mostly 'festival' or art house films
- 26 b. Yes- SPAIN - I have deep knowledge and understanding of Spanish cultures and films
- 27. Male
- 28. 60
- 29. Lecturer

#### Questionnaire No. S5

Screening Location: New Park

- 1. A film about a Swedish town. During the film I remind myself that it is about 2 little Swedish girls who are lesbian
- 2. In a cinema programme in Austria. It is an art movie cinema like the Chichester cinema
- 3. It fulfilled it really, achieving more than that. I've never thought that this is a so lovely story
- 4 a. Yes
- 5. No, not at all
- 6. Yes it was really easy to feel the emotions which the main characters had. The story was really well told
- 7. No
- 8. Yes. I'm sorry I forgot them but there [were] at least 2-3 scenes, where I really laughed
- 9. No
- 10. Yes
- 11. The lovely style how the story was told
- 12. I can't find any
- 13. That a lesbian love is the same as heterosexual love, because it can create the same emotion at the recipients
- 14. Teenager in love, or searching for love
- 15. Teenage love film
- 16. The language spoken and written in some scenes. Maybe watching Bingo on TV
- 17. No,. But maybe the supporting details of the story. Maybe I couldn't decipher more typical Swedish elements.
- 18. No
- 19. German 1, French 4
- 20. Yes. In the beginning I can't concentrate on the pictures but after a while I get used to it
- 21. It puts me deeper in the original meaning and emotions of the movie and I get to know more about another culture
- 22. Dubbing. Because the focus is more on the emotions which the pictures create, and this is the task what a film has to do
- 23 a. DVD: 3 Video: 4 TV: 2 Cinema: 6 Other: 9
- 23 b. Am: 3 Brit: 3 Other Eng: 5 Non-Eng Euro: 5 Other Non-Eng: 9
- 24. Chichester cinema
- 25 a. Love, sex, culture, style
- 25 b. Funny, unusual, experimental
- 26 a. Alternative films beside the Hollywood mainstream blockbuster, and more cultural [ill] and artistic
- 26 b. France, because the all have really good [shows?] and I like the French culture as well
- 27. Male
- 28. 25
- 29. Student

#### Questionnaire No. S6



Screening Location: New Park

1. Nothing although had seen "Together" previously. I try to avoid knowing what a film is about
2. N/A
3. I had no specific expectations of what type of film it would be but I expected a Moodysson film to be thought provoking
- 4 a.
5. Yes - similar to American teen movies but less simplistic
6. Yes. It took me back to my youth and so I emphasised with both Agnes and Elin. Also it explores issues that are relevant in adult life e.g. the ability to relate to others in spite of the judgemental attitude of family and peers
7. No
8. Yes the scene when Agnes and Elin kiss in the back of the car. And also their exit out of the toilet.
9. No apart from the fear that Agnes would commit suicide. And a lesser fear that Johan might.
10. Yes
11. The photography was great. Acting was very good particularly Elin
12. None
13. If you have courage to give vent to your feelings you will experience happiness
14. Young audience, although I am 54 and really enjoyed it
15. Humanistic
16. I cannot say as I am not any sort of expert of Swedish culture. It was similar in style to Dogma
17. No but then I have no such knowledge
18. Yes
19. French 5
20. Yes. No improves it
21. You concentrate more on what is being said
22. Subtitling. I cannot bear dubbing. It is so unrealistic. I would not watch a dubbed film. I love the sound of the foreign language
- 23 a. DVD: 3 Video: 3 TV: 2 Cinema: 3 Other:
- 23 b. Am: 2 Brit: 4 Other Eng: (illegible) Non-Eng Euro: 3 Other Non-Eng:
24. Woking Peacocks, Guildford Odeon, New Park Centre
- 25 a. I have seen many French films - mostly we get the cream so most are good. So I always anticipate an intelligent and thought provoking experience
- 25 b. My only previous films are Bergman and some others. They tend to be more 'real' than French but it is difficult to generalise
- 26 a. Intelligent. Artistic. Truthful. Liberal. Ground breaking but then that could easily apply to some American films e.g. John Sayles
- 26 b. France and Denmark. Only because most films from those countries have been good but again it is impossible to generalise
27. Male
28. 54
29. Solicitor

**Questionnaire No. S7** [Multiple screenings: see D1, F34]

Explicit consent to publish comments NOT given.

Screening Location: Avenue

1. Nil
2. -
3. I had no particular expectations
- 4 a.
5. Vaguely similar to 'Summer of Love' although the setting was different

6. Not very easy to relate to her. She was very 'estranged' from everyone around her
7. None that I recall
8. The toilet cubical scene was well done
9. No
10. Don't know
11. The girl was very believable as a confused teenager
12. None in particular
13. Not everyone is as they seem
14. Mixed - teenagers, and also parents
15. Sexual archetype' film
16. I wouldn't know!
17. Not particularly, it could have been a film from any (old) European country
18. Yes
- 19.
- 20.
- 21.
- 22.
- 23 a. DVD: Video: TV: Cinema: Other:
- 23 b. Am: Brit: Other Eng: Non-Eng Euro: Other Non-Eng:
- 24.
- 25 a.
- 25 b.
- 26 a.
- 26 b.
27. Female
28. 56
- 29.

**Questionnaire No. S8** [Multiple screenings: see A14]

Screening Location: Avenue

1. It was a Swedish movie
2. You last week
- 3.
- 4 a. Yes
5. No
6. Elin character grew on me slowly. Easier to understand the girl gang excluding the newcomer who can't make friends
7. The person speaking was not always in view so subtitles not tie up
8. Yes. Dumping him by phone, hitching to Stockholm, lots more but can't remember
9. Yes - waiting for the guest that you know are not coming
10. Yes
11. Comic elements. Scene where Elin forces Johan to stand up for himself against his friend
12. Camera work was jolty. Picture image grainy - might be the screening
- 13.
14. Teenagers - young 20s
15. Rite of passage
16. No
17. No
18. Yes
19. No
20. N/A
21. Not really. Quickly get used to reading the subtitles at same time as watching the 'action'

- 22. Subtitling. Dubbing is annoying when the words don't match the mouth action
- 23 a. DVD: 9 Video: 8 TV: 6 Cinema: 6 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: Non-Eng Euro: 7 (will be upping the quota with your 4) Other Non-Eng: 7
- 24. None
- 25 a. Character development, story line, not an action movie
- 25 b. Character development, story line, not an action movie
- 26 a. Not a Hollywood blockbuster more intelligent
- 26 b. No
- 27. Female
- 28. 45
- 29. Undergrad student

### Questionnaire No. S9

Screening Location: Avenue

- 1. Nothing - just saw a sign up for the series of foreign films and thought it would be interesting
- 2. Avenue campus
- 3. I really enjoyed it - was just hoping to be entertained really!
- 4 a. Yes
- 5. Reminded me of the TV series Sugar Rush with nerdy girl liking popular girl!
- 6. Yes, especially Agnes as she was quite a sympathetic character and it was easy to emphasise with her.
- 7. Not really
- 8. Lots of it made me laugh! The little brother and when the mother was reading her diary!
- 9. Yes! When she didn't have any guests at her party!
- 10. Yes
- 11. It was funny, intelligent and really got your attention
- 12. None
- 13. Just general growing up, accepting who you are, not following trends
- 14. Youth mostly - but adults would still enjoy it as would identify with themes from their own childhood
- 15. Coming of age movie
- 16. Um not really - thought there were a lot of universal themes - growing up in a small town, sexuality etc
- 17. I don't think so - as I said I think it's quite universal
- 18. Yes
- 19. Spanish 4, German 5
- 20. Yes. I find I stop noticing I'm reading after a while - it doesn't really bother me
- 21. It doesn't differ greatly for me - just harder to quote bits from it!
- 22. Subtitling. I still like to hear their real voices - and dubbing just gets on my nerves!
- 23 a. DVD: 4 Video: 4 TV: 1 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: Non-Eng Euro: 5 Other Non-Eng: 6
- 24. The Odeon
- 25 a. Not sure really, suppose you might assume it would be quite intelligent and arty, not sure why really!
- 25 b. Not sure really, suppose you might assume it would be quite intelligent and arty, not sure why really!
- 26 a. Same as above really
- 26 b. I like 'Run Lola Run'!
- 27. Female
- 28. 19
- 29. Student English Year 2

**Questionnaire No. S10**

Consent to publish comments NOT given

Screening Location: Avenue

1. Nothing [had written and deleted 'apart from it was Polish']
- 2.
3. I didn't know anything about it anyway
- 4 a. Yes
5. Virgin Suicides
6. Yes, being a teenager in love/ [ill] general female worries at school!
- 7.
8. Yes, when Agnes mother found out she was a lesbian - scenes with Elin, Jessica and their boyfriends arguing - fast scene changes - other times but can't remember
- 9.
10. Yes
11. Human/ empathy with Agnes
- 12.
13. Happy ending so positive message - I'm not really sure
14. Young/teen
15. Romance - but more than just a simple 'romance'
16. ?
17. I don't know. I don't know really anything about Sweden or its culture which now I feel is a shame
18. Yes
19. French 5
20. Yes. I quickly forget I'm even reading subtitles!
21. I can enjoy either equally. Depends on the film itself
22. Subtitling. I haven't actually watched a dubbed film I don't think
- 23 a. DVD: 3 Video: 1 TV: 2 Cinema: 5 Other: 0
- 23 b. Am: 2 Brit: 1 Other Eng: 3 Non-Eng Euro: 5 Other Non-Eng: 5
24. Southampton Odeon
- 25 a. Immediately think of romantic/food based films as they're the most recent French films I've watched
- 25 b. Nothing - this was probably the 1st Swedish film I watched
- 26 a. A film that will have subtitles!
- 26 b.
27. Female
28. 20
29. Student, 2nd year, Music and English

**Questionnaire No. S11**

Screening Location: Avenue

1. Teenage girls growing up in small town Sweden coming to terms with lesbianism
2. A friend - who recommended the film
3. Fulfil, it dealt with the issues I thought it would
- 4 a. Yes
5. Virgin Suicide
6. Yes the film dealt with issues that I am familiar with
- 7.
8. Yes - the awkwardness of being a teenager and talking to your parents about sex
- 9.
10. Yes

11. It had a happy and unconventional ending
- 12.
13. An attempt to promote the acceptability of lesbianism by telling a conventional love story/coming of age journey
14. Young people, especially those dealing with gender/sexuality issues
15. Love story/romantic comedy
16. No - it could be anywhere. Alright - maybe some of the clothes
17. No - the subject of the film is international
18. Yes
19. Spanish 4, French 5
20. Yes. Adds a sense of satisfaction if I understand more than what is in the subtitles
21. It is difficult to get all of the cultural reference points. Some subtlety of language is lost
22. Subtitling. Allow the conveyance of emotion which dubbing never quite makes up for
- 23 a. DVD: 4 Video: 5 TV: 3 Cinema: 5 Other: 0
- 23 b. Am: 3 Brit: 4 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 5
24. Harbour Lights
- 25 a. Esoteric
- 25 b. None
- 26 a. From the EU - but not from UK
- 26 b. French - probably because they produce more/ I come into contact with more
27. Male
28. 25
29. PhD student Chemistry

#### Questionnaire No. S12

Screening Location: Avenue

1. It was Moodysson's first film
2. Harbour Lights film info
3. It was more of a 'teen' movie than I expected. Perhaps expecting more reflective scenes
- 4 a. Yes
- 5.
6. Yes. My daughter suffers from depression, so the self-harm/suicide attempt by Agnes was quite powerful and meaningful for me.
7. No
8. Yes. Johan's monosyllabiscism. Scene in the playground. Scene in the lift
9. Yes - see 6
10. Yes
11. Camera work. Soundtrack. Engaging nature of the female leads
12. No
13. Be true to yourself and don't succumb to peer pressure
14. Teens will enjoy it for what I suppose is an accurate portrayal of Swedish school/social life in a small town. But all ages can find something that strikes a chord
15. Triumph over adversity
16. The way of life portrayed. Materialism but no happiness. Working mothers are the norm
17. Yes. It helps to have some context, e.g. Understand alcohol prohibition
18. Yes
19. Italian 4, Swedish 5, German 5, French 5
20. Yes. Translations are often too Americanised not just in spelling but nuance
21. I enjoy them equally
22. Subtitling. For inflection and dubbing just doesn't work for me!
- 23 a. DVD: 4 Video: 6 TV: 5 Cinema: 4 Other: 0
- 23 b. Am: 6 Brit: 4 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 6

- 24. Harbour Lights, Phoenix
- 25 a. Betrayal in love. Whimsical
- 25 b. Gritty realism, Slice of life
- 26 a. Many things, it's too broad a category. All national cinemas are different. European film means good production techniques and quality
- 26 b. Germany, France, Turkey, Finland, Denmark, Spain, Italy, Poland, Sweden
- 27. Male
- 28. 51
- 29. Advokat

### Questionnaire No. S13

Screening Location: Avenue

Also attended screening of Faithless: see F37

- 1. Brief synopsis of plot (very brief) had seen another film by same director and had heard of it
- 2. IMDB
- 3. Had no real expectations - information not enough, but knew film had a good reputation
- 4 a. Yes
- 5. No
- 6. Yes. Own memories of that age, and can see same in my own teenage children
- 7. No
- 8. Dumping Johan from the next room
- 9. No
- 10. Yes
- 11. Believable story and characters. Liked tone, serious but not too serious, some humour, light-hearted moments
- 12. None
- 13. Be true to self
- 14. Don't know - I think it would appeal to a wide range
- 15. Perhaps teen drama, but this is too restrictive. Almost a romantic comedy?
- 16. No
- 17. Don't know. I have little knowledge of Sweden and have never been, so I may have missed some elements
- 18. Yes
- 19. French 5
- 20. No
- 21. You concentrate harder to make sure you miss nothing
- 22. Subtitling. You get the inflexion, tone of the original which helps you understand the film
- 23 a. DVD: 6 Video: 6 TV: 4 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 7
- 24. Harbour Lights, Phoenix, occasionally Odeon or UCI
- 25 a. Generally I enjoy both [French and Swedish] but no particular expectations, as each (especially French?) cover so many different types
- 25 b. Generally I enjoy both [French and Swedish] as each (especially French?) cover so many different types
- 26 a. See above - again, no particular view
- 26 b. French probably my favourite. Like the comedies, also thrillers, e.g. early Chabrol
- 27. Male
- 28. 48
- 29. Librarian

### Questionnaire No. S14 [Multiple screenings: see A15]

Screening Location: Avenue

1. Nothing
2. Email
3. Well. I expect to see a romantic film and I was it
- 4 a. Yes
5. Not really. In a sense it reminds me of 'Histoire del Cronen' because it is about problems of young people
6. Not really, because this is a different generations
7. Not really
8. The simplicity of the characters
9. Not really
10. Don't know
11. They way they show the youngs' life
12. They way they show the youngs' life
13. True love is everywhere
14. Young people.
15. Young people's film
16. I've no idea about Swedish film
17. Not, because I don't know so much about it
18. No
19. Spanish 1, French 2, Italian 4
20. No
21. For sure the language but also the background and prejudices that one/you might have of this culture
22. Dubbing. Because I can see the all screen, the movements and follow better the action rather than read, or just read. And also because the translation are usually bad done.
- 23 a. DVD: 3 Video: 9 TV: 3 Cinema: 3 Other:
- 23 b. Am: 3 Brit: 3 Other Eng: 3 Non-Eng Euro: 4 Other Non-Eng: 5
24. The one in the docks near Ocean Village (I'm afraid I don't remember the name) [Harbour Lights]
- 25 a. Something like Amélie
- 25 b. I've no idea and therefore no expectations I guess
- 26 a. Independent films who take risk to show non-commercial ways of movie making
- 26 b. France
27. Female
28. 26
29. PhD (visiting scholar) Philosophy of Music

#### **Questionnaire No. S15**

Screening Location: Avenue

1. Only the information you gave
- 2.
3. I had no expectations
- 4 a.
5. My Summer of Love (parallel of two teenagers in love) and a German movie with Romy Schneider (girl school in 1930s)
6. Remembered me of my own adolescence: Falling in love, feeling upset, first love - relationships, being bored of everything, drinking alcohol the first time...
- 7.
8. When Elin quit up with her boyfriend
- 9.
10. Yes

11. Seemed to be 'real' in contradiction to classical Hollywood movies - unpopular (lesbian) and ashaming/taboo scenes (masturbation (female) was shown
- 12.
13. Support of individual (anti-mainstream) kind of life
14. academics/women
15. Teenage romance
16. No
17. No
18. No
19. German 1, French 5, Spanish 5
20. Yes. I don't realise what is happening anymore
21. If it is in my mother tongue I feel more familiar with the actors
22. Subtitling. It is more authentic
- 23 a. DVD: 5 Video: 5 TV: 3 Cinema: 5 Other:
- 23 b. Am: 6 Brit: 7 Other Eng: 8 Non-Eng Euro: 3 Other Non-Eng: 6
24. Uni
- 25 a. Romance or existentialism
- 25 b. Dogma-style
- 26 a. Never heard that before
- 26 b. Only because of special directors: Spanish film (Almodóvar), Swedish (Dogma)
27. Female
28. 24
29. Student (political science)

#### Questionnaire No. S16

Screening Location: Avenue

1. Swedish film about two girls, having a relationship
2. Internet
3. Fulfil because it was a clever film about real people and had a message
- 4 a. Yes
5. No
6. Behaviour was like my own children. The script was believable
- 7.
8. When the window was broken
9. I expected one of the characters to commit suicide
10. Yes
11. The attitude of the mother when finding out her daughter was gay
- 12.
13. Teenagers are confused and at risk
14. Teenagers and parents of teenagers
15. Social
16. Thoughtful response of parents
- 17.
18. Yes
19. No
- 20.
21. Concentrate more on each word. Look at facial expression more
22. Subtitling. Not so false
- 23 a. DVD: 8 Video: 3 TV: 3 Cinema: 3 Other:
- 23 b. Am: 4 Brit: 5 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
24. The Screen Winchester, The Phoenix Film club
- 25 a. A man women relationship film



- 25 b. A thoughtful social film
- 26 a. About relationships, subtle, clever
- 26 b.
- 27. Male
- 28. 55
- 29. Design Engineer

#### Questionnaire No. S17

Screening Location: Avenue

- 1. Only what was written on your advert which we picked up at the Phoenix film club.
- 2. Phoenix film club 2 weeks ago, at Soton university
- 3. Much more. An excellent film with many issues - bullying, teenage sexual identity, teenage sex etc. Faulty expectations, small town/country living
- 4 a. Yes
- 5. Yes, but I cannot remember their names - maybe television dramas about growing up
- 6. Yes reminds me of how young girls/boys feel/felt when I was a teenager and the issues/emotional angst one goes through. Very well acted/directed/honest, uncomplicated visually too.
- 7. None
- 8. Boys attitude to girls' intellectual understanding of technology. Drivers shock when saw girls kissing. Playing bingo.
- 9. No
- 10. Yes
- 11. Bullying in school. Isolation of individuals by gangs/groups. Peer pressure/expectations. Boy/girl relationship - need/pressure to have sexual intercourse. Frustration of living in enclosed/small town
- 12. None - it was an excellent film
- 13. Be honest and true to yourself - even though you need to be strong emotionally and put up with being "different" from your peers
- 14. Teenagers. Parents. Teachers maybe.
- 15. Educational
- 16. No - problems/issues raised relate to all teenagers across many cultures
- 17. None
- 18. Yes
- 19. French 5
- 20. Yes. None really, once you get into the film it does not affect the enjoyment/understanding
- 21. No difference really, it's the story/content that matters most
- 22. Subtitling. Dubbing never works and is off putting as the mouths move annoyingly wrong
- 23 a. DVD: 9 Video: 6 TV: 4 Cinema: 5 Other:
- 23 b. Am: 6 Brit: 4 Other Eng: 5 Non-Eng Euro: 6 Other Non-Eng: 6
- 24. Phoenix film club, Screen, Harbour Lights
- 25 a. Good
- 25 b. Good
- 26 a. Foreign film
- 26 b. No preference
- 27. Female
- 28. 53
- 29. Teacher

#### Questionnaire No. S18

Screening Location: Avenue

- 1. Brief outline of subject matter

2. My [Norwegian lesbian] lodger told me about it and recommended it
3. Despite the recommender, I did not realise it was a gay love story. Thought it was about generalised teenage angst
- 4 a. Yes
5. Beautiful Thing - but only when I read this question
6. Very easy: I am a gay man who grew up in a small town where to be gay was something to be ridiculed
7. None
8. Rarely. Can't remember: when/how she dumped her boyfriend
9. Notions of homophobic ridicule/discussions of sexuality with parents
10. Yes
11. Treatment of (homo) sexuality, even in teenagers, as valid, normal, worthy of championing
12. None
13. Standard parable of coming out: facing the fear, confronting it, rewarded by happiness
14. Broad young audience or gay audience
15. Didactic
16. None
17. Not really: it's more of a gay/teen film than a Swedish film. The subject matter is universal to the Western experience
18. Yes
19. Arabic 3, Italian 3, French 4
20. Yes. Adds to it. I enjoy considering the decisions made by the translators and the reward of having understood
21. Not greatly
22. Subtitling. I prefer subtitling because the original film is preserved in its entirety. Out-of-synch lips drive me mad!
- 23 a. DVD: 4 Video: 7 TV: 4 Cinema: 6 Other:
- 23 b. Am: 5 Brit: 6 Other Eng: 5 Non-Eng Euro: Other Non-Eng: 7
24. Harbour Lights, London cinemas when @ London home
- 25 a. None, other than non-blockbuster, smallish budget
- 25 b. ditto
- 26 a. Part state funded film with a 'public interest' agenda
- 26 b. Spain: creative, avant-garde, good looking men!
27. Male
28. 36
29. PhD student

**Questionnaire No. S19** [Multiple screenings: see A17]

Screening Location: Avenue

1. Information in your email
2. Your email
3. I didn't have great expectations, I just wanted to spend a nice evening. The film certainly was worth watching, so I don't regret coming here.
- 4 a.
5. It reminded me of an American film with Angelina Jolie and Wynona Rider (in German it's 'Durchgeiallts' I think
6. Yes, I think the film shows quite well what young people/girls at that age have to "go through" (when dealing with their peers..) and how difficult it can be to interact with adults at that stage of life
7. I found it very depressing to see how somebody actually hurts herself in order to feel relieved
8. Elin was generally quite funny (involuntarily). The language, too, made me laugh sometimes because of the way English words were used. Some words sounded rather German, I think

9. [arrow to Q7]
10. Yes
11. I liked the two protagonists. Both played their respective parts very convincingly
- 12.
13. Life is not easy but worth living nevertheless
14. [arrow from 15]
15. A film for young people/adolescents and parents who want to know how their children might feel at that age. Looks like a low-budget, high-profile film to me
16. No, because I don't really know what "typically Swedish" is supposed to mean
17. I don't have any specific knowledge about Swedish national culture and I don't think that I would have liked the film any better if I had (I liked it very much anyway)
18. No
19. German 1, French 3
20. Yes. I have often watched subtitled films in languages that I do not know at all and I also like that. I enjoy French films with English subtitles because it's so interesting to see the translations. (I studied translation, that's 'why' I guess)
21. If I don't know the language at all, I just enjoy the melody. If I have a knowledge of the language, I try to follow the film and the translation. It's exciting to watch a film in a foreign language. (However, you realize how exhausting it is when you see a
22. Subtitling. So I can enjoy what I hear and what I read. It's double fun.
- 23 a. DVD: 4 Video: 9 TV: 3 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 5 Other Eng: Non-Eng Euro: 2 (German) Other Non-Eng:
- 24.
- 25 a. Special atmosphere (psychologically daunting, a bit oversexed)
- 25 b. That's something relatively new to me. When I hear 'Swedish film', I immediately think of films for children that I watched as a child.
- 26 a. Stark contrast to American films (I feel more "at home" when I see European films)
- 26 b. I'm interested in everything, basically. There are a lot of French films that I like, but there are also very good German films,...
27. Female
28. 28
29. Postgraduate student

**Questionnaire No. S20** [Multiple screenings: see D21, F21]

Screening Location: Avenue

1. It was a Swedish film
2. The info was on a handbill from the Phoenix film society the previous week
3. I had no expectations
- 4 a. Yes
5. Of films about American teenagers such as "Foxes" ("Feathers"?)
6. I did not find it very easy because most of the characters were the sort I used to avoid when I was a teenager - they were [deleted 'shits']
7. No, not really
8. I thought it funny when the driver told the girls to get out of his car when he caught them kissing each other. He must have been very disappointed.
9. It reminded me of how individuals were scapegoated by the rest of the class at school
10. Don't know
11. Well it was good that the lonely girl found a friend ("Enil"?) at last
12. It showed the scapegoating that springs from adolescent insecurity
13. That friendship is a fortress in a hostile world
14. A teenage "yoof" audience
15. A "chick flick"

16. None really, it seemed aimed at the North American market, the subtitles were in Yankee speech
17. I have little knowledge of Swedish national culture
18. Yes
19. French 5
20. Yes. I have to read the subtitles because my French is too slow.
21. If it is a culture that differs a lot from the UK. Then that is interesting (such as Persian/Indian/Turkish/Japanese)
22. Subtitling. Dubbing is absolutely awful because it is invariably in yankee speech which obliterates even more (far more) the culture (and consciousness) from which the film came
- 23 a. DVD: 6 Video: 5 TV: 5 Cinema: 5 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 5 Non-Eng Euro: 6 Other Non-Eng: 6
24. Phoenix film society, Harbour Lights Picture House
- 25 a. My expectations come from who the director is (e.g. Re[s]nais)
- 25 b. Ditto (e.g. Ingmar Bergman)
- 26 a. Because only the best (classic) euro films get into the UK 'euro film' means a better aesthetic experience than UK or USA films usually
- 26 b.
27. Male
28. 60
29. Office worker

**Questionnaire No. S21** [Multiple screenings: see F20]

Screening Location: Avenue

1. I only knew it was a Swedish film with an interesting title
2. On your (poster) handout
3. I was looking forward to seeing it and enjoyed it a lot
- 4 a. Yes
5. I can't think of any film at the moment
6. Yes, I was very shocked, for example, when Agnes tried to kill herself and I thought that you could really feel the loneliness and confusion of (mainly) the two leading actresses. I guess it's because we've all been teenagers and felt many of the same emotions
7. No
8. Yes, when Elin complained about how boring Åmål is. The end when both come out of the toilet and Elin tells everyone to 'step aside' - the hot chocolate conversation at the end
9. Yes, when Agnes cuts herself with a razor blade and when Agnes's mother reads her daughter's diary on the internet
10. Yes. A lot
11. I liked the fact that Elin immediately felt uncomfortable and ashamed and confused after kissing Agnes, not because of the kiss but because she knew she was hurting Agnes and because she realised that she had feelings for her - the ending is fantastic
- 12.
13. I think it tells you that you should trust your own feelings and listen to them and not care what other people think even if the pressure society and your friends/parents put on you can be hard to ignore
14. I think it's aimed at people that are a bit older than the teenagers in the film, then again, I'm not sure as seeing people with the same age having problems and emotions you can identify with may help teenagers to cope with their own problems/situation
15. It's very funny in parts but at the same time it has a few very serious social messages. I wouldn't call it a comedy or a drama, maybe a social comedy or comedy-drama?
16. The language - I know that's an obvious answer but it immediately gives the film a different feel

17. I don't think so as I, unfortunately, don't know very much at all about Swedish national culture
18. No
19. Luxembourgish 1, German 2, French 2, English 2, Italian 4
20. Yes. I think I do both, listen to the original language and read the subtitles, even if I don't need or sometimes even don't want to. I sometimes like to look at the translation to see how the translator chose to translate certain words, expressions
21. I'm struggling with this question, I'll have to think about it and answer it in a few weeks' time
22. Subtitling. I like to hear the actors' and actresses' original language and feel that films lose some of their emotional quality when they are dubbed, as well as their cultural "specificity"
- 23 a. DVD: 2 Video: 5 TV: 2 Cinema: 5 Other:
- 23 b. Am: 2 Brit: 4 Other Eng: Non-Eng Euro: Other Non-Eng:
24. Harbour Lights (cinema) Picturehouse
- 25 a. If the film is shown here in England, I often expect to see an art film as French comedies and other more popular genres are rarely shown over here
- 25 b. I haven't seen enough Swedish films to have any expectations except that the ones I have seen so far, and other Scandinavian films, have been really enjoyable
- 26 a. More intimate films, Often low-budget films
- 26 b. I do want to see more Scandinavian films - I like watching French films, partly, I think because I grew up watching them and like seeing familiar actors/ actresses. But I basically like to watch films from all European countries and find out more about specific European film industries.
27. Female
28. 28
29. Postgraduate student (Film, 4th year PhD)

#### Questionnaire No. S22

Screening Location: Avenue

1. I didn't know anything about it before attending
- 2.
3. No expectations
- 4 a.
5. No - not in an obvious way
6. Yes, I did, although the character was very unlike my own personality (Elin). You could forgive her for being a bit of a slut. She feels and is in some ways a little bit common/ordinary but she just wants to be different
7. We don't know much about the girl in the wheelchair - her character could have been clearer (although I missed the beginning 20 min)
8. The bit about trying to get a kick out of vitamins instead of drugs. When the 2 main characters were locked in the toilet at the end. Also when Johan didn't know what the answer Elin about what girls were good at
9. No although I didn't like to see Jessica [respondent has got names mixed up - should be Agnes] slitting her wrists
10. Yes
11. When Jessica and Elin talk at night and are attempting to hitchhike. I liked much of the film. I also liked it when the boys were talking to Jessica near the lockers
12. I enjoyed the whole film although I didn't like Elin's character when she sleeps with Johan after you know she likes Jessica
13. It's about teenagers discovering their sexuality and personality. I don't know if their love (at the end) is meant to be long lasting though
14. Adults, people interested in other than mainstream films
15. Low budget - I don't know if I understand the question

16. I'm not sure - I know nothing about Sweden - maybe this business about the manhole covers
17. I'm not at all knowledgeable about Sweden
18. Yes
19. French 1/2 (close second language), Spanish 3, German 5
20. Yes. Sometimes it is interesting to know how things are translated. Sometimes it distracts me from the images
21. Sometimes I look out for cultural differences - usually foreign films are more about relationships or more arty or about daily life and mostly lower budget
22. Subtitling. Dubbing can sound false - it's more interesting to hear the foreign language even if you don't understand it. Sometimes I listen out for similarities with a language that I have studied
- 23 a. DVD: 6 Video: 5 TV: 5 Cinema: 3 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 7 Non-Eng Euro: 4 Other Non-Eng: 8
24. Phoenix association, Boldrewood
- 25 a. Either slow and about daily life or action movie like Leon or Les rivières Pourpres (Crimson Rivers)
- 25 b. Low budget
- 26 a. Cannes film festival films. It is my favourite type of film. I like arty, slow or relationship films
- 26 b. I am a particular fan of Pedro Almodóvar. I also like Australian films like Soft Fruit and Muriel's Wedding and Serenades, and Rabbit Proof Fence
27. Female
28. 24
29. Student nurse 1st year

#### Questionnaire No. S23

Screening Location: Avenue

1. Big success all over Europe, many festival showings
2. Worked as film journalist for many years - basically I'm a film historian
3. Fulfilled my expectations pretty much - was more upbeat than I had imagined, though
- 4 a. Yes
5. Austrian films about young people (by Barbara Albert, Jessica Hausner, for instance) - French films of the 90s, e.g. the ARTE-TV series "Tous les garçons..." (rest of title escapes me right now)
6. Found it easy to engage - well-fleshed-out characters
7. Pace too quick at times
- 8.
9. No
10. Yes
11. Exchange of glances / not patronising / believable
12. Pace too quick at times
- 13.
14. Young people
15. (teenager) melodrama
- 16.
17. As I have hardly any knowledge about Swedish national culture, it couldn't affect my reading of the film
18. No
19. English 2/3
20. Yes. Might distract me a little
21. Difficult to pin down - depends on issues like - British or American? French, Italian, Swedish etc

22. Subtitling. Dubbing is a crime - I grew up in Austria and had to endure the most terrible of dubbings all the way through

23 a. DVD: 3 Video: 4 TV: 2 Cinema: 6 Other: 0

23 b. Am: 2 Brit: 4 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6

24.

25 a. French films can be very different from each other - so, hard to pin down

25 b.

26 a. Too diverse - can't pin down easily

26 b. Contemporary: liked French films of the 80s and 90s, by directors like Laetitia Masson, Sandrine Veysset, J. Audiard / some British films Classics: Many films from France, Germany, UK...

27. Male

28. 43

29. Research Assistant in Film Studies

#### Questionnaire No. S24

Screening Location: Avenue

1. Nothing, except Swedish origin

2. Grapevine

3. I didn't know what to expect

4 a. Yes

5. No

6. Yes. The teenage years are difficult, often turbulent emotionally

7. No

8. Yes, at the end

9. No

10. Yes

11. A sensitive issue was very well portrayed

12. The strong language!! Especially the swearing from such young girls

13. That it takes courage to be honest, to be yourself

14. Under 30s

15. Modern

16. Not qualified to comment

17. My knowledge of Swedish culture is not sufficient to affect my understanding of the film

18. Yes

19. French 5, German 5, Italian 5

20. Yes. I enjoy listening to the French/German/Italian [ill] I can understand quite a lot

21. The foreign language enhances the film and does not detract from its enjoyment

22. Subtitling. Because sub-titles can be easily ignored

23 a. DVD: 4 Video: 4 TV: 1 Cinema: 3 Other:

23 b. Am: 6 Brit: 4 Other Eng: Non-Eng Euro: 6 Other Non-Eng: 8

24. Harbour Lights, Odeon, Phoenix club (Ocean Village)

25 a. a delightful, sensitive film, something familiar

25 b. a modern film, where I won't understand the language

26 a. often more serious films; unknown (to me) stars, but often excellent and enjoyable films

26 b. Yes - France. I love the language and way of life

27. Female

28. 67

29. Retired - former civil servant

#### Questionnaire No. S25

Screening Location: Avenue

1. Brief description of the plot
2. www.imdb.com...need I say more
3. No expectations
- 4 a. Yes
5. I suppose a light version of Boys Don't Cry or perhaps Kissing Jessica Stein. Mostly w.r.t. The conversion of one of the characters towards at least considering an alternative sexed partner
6. Yes, both of the main characters were very endearing. The quieter one (sorry I can't recall the names) in a very confused loner type way, while the second I grew to like mostly through her rejection of societal norms (i.e. Ditching Mr. Hockey)
7. No
8. Yes,
9. Just at the time [when?] the girls come out of the bathroom. High school can be particularly rough and isolating (esp. in North America) so although the situation is diffused, one could easily see it going the other direction
10. Yes
11. I quite enjoyed the whole small-town, hockey-boys and drinking in the park attitude of the film. But mostly cause I can relate
12. I didn't care for the clothes they picked for the quiet girl. They pretty much screamed 'Hi I'm a lesbian' and I think this wasn't called for. It's a little heavy handed and underestimates the audience a bit
13. True love conquers all!?...Don't know, films of this ilk are a dime a dozen at the moment so I wouldn't put any big emphasis on the meaning. It was well acted (generally), the dialogue was witty enough and it was easy to relate to the characters. Basically a good hearted romp.
14. Most likely your average art house movie goes and probably the alternative lifestyle crowd
15. Well if it was in a video store I guess it'd be in international comedy, with a rainbow sticker (gay-friendly)
16. I could say hockey but I'm Canadian so....no not really honestly change the language and it would be small town Canada
17. No, I think knowledge of small town life had more of an influence. Like I said in the previous question the small town isolation experienced by the kids is also faced by many teens in Canada
18. Yes
19. French 4
20. Yes. Even when I watch an English film with English subtitles I still read them. Sometimes I think that I miss a bit of the visual feel of the film but it's better than dubbing, which is the worst ever!
21. I suppose I miss out a bit on the slang, as slang rarely translates well
22. Subtitling. Dubbing is always poorly done and the tone of the English voices rarely matches that of the original language. For example Swedish is a very low toned language, imagine this movie with high pitched American teenage girls! It would be awful!
- 23 a. DVD: 3 Video: 5 TV: 3 Cinema: 5 Other: 0
- 23 b. Am: 4 Brit: 4 Other Eng: 5 Non-Eng Euro: 4 Other Non-Eng: 0
24. Harbour Lights
- 25 a. I suppose I think more of the older French movies. So kind of slow. Dark.
- 25 b. I think of Bergman and of ....I can't remember the name of this one great movie about several generations of women living in the country...? V. Funny though with serious bits as well. [added] I remember! Antonia's Line I think?
- 26 a. I supposed coming N. Am I assume this to mean better quality and content. But we do get a lot of crap out of Hollywood so I suppose in comparison....
- 26 b. No preference
27. Female
28. 29



29. Post-doctoral chemist

**Questionnaire No. S26**

Screening Location: Avenue

1. Nothing
2. NA
3. No expectancy
- 4 a. Yes
5. No
6. A typical adolescence - reminiscent yes - seeking of the unknown by the inexperienced
7. No
8. Occasionally - such as the spitting at the vehicles and the window breaking
9. Until the story developed, I was rather bored
10. Yes
11. How sensitive the young/inexperienced can be
12. I always dislike the animal pack behaviour
13. How a maybe small incident/experience can have a profound directional turning point in a person's life
14. Possibly 'younger' age groups but open to all
15. Life?!
- 16.
- 17.
18. Yes
19. French 5, Latin 5
- 20.
21. Exhausting and distracting keeping up with the subtitles
22. Dubbing? Dubbing would be better for me but it has to 'sound' in context
- 23 a. DVD: Video: TV: 1 Cinema: 6 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: Non-Eng Euro: 6 Other Non-Eng:
24. Phoenix, Harbour Lights, Odeon
- 25 a. Non
- 25 b. Non
- 26 a. From life (!?)
- 26 b.
27. Male
28. 70
29. Retired electrical/photographic/television

**Questionnaire No. S27**

Screening Location: Avenue

1. It's one of my favourite films. I own it on DVD! I know about its reception in Sweden etc. I am a film student, so I look stuff up online.
2. The internet, pretty much. This is a cult film, whether for film students interested in independent cinema or the queer community...There are a lot of fan sites and a lot of viewer reviews on imdb.com. People had recommended it in the 'lounge' forum of bust.com.
3. Oh, when I first saw it I thought it fulfilled my expectations, I loved it. It lived up to viewer reviews I'd read on imdb.com
- 4 a. No
- 4 b. 6 or 7
- 4 c. First time ever on a screening in Madrid, Spain. It was released in the cinema there around 2001 in the art house circuit. Prior to that, I'd hear about it on online forums etc. Afterwards, I bought the DVD

- 4 d. It just reconfirmed how much I love it! Interestingly enough, it was also the first time I watched it with English subtitles - I'd only seen it with Spanish subtitles. It's interesting to note that some of the translations differ slightly, and I'll never know which is more accurate!
5. Welcome to the Dollhouse, in a way. The fact it's a feature debut for Moodysson the way that film was for Todd Solondz. Also, the unpolished quality, and the story dealing with adolescent misfit.
6. Yes. I felt they were portrayed realistically. They were flawed, but that's the point. There was no over-the-top sentimentality, nothing gratuitous, nothing cheesy. If adolescence is at times portrayed as absurd, it's done so sympathetically. Moodysson does not look down on his characters, he believes in them. I identified with the narrative and with the director's intent.
7. No
8. Yes, especially the character of Elin, and all her little adolescent quirks, her tantrums...Especially her interaction with Jessica
9. No
10. Yes
11. The way adolescence is portrayed naturally. The way things are just shown as being a part of routine life. Nothing is sensationalized, not the teen drinking, not the teen sex, not the lesbian kiss...I like the fact that the dialogue is convincing, and not contrived, and that the action is subtle. It's more poignant that way.
- 12.
13. It's about adolescence, about insecurity, about wanting more than you can achieve at a particular point....It's about longing, about not conforming, about desire, acceptance, doing what you want instead of what you feel you should do.
14. Young audience....Anyone, really. Anyone who likes intelligent entertainment. Obviously within Sweden it would appeal to a larger variety of people, just through publicity, through being a nationally produced film. Elsewhere you have a more limited market
15. Drama, queer cinema, youth cinema, indie film...It overlaps a lot of possible categories
16. I probably cannot say as the only other Swedish film I've ever seen is Together, also by Moodysson
17. This film was basically my introduction to Swedish culture! So I would have to say it's the other way around - this film has probably influenced my perception of Swedish culture
18. Yes
19. Spanish 2, French 4
20. Yes. No. It doesn't affect my viewing experience. I only take note of subtitles because I'm curious about how accurately the dialogue is translated. I only do this if I'm watching an English-language film with Spanish subtitles or Spanish-language film with English subtitles
21. I'm completely used to it now, so I tend to see the film in the same [inherent?] way - I listen even if I'm understanding only through reading the subtitles
22. Subtitling. I ABHOR DUBBING. It's an insult to the filmic art and detracts from the essence of a film! It sucks. You lose all the nuances of an actor's interpretation
- 23 a. DVD: 2 Video: TV: Cinema: 2 Other:
- 23 b. Am: 3 Brit: 6 Other Eng: 8 Non-Eng Euro: 4 Other Non-Eng: 6
24. Union films, on Highfield campus. Sometimes Harbour Lights, and very occasionally, Odeon or UGC
- 25 a. Lots of dialogue, a focus on relationships between people, a drama, a look at everyday life revolving around a group of inter-connected characters...quite polished, not subtle regarding sex...
- 25 b. Something domestic, dealing with a disruption in family relations, quirky random humour, perhaps stylistically and technically something more akin to Dogme films, more daring and unconventional than other types of films. I can't explain why I hold this perception
- 26 a. Something made and produced in Europe, but usually EXCLUDING Britain. And usually something in a language other than English

26 b. Spanish films, because I'm very familiar. Especially Julio Medem, Almodóvar, Alex de la Iglesia somewhat.... They're different directors, but they are not clichéd or predictable. It's always bound to be more interesting than any MAINSTREAM American-made film

27. Female

28. 21

29. Student

#### **Questionnaire No. S28**

Screening Location: Avenue

1. That it was a Swedish film about two teenage girls

2. From the person I attended the film with

3. It was funnier than I thought it'd be

4 a. Yes

5. Kissing Jessica Stein

6. Yes. It was a very accurate portrayal of teen life at points and was in a naturalistic style. I could also identify with the predicament of the main character (Agnes)

7. No

8. Yes - the drunk party scene; the tantrum and suicide attempt by Agnes; the scene in the hitchhikers' car; the scene where Elin dumps Johan... and lots more

9. Yes - it's accuracy of teen emotions was great. There were many moments of awkwardness, but dealt with them in a humorous way

10. Yes

11. I enjoyed the story as a whole: both lead characters were very well acted - as it was in general, I feel; I liked the humour and the natural way it came from the situations

12.

13. A feel good film about being 16 and falling in love, and all the hurdles that come with that. Getting to know yourself as a teen

14. Teenage / 11-25 / gay

15. Teen romantic comedy / coming-of-age comedy

16. The weather!

17. I don't think so, as my knowledge of Swedish culture is not great, and yet I enjoyed it very much. I felt it was a good description of small town life and teenagers - across borders

18. Yes

19. Spanish 5

20. No

21. One is able to watch the reactions of the characters more closely as you already have read the dialogue

22. Subtitling. For the above reason (21)

23 a. DVD: 5 Video: 7 TV: 3 Cinema: 4 Other:

23 b. Am: 4 Brit: 4 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6

24. None (just visiting Southampton)

25 a. Dialogue heavy; intelligent

25 b. No expectations!

26 a. Better films: more variation of subject matter; smaller budgets

26 b.

27. Female

28. 25

29. Actress

#### **Questionnaire No. S29**

Screening Location: Avenue

1. Remember it having good reviews when first out but missed opportunity to see it. Checked with my daughter (ex film school in Denmark) who confirmed it was highly recommended by her friends and funny
2. Reading the Guardian Friday Review
3. The lesbian aspect confirmed the review I read, but it was different from the description on your programme. More moving and poignant than I expected
- 4 a. Yes
5. Summer in Love by a Polish director, last year
6. Yes. Remember being a teenage girl, in a small girls' school. The intense feelings you have, the bitchiness of groups of girls against individuals/loners
7. No
8. Yes
9. When the girls might have gone off to Stockholm with that strange man
10. Yes
11. The camerawork ? Dogme - handheld camerawork - so you feel you are there in the room. The fighting between the sisters, of jealousy and competition. The expressions on Elin's face. The dialogue (when discussing their future careers) Using unknown (to me!) a
12. None
13. Young friendships, the intensity of young love, the hurt of being rejected
14. Teenagers upwards
15. Not sure
16. The ice hockey scene. The party food for Elina
17. No. The young people could probably be in any [northern?] country / European rural or soulless town
18. Yes
19. English 1, Spanish 3, French 5, German 5
20. Yes. You adapt and can flick from subtitle to action/expression very quickly
21. I enjoy hearing foreign languages and seeing different cultures and traditions. I positively look out for foreign films
22. Subtitling. I hope I may pick up more of the language by simultaneously hearing the foreign language and having an English subtitle. BUT - if I know a language reasonably well, I get irritated if it's subtitled inaccurately!
- 23 a. DVD: 4 Video: TV: 5 Cinema: 6 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
24. Phoenix film club, Southampton Harbour Lights
- 25 a. Sensual.
- 25 b. Whacky, thought-provoking (*Together*) – or was it Danish? Cold climate, cool people
- 26 a. Contemporary, sophisticated
- 26 b.
27. Female
28. 53
29. Retired (nurse, secretary, farmer, artist, student)

### Questionnaire No. S30

Screening Location: Avenue

1. I had heard of the film before, and knew it was directed by Lukas Moodysson. This was only because of spending significant time in Sweden
2. Film posters, video library in Stockholm
3. It fulfilled my expectations as I have also seen 'Tillsammans' and 'Lilya 4 Ever' and the director's style is unmistakable
- 4 a. Yes

5. I didn't really remind me of any other films. It is quite different from, say, an American teen movie
6. I found it quite easy to engage emotionally with the characters. I think this was because of the way the scenes were dealt with in terms of direction and acting. It is difficult to explain
7. No
8. Yes. The character of Elin was amusing in a number of scenes. Mainly due to her attitude towards the other characters. Agnes also had her moments. The scene where they leave the toilet together had a particularly good closing line.
9. Yes. It is always difficult to watch any character attempting suicide.
10. Yes
11. The humour; the no-holds-barred approach - no subject matter is too taboo. It's refreshing.
12. I really enjoyed the film - I can't think of any moment I disliked
13. It is a portrayal of teen angst and emotion
14. I think this film is aimed at everyone, although perhaps people in their late teens/20s would identify with it better
15. Teen angst/comedy
16. The small-town setting. The attitude of the characters
17. No. I have spent many months in Sweden and so I am very comfortable with the national culture. I don't feel it affects how I view any film
18. Yes
19. French 5, German 5, Swedish 4
20. Yes. I've got very used to it so that I don't really notice I'm reading them. I did notice the subtitles didn't exactly follow what was being said on occasion
21. Very little, other than a certain style that makes the film obviously Swedish/French etc
22. Subtitling. The language is part of the film and the dialogue is part of the acting. Dubbing completely ruins a film
- 23 a. DVD: 6 Video: 8 TV: 6 Cinema: 2 Other: 9
- 23 b. Am: 2 Brit: 4 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 8
24. Cineworld, Ocean Village, (Picturehouse) Harbour Lights, Ocean Village
- 25 a. A dysfunctional relationship. Smoking. Sex. No subject matter is taboo
- 25 b. Everyday life. A true-to-life approach. No subject matter is taboo
- 26 a. Film produced/written by/acted by European people
- 26 b. I have no favourite country for film-making
27. Male
28. 25
29. Software engineer

### Questionnaire No. S31

Screening Location: Avenue

1. My daughter had told me about it and said it was amusing
2. My daughter - did film as a postgraduate. Programme [i//] Turner Sims
3. Yes - I was amused
- 4 a. Yes
5. Summer in Love
6. Partially - it would have been easier I would think if I'd been female. I found it easier to engage with the boys [i//]
7. No
8. Yes. Hitching in the wrong direction being a sudden impulse
9. No
10. Yes
11. The way in which it was underplayed and the relatively slow speed of development
- 12.

13. The difficulties of finding one's identity as a teenager
14. Teenager/young adult (Under 30s)
15. Docu/drama
16. The meal
17. No
18. Yes
19. French 5, Spanish 5
20. Yes. I'm [ill] translate various short scenes
21. Not as relaxed - have to keep a high level of concentration
22. No preference. I enjoy listening to the natural language it was performed in, but on other occasions, when there's a lot of [activity?], having to read subtitles sometimes make you miss the acting
- 23 a. DVD: 4 Video: 0 TV: 5 Cinema: 5 Other: 0
- 23 b. Am: 5 Brit: 4 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 6
24. Phoenix, Harbour Lights
- 25 a. Sophisticated - humour often warped
- 25 b. Slow moving, often with a darker side
- 26 a. Dealing with relevant socio economic and modern [concepts?]
- 26 b. Spanish - because I'm trying to improve my ear to the language
27. Male
28. 60
29. Doctor

### Questionnaire No. S32

Screening Location: Avenue

1. I only knew that it was a Swedish film about two lesbian girls. I saw a part of the film before on television
2. I saw some parts of the film a while ago in my home country, Belgium. It was on TV there
3. It did more than just fulfil the expectations. At first it felt a bit awkward to have a film spoken in Swedish, however once I got used to it, it was great, [ill] [exciting?] [ill]
- 4 a. No. I saw some parts before
- 4 b. I only saw pieces
- 4 c. (+-) a year ago on Belgian TV
- 4 d. It was different since now I saw the whole film and could place everything in its context
5. Not that I immediately can think of
6. No. The film is so well-made that I immediately felt loads of sympathy for the two girls
7. No
8. At some points I did e.g. in the end, the scene in the toilets. More and more people gathered in front of the door
9. Anxious when Agnes was planning to commit suicide and uncomfortable when no one showed up at the birthday party.
10. Yes
11. The story line, the actors, the language
- 12.
13. Be who you want to be. If the others do not accept you, then that's too bad for them
14. I think this film is open for people between 15 and 60
15. Realist drama
16. I do not know Sweden and Swedish characteristics very well, so except for the language, the scenery and ice hockey I do not know what was typical Swedish
17. I think it does. If I watch a movie made in Belgium, I watch with completely different eyes than when I watch any other film. Some things seem more recognisable
18. No

19. Dutch 1, French 2, English 2, German 4, Danish 4
20. Yes. It does in the sense that I get annoyed when not everything has been translated
21. At first it takes a few minutes before I get used to the language. But after a while I do not think there is a difference anymore. The experience of watching for me depends on the movie itself instead of the language
22. Subtitling. That's what I am used to and I want to be able to hear the original language and the original voices. I think it helps to grasp the atmosphere of the movie better
- 23 a. DVD: 5 Video: 5 TV: 3 Cinema: 6 Other: 0
- 23 b. Am: 5 Brit: 5 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng: 6
24. Odeon and Harbour light cinema
- 25 a. I always immediately think it will be either set in Paris or somewhere in the south of France
- 25 b. Setting: winter: snow, dark OR summer when it never gets dark
- 26 a. For me it point to films made in the EU. Films that are more artistic than the American blockbusters
- 26 b. I like French films (it's such a nice language), Spanish (Almodóvar) and Belgian films (because I'm Belgian myself and I think they are usually different)
27. Female
28. 23
29. Student MA applied linguistics

#### Questionnaire No. S33

Screening Location: Avenue

1. That it's Swedish film
2. Internet
3. Yes, I expected it to be Scandinavian style realistic and drama based 'happy end' film
- 4 a.
5. Yes, in style Finnish films are similar. Especially one where group of teenagers have a band and the do what young do in Scandinavia I can't remember the name of the film
6. Yes, seemed to be quite similar activities as Finnish 14-18 year-olds
7. No
8. When Elin is embarrassed or confusing
9. No
10. Yes
11. Quite realistic
- 12.
13. We are all equal and things tend to be good in the end just be yourself.
14. 14-20-30 year-olds who are living that stage of their lives or can remember it well.
15. Drama
16. Not especially Swedish but Nordic. Drinking in house parties mopeds like Johan had
17. Yes, I'm Finnish and after all we are similar
18. No
19. Finnish1, Swedish 5
20. Yes. I think I can get a tiny bit more out of it as not every expression is possible to translate
21. Not much
22. Subtitling. You can never match the lip movement so it will be very artificial.
- 23 a. DVD: 3 Video: 7 TV: 3 Cinema: 6 Other: 0
- 23 b. Am: 3 Brit: 4 Other Eng: Non-Eng Euro: 5 Other Non-Eng:
24. Odeon, UGC
- 25 a. Quite clever story line
- 25 b. realistic, follows "normal" people
- 26 a. Not too much special effects and much more in the story line than in American films

- 26 b. Finland, Sweden, Denmark, France
- 27. Male
- 28. 26
- 29. Student

#### Questionnaire No. S34

Screening Location: Avenue

- 1. Swedish film, well respected director
- 2. Swedish lesson
- 3. Pleased the director lived up to his reputation in making a good film
- 4 a. Yes
- 5. Together (also Swedish), Stand by Me
- 6. Yes, very natural, good acting. Enough info given to know the main characters and make opinions about them
- 7. No
- 8. Yes. Use of swearing when not needed. Scenes that you wouldn't expect (man chucking them out of car/walking out of toilet head held high). When girl proves boyfriend and sister's boyfriend are stupid, brilliant use of silence
- 9. Anxious, when girl was tearing up bedroom. Dad giving daughter life advice, not knowing her predicament
- 10. Yes
- 11. Music, style, writing, cinematography, good acting
- 12. The fact that she lost her virginity more to peer pressure than because she wanted to
- 13. Young love, you don't have to be like everyone else, be yourself, you do not need to believe in the stigmas in society
- 14. 15+. In Sweden, everyone. Internationally, more of an arty film or those who like well made films
- 15. Drama
- 16. Bluntness, openness about taboo topics (mum and child)
- 17. Yes, you understand more jokes, more relevance, culture is different (if only slightly)
- 18. Yes
- 19. Welsh 2, Spanish 5
- 20. Yes. Slightly annoyed but knowing that a direct translation cannot be made as there isn't time to write it on screen. Smug that I understood the extra bit of info.
- 21. Less enveloped in the experience. Have to concentrate harder, don't subconsciously take in as much info
- 22. Subtitling. Hate dubbing, ruins film with poor matching voices and voice to mouth movement out of phase/no comparison. Ruins mood of film, especially when you know the actor/actress
- 23 a. DVD: 4 Video: 6 TV: 3 Cinema: 4 Other: 0
- 23 b. Am: 4 Brit: 6 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 7
- 24. Uni of soton, Leisure world
- 25 a. French language, generally/usually a drama
- 25 b. Swedish language, generally/usually a drama
- 26 a. Films of other languages of Europe, made in Europe or with European money and crew
- 26 b. Welsh (native language). Not really particular about country
- 27. Male
- 28. 23
- 29. Student Doctorate of Engineering, year 1

#### Questionnaire No. S35

Screening Location: Avenue



1. I have seen it once before
2. I am part Swedish, so I am familiar with Moodysson's films. Saw the film shortly after it premiered in Sweden
3. Knew it was about homosexual love, but still didn't know what to expect. Was pleasantly surprised to see a humorous and loving depiction of Swedish suburbia and sensitive and kind/loving treatment of teenager love, friendships and relationships
- 4 a. No
- 4 b. Once before
- 4 c. In Sweden. Please, see above
- 4 d. Yes, not "surprised" about outcome of story and No, still think it is a beautiful film, with good acting and depiction of Swedish teenagers
5. Other films by Moodysson (Lilja 4ever, because it's also about teenagers) Other Swedish films and television programmes about teenagers and growing up and finding one's self
6. Yes, easy to engager (even though I have not experienced the same). Actors good at showing vulnerability, etc, and use Swedish slang and expressions that I can identify myself with
- 7.
8. In front of hot dog stand - typical night out in suburb. Bingolotto (like UK's National Lottery) - funny because they actually watch that appalling show. Language that actors use. Very accurate
- 9.
10. Yes
11. Its honesty, frankness, tenderness
- 12.
13. Shows teenage love, dreams (aspirations) and life
14. Teenagers and older
15. Drama (?)
16. Honesty, frankness, tenderness, openness (opposite to most British things)
17. Yes, because I can understand the way the characters act and why. Maybe that's underestimating the intelligence of other viewers. Maybe I'm more used to frankness so that I can appreciate the film more than others are shocked. If they are shocked. I can pa
- 18.
19. Swedish 1, German 2, French 3, Spanish 5
20. No
21. Depends on the director and actors. If the quality is good it is a pleasure to watch the film no matter the language
22. Subtitling. I prefer to hear the original language. Gives more beauty, sense and meaning to the film programme/interview/news broadcast. Get extremely annoyed with British television for voice-overs of interviews and broadcasts. It's absolutely horrible. They
- 23 a. DVD: 6 Video: 6 TV: 2 Cinema: 0 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 7 Non-Eng Euro: 6 to 7 Other Non-Eng: 0
24. (Don't know Southampton well enough)
- 25 a. High. Expect it, usually, to be a bit more "arty" and "difficult" than a Swedish film, as this comparison is made
- 25 b. High. Honest, sincere, sensitive depiction of life (be it w. Drama, or humour)
- 26 a. As a half-Swede, I'm probably not the right person to answer this. Anything from the European continent and it's usually damn (sorry) good.
- 26 b. Can't say. Of the films I've seen, different countries tend to produce slightly different films, so it depends on my mood. I'm never disappointed
27. Female
28. 25
29. Student, medicine, graduate entry programme

**Questionnaire No. S36**

Screening Location: Avenue

1. Nothing
2. From a friend
3. No expectations to be fulfilled
- 4 a. Yes
- 5.
6. Not really - brought up some recollections of distant youth!
7. No
8. Mildly amusing - car scene - lavatory scene
- 9.
10. No
- 11.
12. Just not my sort of film/subject matter
13. "Love" can happen when you are least expecting it and not always how you imagined it
14. Young
15. Genre tragi/comic
- 16.
17. Whereas one used to think of Scandinavians as being more "liberated" than the anally retentive Brits - this is no longer the case
18. Yes
19. French 4
20. No. Feel that I can experience it at a deeper level by not having to rely on subtitles.
21. Requires more concentration
22. Subtitling. Avoids inappropriate accents and can be ignored
- 23 a. DVD: 5 Video: 5 TV: 3 Cinema: 0 Other:
- 23 b. Am: 6 Brit: 5 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng: 6
24. Harbour Lights; Phoenix
- 25 a. Cerebral, more intense exploration of relationships than action. B/W grainy
- 25 b. Avant-garde, experimental, Breaking of taboos
- 26 a. Low key - understated cf American hype. Appealing more to the intellect
- 26 b. France - see above. Italy, Spain, S. America
27. Female
- 28.
29. Retired NHS Nurse management

**Questionnaire No. S37 [Multiple screenings: see D2, F36]**

Screening Location: Avenue

1. Nothing
2. Fro the Phoenix and a friend
3. I can't say as I had no idea of the film's content
- 4 a. Yes
5. No
6. Not really. It could be the age difference. It's a long time since I was a teenager
7. No not strange
8. In places. The dialogue after the couple had sex. The scene in the car
9. No
10. Don't know
11. Some of the amusing scenes with the parents
12. I don't really dislike any of the film
13. Boredom of youth in a small town environment
14. Young teens early twenties

15. Slightly comic
16. No
17. Limited knowledge of Swedish culture. I think the film could probably apply to any group of youngsters in a small town, not necessarily Swedish
18. Yes
19. None
20. Doesn't apply
21. I watch quite a few films with subtitles and I find it makes no difference what language the film is in
22. Subtitling. Dubbing is often poorly done and can therefore be very distracting. Subtitles are fine unless there is a lot of white on a white background
- 23 a. DVD: 4 Video: 9 TV: 4 Cinema: 3 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: ? Non-Eng Euro: 6 Other Non-Eng: 6
24. Phoenix, Harbour Lights
- 25 a. I don't really have any expectations. I often go to film based on film reviews
- 25 b. I don't really have any expectations. I often go to film based on film reviews
- 26 a. It doesn't mean anything to me. It has no bearing on my decision to view a film
- 26 b. No particular country
27. Female
28. 58
29. Retired (laboratory manager)

**Questionnaire No. S38** [Multiple screenings: see D5]

Screening Location: Avenue

1. Nothing
2. Hampshire Anglo Scandinavian Society Newsletter
3. Slightly disappointing - not as good as other films by same director
- 4 a. Yes
5. My Summer of Love, Mitt liv som hund
6. No. The film was about teenage girls. I am a 66 year old man
- 7.
8. Yes. Conversations and misunderstandings between parents and children
9. Yes. The wrist cutting sequence
- 10.
11. Good portrayal of teenage angst
- 12.
- 13.
14. Middle aged
15. Coming of age film
16. Birthday breakfast in bed
17. Yes
18. Yes.
19. Swedish 3, French 5
20. Yes. Assists in understanding the dialogue and better interpretation of the film's meaning
21. European films - little difference. Non-European - trying to understand the culture may take precedence over following the plot
22. Subtitling. The sound of the language is an essential component of the film
- 23 a. DVD: 2 Video: 5 TV: 2 Cinema: 5 Other: 0
- 23 b. Am: 5 Brit: 5 Other Eng: 5 Non-Eng Euro: 5 Other Non-Eng: 5
24. Harbour Lights
- 25 a.
- 25 b.

- 26 a.
- 26 b.
- 27. Male
- 28. 66
- 29. Architect

**Questionnaire No. S39** [Multiple screenings: see A4, D14]

Screening Location: Avenue

- 1. Nothing at all
- 2. N/A
- 3. I had no idea what the film would be like before I got here. You mentioned the other films by the director (??) I've seen Together so thought it would be something like that - the style of film was quite similar (less nudeness tho!!)
- 4 a. Yes
- 5. N/A
- 6. I think most of the characters were a little too Angst ridden for me to identify with fully. I found Elin the easiest character to engage with - struggling to find her individuality within a close group of peers
- 7.
- 8. The scene where she breaks the window and the bit where her dad is talking about his childhood.
- 9. The party scene where she yells at her one and only 'friend' and when Elin kisses her for the bet and runs off. When she starts to cut her wrists
- 10. Yes
- 11. The relationship between Elin and Jessica - a very accurate display of sisterly love/hate relationship
- 12. When she starts to commit suicide
- 13. Don't be ashamed of who you are or what you feel
- 14. Teens - late teens
- 15. Swedish, teen, love
- 16. The culture, settings, family structures and the wonderful hair styles!!
- 17.
- 18. Yes
- 19. German (but all I can say is the very very basic) 5
- 20. Yes. It's nice to listen to the language, the flow of the words and the structures of the sentences - you can get some idea of how the language works.
- 21. It's nice to see films that use the correct language for the country it is set in
- 22. Subtitling
- 23 a. DVD: 4 Video: 6 TV: 5 Cinema: 6 Other: 9
- 23 b. Am: 3 Brit: 3 Other Eng: 6 Non-Eng Euro: 7 Other Non-Eng: 6
- 24. Harbour Lights, UGC/cineworld
- 25 a. subtitles!!
- 25 b. ??
- 26 a. Made and set in European countries. Directed by a European and starring European actors/actresses
- 26 b. ?
- 27. Female
- 28. 22
- 29. Civil servant

**Questionnaire No. S40** [Multiple screenings: see A3, D13]

Screening Location: Avenue

1. Nothing
- 2.
3. Mainly it fulfilled my expectations of a 'teen angst' movie. I was expecting a film with similarities to Ghost world
- 4 a. Yes
5. Ghost world - two very different girls united in their struggle against the small town they lived in
6. Yes I felt that the characters struggle to find an identity and deal with the wider pressures on them made it easy for me to identify with their emotions
7. No
8. Yes, it's hard to pick out specific scenes as a thick seam of comedy ran through the film, Johan getting dumped via his friend's mobile sticks out though
9. I felt anxious when one of the protagonists was attempting to slit her wrist
10. Don't know
11. I like the subtle elements of identity which ran through the film, the masculinity (or version of) the boys playing ice hockey were supposed to conform to the fact that people believed one of the characters to be retarded because she was a wheelchair user
12. It's probably unfair to say as the film was released several years ago, but I found the main plot line of lesbianism somewhat problematic as I feel it is perhaps a bit clichéd and has featured in mainstream UK TV drama, *Tipping the Velvet*, *Sugar Rush* etc. I
13. The film is about, I believe, prejudice, pre-conceived notions of each other, disability, sexuality, masculinity and femininity and social class, and the pressures on young people especially to conform to a norm
14. I think the film is targeted at a 'mainstream audience'. Its aim is to persuade, to reach and touch as many people as possible
15. I would classify the film as a political, or rather cultural statement
- 16.
- 17.
18. Yes
19. French 5
20. Yes. A little as I am keen to practice my French, it does not make a major impact for me
21. I sometimes find it more "hard work" as you have to read and watch, somehow it just feels like a slightly different experience
22. Subtitling. I prefer a more 'authentic' experience and would rather hear the original actors
- 23 a. DVD: 2 Video: 4 TV: 2 Cinema: 5 Other:
- 23 b. Am: 2 Brit: 6 Other Eng: 9 Non-Eng Euro: 5 Other Non-Eng: 5
24. Harbour Lights/ Odeon
- 25 a. Political, intelligent, artistic, quality
- 25 b. ?
- 26 a. See 25
- 26 b. I like films from Russia - prisoner of the mountains, as I find the culture interesting and am interested in 'viewpoints'
27. Male
28. 25
29. Local government officer

**Questionnaire No. S41** [Multiple screenings: see F24, A19]

Screening Location: Avenue

1. Nothing
- 2.
- 3.
- 4 a. Yes

5. No
6. Yes. First: the shooting (images) were taken very close to the characters. Many scenes were clichés from everybody's teenage period
7. No
8. Yes. When Elin breaks the window
9. No
10. Yes
11. Using close shooting - to stress the idea of pressure felt by main characters
12. Probably the scene when Agnes cut her veins - but it integrates in one of the main ideas: the intensity (sometimes violence) of teenagers' feelings
13. I see this film as a revolt against clichés, against boring things; it promotes freedom of feelings and running from common life
14. Any type of age, open minded
15. A little psychological
- 16.
17. It's a film about revolt against establishment - it has nothing to do with a specific national culture
18. No
19. Romanian 1, German 4
20. Yes. It improves my viewing because I 'feel' easier actors' interpretation
21. Can't answer
22. Subtitling. The art of interpretation is not affected
- 23 a. DVD: Video: TV: 2 Cinema: 4 Other:
- 23 b. Am: 4 Brit: Other Eng: Non-Eng Euro: 5 Other Non-Eng:
24. N/A
- 25 a. More or less sad characters
- 25 b. Curiosity -n I didn't see too many 'Swedish films'
- 26 a. Not American
- 26 b. No
27. Male
28. 29
29. MA student

#### Questionnaire No. S42

Screening Location: Avenue

1. Nothing
2. A friend of mine told me that this must be a nice film (she [ill] it again)
3. I don't had any expectations
- 4 a. Yes
5. No
6. Yes, because the troubles and problems (emotionally) you have as a teenager were shown very good
- 7.
8. Sometimes, because "Elin" was sometimes very funny
- 9.
10. Yes
11. I like the way the movie was shown: serious and amusing
- 12.
13. "You should accept you like you are"
14. Especially teenager, but also young grown-up
15. teenage-romance
16. No

17. No
18. No
19. German 1
20. No
21. It's just more naturally, because of the sound of the original language. That's very exciting and interesting
22. Subtitling
- 23 a. DVD: 6 Video: 6 TV: 1 Cinema: 4 Other:
- 23 b. Am: 2 Brit: 5 Other Eng: 8 Non-Eng Euro: 8 Other Non-Eng: 8
- 24.
- 25 a. "love movie"
- 25 b. "social-critical"
- 26 a. Opposite to American film = "a deeper story"
- 26 b.
27. Female
28. 25
29. Student (German studies/politics)

**Questionnaire No. S43** [Multiple screenings: see A24, D3, F33]

Screening Location: Avenue

1. 0
- 2.
3. I haven't seen many Swedish or Norwegian films but the ones I have seen have been a little funny, a little interesting, but mostly drab and down. So yes, it fulfilled.
- 4 a. Yes
5. A little of the Summer of Love, which was much better
6. No, characters were boring. I'm not very interested in teenagers like this. If I want to see stupid teenagers I don't have to travel far from home
7. Confused about why this boring subject was made into a long, mostly boring film
8. A few scenes like snogging in the car, but I can't remember more
9. Uncomfortable sitting so long for nothing
10. No
11. Funny scenes
12. It was slow, uninteresting. I can't stand stupid arguments. Depressing really
13. This film is saying "I have nothing to say, I am just documenting meaningless life"
14. Lesbians? Swedes?
15. Krap
16. Dullness
17. I would like to visit Sweden to see for myself
18. Yes
19. French 2, Italian 4, Spanish 5, German 5
20. Yes. Sometimes the translation is good, sometimes poor. Poor translation disappoints, but doesn't greatly affect viewing experience. Tonight [referring to Amélie screening – cf. A24] the translation did not get the flavour of the colloquial French. Tant pis!
21. Non-E films are generally more interesting
22. Subtitling. I like to hear the foreign sounds, even if I don't understand. Have you ever heard John Wayne dubbed into Parisian French. Allez, descend de ton cheval et bois ton lait. Do me a favour!
- 23 a. DVD: 9 Video: 5 TV: 4 Cinema: 3 Other:
- 23 b. Am: 7 Brit: 7 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng: 5
24. Phoenix

25 a. I was a big fan in the 70s and 80s, but found them becoming a bit Hollywood/psychotic, but ones like tonight restore faith.

25 b. I've seen one or two so expect them to be different, droll, interesting, gritty, sometimes funny, but not as good as Fr. Films

26 a. The European films I have seen at the Phoenix over 3 years have all the good qualities indicated in the questions above

26 b. My favourite films have been from Czech Republic, France, Italy, Germany, England, Wales, Ireland

27. Male

28. 53

29. Self-employed teacher of English for Academic Purpose and TEFL and proof-reader

#### Questionnaire No. S44

Screening Location: Winchester Film Soc

1. Nothing

2.

3.

4 a. Yes

5. No

6. Yes

7. No

8. Yes

9. No

10. Yes

11. Normality

12.

13. Coming to terms with life being mundane

14. ?

15. Love story

16. No

17. No - could be anywhere

18. Yes

19. Afrikaans 2, Xhosa 5

20. Yes. I don't immerse myself - too much thought

21. Yes

22. Dubbing. Less effort!

23 a. DVD: 2 Video: 3 Cinema: 4 Other:

23 b. Am: 6 Brit: 6 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6

24. Screen

25 a.

25 b.

26 a.

26 b.

27. Male

28. 36

29. Drugworker

#### Questionnaire No. S45

Screening Location: Winchester Film Soc

1. Nothing

2. Nowhere! But picked up a leaflet at ACE Centre [ill]

3. I expected to see a good film and I did



- 4 a. Yes
5. No. But it took me back to my own teenage years
6. Yes because she reminded me of me
7. No
8. Yes, boredom at school, little boy and explaining lesbians, raves out of fashion
9. Only when she slit her wrists and when she shouted at the disabled girl
10. Yes
11. The main character. She was feisty
12. I didn't like the way she treated the lad she was seeing
13. Teenage years are difficult
14. Does it have to have an aim?
- 15.
16. Mother's moustache and floral bed linen
17. I thought about restricted sale of alcohol and lack of daylight causing depression in winter
18. Yes
19. French 5
20. No
21. I don't really notice
22. Subtitling. Dubbing is never done well (terrible but amusing)
- 23 a. DVD: 3 Video: 6 TV: 3 Cinema: 6 Other:
- 23 b. Am: 5 Brit: 6 Other Eng: Non-Eng Euro: Other Non-Eng:
24. Winchester
- 25 a. That it's good with lots of sex
- 25 b. I have no idea
- 26 a. Good films
- 26 b. I'm not particular
27. Female
28. 38
29. Housewife was an IT consultant

#### Questionnaire No. S46

Screening Location: Winchester Film Soc

1. Only what I read in the club advert/prog
2. Film club programme
3. Didn't have any great expectations
- 4 a. Yes
5. No
6. Yes. The father, Elin, Johan
7. No
8. Yes - teenage problems etc
9. No
10. Yes
11. Music, acting
12. None
13. A nice little film
14. Every one
15. Art house?
16. No. Should have been more of the ambience, buildings etc
17. No
18. Yes
19. French 5, Spanish 5
20. Yes. Find it fascinating

21. No difference
22. Subtitling.
- 23 a. DVD: 6 Video: 6 TV: 1 Cinema: 5 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: Non-Eng Euro: 6 Other Non-Eng:
24. Winchester Screen 2
- 25 a. A good story about real people. Ménage à trois
- 25 b. A good open-minded European film
- 26 a. Art house type film
- 26 b. French see above
27. Female
28. 56
29. Teacher

### Questionnaire No. S47

Screening Location: Winchester Film Soc

1. I had read the review on the Winchester Film Society website, but apart from that, nothing
2. See above
3. I didn't really have that many expectations
- 4 a. Yes
5. It reminded me slightly of Ghost World and Napoleon Dynamite but not to a large extent
6. I found it very easy to identify with the characters because my hometown of Andover is exactly like Åmål
- 7.
8. Some of the dialogue made me laugh, I can't remember the specific scenes
9. I felt very uncomfortable in the scene where she cuts herself, but I think that was the intended effect!
10. Yes
11. I liked the way it was naturalistic and I could relate to it a lot
12. The music in the soundtrack was rather cheesy!
- 13.
14. I think it is aiming for a mainly "teen" audience
15. I don't like to categorise things
16. The language! Other than that, it seems quite universal
17. I know bugger all about Swedish national culture I'm afraid
18. Yes
19. French very very 5
20. Yes. I can't understand what's going on if I don't read the translation!
21. Don't think it really does differ that much, except you have to read more! It really depends on the film!
22. Subtitling. I like to hear the original dialogue
- 23 a. DVD: Can't remember Video: Can't remember TV: 0 Cinema: 0 Other: 0
- 23 b. Am: Can't remember Brit: Can't remember Other Eng: Can't remember Non-Eng Euro: Can't remember Other Non-Eng: 0
24. As I live in Andover, there is no local cinema, but I do go to The Screen in Winchester and Star Century in Basingstoke
- 25 a. Everyone will be smoking!
- 25 b. No idea
- 26 a. A film made in Europe, possibly more "arty" than other films and requiring a longer attention-span
- 26 b. No really
27. Female
28. 18

29. Data processing clerk (on a gap year!)

**Questionnaire No. S48**

Screening Location: Winchester Film Soc

1. I think it premiered at the Toronto Film Festival (Canada)?
2. I went that year
3. It definitely corresponded to my idea of Scandinavian realism
- 4 a. Yes
5. Other Danish and Swedish films. Morvern Callar too (Scottish)
6. Yes - both with younger and older characters as I'm in my 30s
- 7.
8. Yes - bathroom scene at the end
9. No
10. Yes
- 11.
12. Characters younger than audience rating - not fair!
- 13.
14. accessible for a general audience
15. Drama
16. Textile weaving, decor..
17. A bit
18. Yes
19. French 2, German 4, Italian 5
20. Yes. A bit distracting
21. Takes a bit more concentration
22. Subtitling. I hate dubbing. Even if I don't know the language I like to hear the rhythm
- 23 a. DVD: 3 Video: 3 TV: Cinema: 5 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
24. Screen, Harbour Lights
- 25 a. dialogue/wit/amorous intrigue
- 25 b. emotionally intense
- 26 a. "art" film vs. Hollywood
- 26 b. I love Scandinavian films - I relate to them as a Canadian and French film because I'm bilingual and lived in France for 4 years
27. Female
28. 33
29. Lecturer (Southampton University)

**Questionnaire No. S49**

Screening Location: Winchester Film Soc

1. Only the brief summary on the Winchester Film Society Programme
- 2.
3. It exceeded my expectations! I expected a sugary-sweet story, but the acting and dialogue were much better than I expected
- 4 a. Yes
5. No....changed my mind. It reminded me of Bully, insofar as it showed teenagers doing their own thing in the absence of adults
6. Yes - the dark-haired girl reminded me of my own teenager years - alone in her room, the attempts of her father to console (25 years) and embarrassing party to which no one comes...
7. No

8. Yes - when the girls hitch a lift: I put myself in the place of the driver: first two impossibly attractive teenagers get in the car; then they kiss in the back - any pervert's fantasy come true! Amusing because over the top
9. When the dark haired girl breaks the razor
10. Yes
11. The writing! As a father of two teenager daughters, the dialogue -especially between the two sisters - seemed exactly right. I liked the music too
12. I never really understood what was going through the blonde-haired girl's head
13. Small-town life is pretty claustrophobic
14. People who have been teenagers - anyone 15+
15. Concerned with growing up, school, small-town life
16. I can hardly think of a thin that seemed specifically Swedish - serving roast beef at a party, maybe
17. Since I have no such knowledge I can only guess- perhaps there were nuances which completely passed me by
18. Yes
19. German 4
20. Yes. I enjoy the extra stimulation of comparing what I have managed to grasp of the spoken language with the subtitles
21. Subtitles always shorter; presumable something is lost in translation
22. Subtitling. Dubbing is vile - loss of synchrony between voice and mouth, no knowledge of the speakers real voice
- 23 a. DVD: 3 Video: TV: Cinema: 4 Other:
- 23 b. Am: 3 Brit: Other Eng: Non-Eng Euro: 6 Other Non-Eng: 5
24. Screen Winchester, Odeon Southampton
- 25 a. Annoying people with inscrutable reasons for their actions
- 25 b. Blonde-haired people, welfare state, town and village life
- 26 a. Relatively familiar backdrop where landscape, family life and so on are concerned
- 26 b. A mild preference for German films. Spanish films are often interesting, if more foreign, to me
27. Male
28. 51
29. Computing

#### Questionnaire No. S50

Screening Location: Winchester Film Soc

1. That is was a nice love story
2. My boyfriend saw it in Sweden (in Swedish!) and really liked it
3. Fulfilled. I was a bit unsure about whether to go but not too much was made of the lesbian aspect of the relationship
- 4 a. Yes
5. Can't think of any
6. Yes. It brought me back to my teenage years, trying to fit in and listening to really loud music. Generally the awkwardness of being in secondary school when you're not one of the cool ones!
- 7.
8. Yes, one part I can remember is when Elin breaks up with her boyfriend over the phone
9. Yes. Particularly when she cuts her wrists
10. Yes
11. The mundane scenes made to look special
12. Her cutting her wrists
13. Love will overcome. Or maybe love can overcome if you open your mind and show courage
14. Not mainstream I think. Not sure really

15. Alternative romance. Coming of age
16. Not sure. Maybe the birthday bit. The stuck in the 80s bit.
17. No
18. Yes
19. French 4, Spanish 4, Japanese 5
20. Yes. It can help - to get the full meaning - sometimes there just aren't ways of expressing the same thing in English. So much of a country's culture is wrapped up in its culture. But it can be distracting.
21. Not much difference. A bit more challenging maybe. You feel a bit more worthy afterwards!
22. Subtitling (arrow to dubbing - 'can't stand it!)
- 23 a. DVD: 5 Video: 6 TV: 3 Cinema: 4 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng:
24. The Screen, Winchester, Harbour Lights, Soton
- 25 a. Sexy, slightly strange, pauses, cigarettes, red, black, pouting, requiring thought, clever, full of pretty people
- 25 b. dark, very strange, intellectually challenging, not full of pretty people
- 26 a. Something that does not have loads of explosions and cheesy patriotism
- 26 b.
27. Female
28. 28
29. Writer (copywriter)

#### Questionnaire No. S51

Screening Location: Winchester Film Soc

1. Nothing
- 2.
3. I think my mind has been infiltrated by Hollywood, when Agnes and Elin got in the guy's car (hitchhiking) I was expecting him to kill or rape then - I was also expecting more sex
- 4 a. Yes
5. Had a similar feel to Elling and another Scandinavian film - Kitchen Stories and maybe Amélie for its 'feel good' element
6. Agnes because she was the social outcast - very similar to one of my best friends at school. I like the politically incorrect portrayal of the girl in the wheel chair - one of my friends is in a wheel chair and she can be as bitchy as the rest of us! Also Elin's frustrations that nothing happens in Åmål - disaffected youth, I work in a school and see a lot of this attitude - the narrow-mindedness of [left blank space - presumably 'Jessica's'] boyfriend - the dumbness of Johan!
7. The strange bit where Agnes slit her wrist then no one noticed it and the bandage disappeared... I don't think there was anything confusing about the film - maybe only the shifts in characters' feelings but that is part of human nature so isn't therefore so strange!
8. Elin dumping her boyfriend - Elin complaining about Åmål and swearing (at school) the final scene where she and Agnes are both in the loo then come out - Elin and her sister's description of sex "pfft!"
9. The scene where Agnes slit her wrist. There was a lot of tension building up to it and I am squeamish so I could barely watch. and the argument where [blank space - should be 'Jessica'] thinks that Elin is with Marcus
10. Yes
11. The changing light - the seedy party and the freshness of Agnes' home. Agnes mother was a typical blinkered mother and her brother was amusing. Agnes parents had stereotypical aspirations which became more and more ironic. I liked the tension this created.
12. Nothing springs to mind

13. "Don't let the bastards get you down" e.g. it was 'acceptable' for Elin to want to be a model but not a psychiatrist/psychologist. - for me, this marked the moment where her feelings for Agnes became serious, not just a joke
14. Young to old - anyone who can read the subtitles. I don't think that attitudes towards lesbians etc have changed. - this is very sad and I think the film is thought provoking - who needs acceptance to do what the want?
15. I'm not very good at categorising films sorry!
16. Fashion - behind the rest of Europe. Seemed more early 1990s late 80s in costume. I know that's not really a point!
17. I know very little about Swedish national culture so I wouldn't put that kind of spin on it. For me it is a more generic [arrow - 'universal'] film, not just Swedish
18. Yes
19. German 5
20. I watched some films like Lock Stock and Two smoking barrels in Norway with English subtitles because of the strong accents. It was a mildly surreal experience - I was laughing before the others in the cinema....:) The nuance of tone is important to understand
21. I wear glasses...The English films tend to be things like The Incredibles and Harry Potter. I don't watch much and I don't have a TV so the majority of films I watch are good foreign ones. Therefore I enjoy them much more!
22. Subtitling because in my experience of dubbing, the same actor was used for all the parts, I lost a sense of the tone of voice. Subtitles generally feel like an accurate translation that you don't always get with dubbing
- 23 a. DVD: 9 (unless as part of work but then rarely) Video: 9 TV: 6 Cinema: 0 Other:
- 23 b. Am: 6 (IS estimation - see add comment) Brit: 6 (IS estimation - see add comment) Other Eng: 6 (IS estimation - see add comment) Non-Eng Euro: 5 (IS estimation - see add comment) Other Non-Eng: 0
24. The Screen
- 25 a. Glamorous, or surreal or feel good...Sexy but not overtly sexual - everything happens behind a locked door that the camera can't see through. Innuendo and suggestion
- 25 b. Quirky sense of humour. Dealing with taboos honestly - mental health, sexuality etc
- 26 a. To be facetious - I need to bring glasses to read the subtitles! But more honestly A film that I will enjoy that is free of the stereotypes of Hollywood - therefore more realistic and less violently shocking
- 26 b. I particularly like Scandinavian film because they always defy my expectations and have a humour that I appreciate. I generally don't like comedy but Scandinavian films pick up on every day situations
27. Female
28. 24
29. Learning Support Assistant and Artist

**Questionnaire No. S52** [Multiple screenings: see F39]

Screening Location: Winchester Film Soc

1. Nothing apart from the resume in Winchester film society's brochure
2. See above
3. More than fulfilled my expectations in that the subject was handled very sensitively almost in a documentary style. I thought most adults would be reminded of the possible frustrations of teenage life
- 4 a. Yes
5. No
6. I could empathise with Agnes' loneliness and with Elin's frustrations of small town life and with the parents desperately trying to understand and help their children
7. Didn't understand the reference to the drain covers until Ingrid explained afterwards

8. Yes when Elin wanted to go to Stockholm but was thumbing a life in the wrong direction. When Elin checked in the papers that raves were considered out - by the time anything came to Fucking Åmål it was out
9. Yes- when Agnes cut herself with the razor
10. Yes
11. Both actresses who played Elin and Agnes were excellent
12. When Agnes was extremely rude to the disabled girl
13. Teenage years and making friends can be troublesome
14. Family audience from teenage upwards
15. High school romance / social documentary
16. The obsession with alcohol
17. I understood the obsession with alcohol because of the strict rules regarding the purchase of alcohol in Sweden
18. Yes
19. French 5, German 5, Spanish 4, Italian - learning
20. Yes. Sometimes miss what is happening visually, such as expressions on faces. On a light background subtitles can be difficult to read and sometimes missed all together which is annoying
21. One has to pay more attention
22. Subtitling. Because I saw Viva Zapata with Marlon Brando dubbed in French and it was ridiculous!
- 23 a. DVD: 9 Video: 6 TV: 6 Cinema: 4 Other: 7
- 23 b. Am: 6 Brit: 6 Other Eng: 9 Non-Eng Euro: 5 Other Non-Eng: 0
24. The Screen, Winchester
- 25 a. It depends on the director, the actors, the story line, the reviews / I have no specific expectations just because it is French
- 25 b. I am most familiar with Ingmar Bergman's films which on the whole tend to be dark, serious, tense, absorbing but vary varied in period. I'm less familiar with other Swedish films
- 26 a. Totally varied, having seen many films from all over Europe - some good, some bad. Wouldn't generalise
- 26 b. No particular countries, have enjoyed films from Korea, Africa, China, France, US, Italy, Spain, Sweden etc etc etc
27. Female
28. 62
29. Artist

#### Questionnaire No. S53

Screening Location: Winchester Film Soc

1. About life and love in small town
2. W. F. S. Brochure
3. Fulfil - description was accurate as entertaining film which engaged the audience
- 4 a. Yes
5. No
6. Yes
7. No
8. Yes - when Elin and Agnes were locked in loo
9. [circled 'uncomfortable'] I did not like the way Agnes treated her disabled school friend at her party
10. Yes
11. The characters were realistic and the film reflected the lows and highs of their lives
12. See 9 above - the unnecessary verbal cruelty. Another film's original name - when we are trying to encourage a wide audience, this does not help

- 13.
14. Varied age range
- 15.
16. No
17. No. Because I watch the film for its content, not where it was made
18. Yes
19. German 5
20. No
21. It's good to see life and scenery in other countries
22. Subtitling. It encourages audiences to stay awake. Dubbing is not always done well - synchrony of lip movements out of step
- 23 a. DVD: 5 Video: TV: 2 Cinema: 4 Other:
- 23 b. Am: 6 Brit: 5 Other Eng: Non-Eng Euro: 6 Other Non-Eng: 6
24. Screen, Winchester
- 25 a. Pavement cafes and dingy interiors
- 25 b. Some sexual content
- 26 a. Nothing
- 26 b. No
27. Male
28. 54
29. Public service

#### Questionnaire No. S54

Screening Location: Winchester Film Soc

1. Read the notes - to have an idea of the storyline and what the writer had in mind to convey
2. Film Society info
3. Fulfil
- 4 a. Yes
5. No
6. Yes - reminder of periods of isolation in teens, periods of affection from same sex individuals
7. An age problem - my schooling much less liberal
8. Yes largely truisms; body language, expressions, but some surprises when dialogue took another turn
9. Some 'slow pace' at times, left me uncomfortable; anxiety prompted by not being able to see the wider setting
10. Yes
11. Strong on colour, excellent casting, honest story-line, bare/ raw feeling exposed
- 12.
13. Illustrates a natural pregnant situation developing in puberty - a human trait of attachment to instinctive feelings
14. any
15. Humanity?
16. The film sort of defines in a no holds barred way what the back[lash?] of Victorian UK still shuns
17. Yes, one expects Nordic culture to confront, share, amplify puberty/sex/personal feelings subjects in an outgoing, brash manner
18. Yes
19. French 5
20. No
21. Widens cultural appreciation, elevates [ill] of those beyond our shores
22. Dubbing. Probably so you can more continually watch the acting
- 23 a. DVD: 6 Video: 6 TV: 1 Cinema: 6 Other:



- 23 b. Am: 5 Brit: 5 Other Eng: 7 Non-Eng Euro: 7 Other Non-Eng: 9  
 24. Winchester Screen  
 25 a. lots of setting/explanation/politics and sex and excitement  
 25 b. winter - beautiful people (!), nature and natural experiences  
 26 a. Nil  
 26 b. British are good value for money - generally get what you are paying for, French exciting, Nordic maybe more "nature" related  
 27. Male  
 28. 57  
 29. Local gov/civil engineer

### Questionnaire No. S55

Screening Location: Winchester Film Soc

1. Had read a review of it when it was on at "Harbour Lights" in Southampton. Knew it was a coming-of-age movie where the protagonists were female teenagers and that is was by Moodysson
2. As above, in the programme of 'Harbour Lights', but unfortunately didn't make it at the time. Really wanted to though.
3. Was real and more honest than I expected. Other films with lesbian protagonists (e.g. My summer of love) I've found a bit melodramatic, but this film (Show me love) fulfilled my hopes, in that it portrayed people as folk doing their best amongst all the shit
- 4 a. Yes
5. My summer of love', but better. and another High School dyke romance, whose title I can't remember (sorry)
6. Yes - I have felt that same emotional hopelessness as Agnes and the same emotional frustration as Elin, both in my teenage years, growing up in a town where nothing happened and now in my adult years, at life in general. Also identified with the 'mob' mentality at the school, took me back to how fucking hard those days actually were. Also identified with the parents - how we try and do our best for the children in our lives, but they've just got to go through it.
7. No
8. Yes, some of the things the girls said - recognition of that feeling that when you are a teenager, 25 year away seems so far, but when you actually reach it, it seems like no time at all. Sigh. Also the "what's out" list in the magazine - futility of trying to keep up with a culture far-removed.
9. The part where Agnes self-harms, as a (potential suicide attempt?) was disturbing. Also when the girls go in the car to go to Stockholm, I was concerned there would be sexual abuse from the driver - put me on edge
10. Yes
11. The school yearbook as a way of the characters fantasizing /dreaming about each other. Portrayal of teen culture and the huge chasm between adults and teenagers
12. Didn't dislike it at all
13. That growing up is a journey that's not easy, especially when it comes to love. Life is tough but it can be beautiful too.
14. People looking back to their teenage year, teenagers (I hope would watch it), lesbian, gay and bisexual
15. Alternative coming-of-age movie
16. I don't think so. Perhaps the bit where they sing to Agnes on her birthday and cook up that big meal?
17. No - I watch lots of subtitled films, and take it at face value - a film about young people (and people) trying to find their place in the world is pretty universal, I think
18. Yes
19. Spanish 3, German 5

20. No
21. It's an insight into another culture, another place. It doesn't make much difference, though - if the film is good then I am engrossed regardless of whether it's in English or not
22. Subtitling. I like to be able to hear the language. If it's dubbed, it's so annoying that the mouth movements don't match the sound
- 23 a. DVD: 5 Video: 5 TV: 3 Cinema: 3 Other: 0
- 23 b. Am: 5 Brit: 7 Other Eng: 8 Non-Eng Euro: 6 Other Non-Eng: 6
24. Harbour Lights', Winchester 'Screen', Bournemouth Odeon (occasionally), Fratton Odeon (occasionally)
- 25 a. Well-shot, perhaps. Not sure, don't tend to watch French films - not specifically avoid them, but either don't notice them or the write-ups don't grab me especially
- 25 b. Really enjoyed Moodysson's other films, esp. 'Together', though was best film of the year. Also Lilya 4ever was a great movie. Not aware of other Swedish film I have seen
- 26 a. Better quality than American! More scope for alternative storylines and protagonists. Subtitles.
- 26 b. Spanish. I love Almodóvar, Bigas Luna, and recent films like 'Bombon El Perro' and 'Y tu mama tambien' They have good energy, good humour and are often feisty. The landscape is hot it's like going on holiday! Remind me of good times spent in Spain, good to hear the language and see the landscape.
27. Female
28. 33
29. Artist

#### Questionnaire No. S56

Screening Location: Winchester Film Soc

1. Only what is written about the film in the Film Society leaflet..a few lines
2. The leaflet was sent to me by Maurice McGrave (WFS Membership Enquiries) after I had telephoned him. I can't remember where I first hear of the WFS
3. It neither fulfilled nor contradicted - it was what it was and for me, it was well made and a good film
- 4 a. Yes
5. Yes - but unfortunately I can't remember the name of the film...Small, snow bound village in Sweden or Norway - young boy and girl/teenagers boredom. Avalanche and he is virtually the only survivor. Similar treatment/ camera work [researcher's comment: Icelandic film]
6. Yes I did. The characters were v. Real, v. Natural in their responses to what came to them. I also know and have friends of that sort of age... (my girlfriend's children are a little younger)
7. No confusion
8. Yes, the film made me laugh...especially at the v. End - the chocolate milk drink explanation from Elin - suddenly they were teenagers again - free to talk about chocolate milk and not boys and makeup
9. Only when Agnes contemplated taking her life. For a moment felt very concerned for her
10. Yes
11. I liked the whole package...the characters made it work...the camera work: close up in bedrooms and the party etc...but not claustrophobic. Very real. Very touching
12. None
13. teenagers growing up
14. I don't really know...A universal audience?
15. A slice of life!
16. Knowing it was in Swedish makes one think 'Swedish' a little
17. Not really
18. Yes
19. French 5, Spanish 5

20. Yes. Sometimes it does....whilst reading the translation one has less time to see and enjoy more of the visual experience. Also, the English is the English and not always the literal translation with all its nuances
21. Often more enjoyable
22. Subtitling. I don't like dubbing...it doesn't really work for me
- 23 a. DVD: 6 Video: 6 TV: 5 Cinema: 6 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
24. None
- 25 a. I've seen many...some very good....fantastic...and a few poor ones...but generally I am hopeful
- 25 b. I've seen very few but those have been different...and good
- 26 a. Non American/ non Hollywood and hopefully with a more intelligent and visually entertaining approach to the subject matter
- 26 b. Not from any particular country
27. Male
28. 40
29. Freelance photographer

#### Questionnaire No. S57

Screening Location: Winchester Film Soc

1. Only WFS blurb
2. WFS brochure
3. Better than expected from WFS blurb
- 4 a. Yes
5. 'Elling' - similar feel-good factor. Also Moodysson's Together
6. Agnes - yes: the outsider - lost, tragic, self-destructive. Elin - [i//] no - more a 'typical teenager'. The boys - no. Agnes's dad (Olof): yes - reminds me of my parenting of my own children
7. Swedish teenagers like British ones - shatters my 1960s idealisation of Scandinavians!
8. Yes - Elin's stropiness, the parents' desperate attempts to connect to and understand their kids (and keep their distance, too); the dumb jocks the boys were
9. The boys' and girls' homophobia. Agnes attack on the girl in the wheelchair and her revenge on Agnes
10. Yes
11. Characterisation; flow; storyline; humour
12. Subtitles were not fully in synch with scenes
13. It's a romantic view of love triumphing (over prejudices and sexual stereotyping and social [i//]); Disturbed youth transcends boredom and bourgeois comfort
14. Young, hip, sexually and socially aware
15. Social comedy
16. The explicitness of sexuality; frank language; a kind of earnest self absorption (cf. Bergman) - but also droll humour and irony
17. Only my prejudiced preconceptions about it, ['none' or 'some'] of which it contradicts
18. Yes
19. French 4, German 2, Italian 4
20. Yes. E.g. German - I can listen to nuance, tone, flavour but get meaning visually - helps when I'm rusty in German, as don't know vocabulary
21. Actually I find it nicer in a way - perhaps because I have to attend more. (In this case, though, all the meaning comes from subtitles)
22. Subtitling. Dubbing is awful! I really avoid dubbed films (see 20/21)
- 23 a. DVD: 8 Video: 6 TV: 8 Cinema: 4 Other: 9
- 23 b. Am: 6 Brit: 5 Other Eng: 8 Non-Eng Euro: 6 Other Non-Eng: 7

- 24. Harbour Lights Soton, Screen Winchester, WFS
- 25 a. Cool; intellectual; smart
- 25 b. Gloomy introspection; sex; stylish camerawork
- 26 a. artistic/intellectual values rather than commercial; cinematic style and innovation; strong characterisation; a solid awareness
- 26 b. Italian - I have connection to the country; I was weaned on Fellini, Antonioni, Visconti
- 27. Male
- 28. 60
- 29. Psychotherapist

### Questionnaire No. S58

Screening Location: Winchester Film Soc

- 1. I had read the one paragraph synopsis in the WFS 2005/06 brochure and I had time to read one of the reviews on the document handed out at the door
- 2. See above...the brochure came in the post
- 3. I found the film compelling viewing. It was fascinating to be reminded of the enthusiasm, energy and also the uncertainty of adolescence
- 4 a. Yes
- 5. Yes, there were shades of 'Rebel without a cause' with James Dean - the same sultry, angst ridden and peer-dominated themes emerged
- 6. Many fathers in the audience would have recognised the Dad's heroic effort to connect with his daughter. I also found the more conventional Jessica and the wild/impetuous Elin [i/l] rang true. Agnes was so real that it was difficult to recognise that she
- 7. None...I [i/l] some aspects of ADOLESCENCE confusing and strange, but the film was beautifully crafted and audience-friendly
- 8. 1) The 'but I can't wait for 25 years' scene between Agnes and her father 2) Elin dumping her new boyfriend by mobile phone
- 9. 1) Accepting a lift from a stranger...I am a Dad! 2) I recalled the anxiety and uncertainties of my own adolescence 3) The vindictive outburst by Agnes to her wheel-chair bound friend at the birthday party
- 10. Yes
- 11. The footbridge shots accented the restricted opportunities in small town Amal
- 12. None!
- 13. The emergence of two young people from adolescent uncertainty and the contrast between the self-imposed constraints of growing up until the astonishing [i/l] to grasp new opportunities
- 14. Late teenagers and adults, especially parents!
- 15. Swedish/drama
- 16. Clean streets. Scandinavian decor in the homes. The amazing tolerance of teachers!
- 17. 1) the tolerance of adults 2) the liberal/ valuing explanation of lesbianism from the apparently conventional mother to her son 3) the high level of technology available to the young people
- 18. Yes
- 19. French 4, German and Japanese 5
- 20. Yes, to some extent. I am aware of [i/l] between text and dialogue
- 21. Initially, I take a little longer than usual to get into the film, but after 5 minutes or so, I am unaware of the subtitles
- 22. Subtitling. I find that I can pick up subtle nuances in the dialogue even if it is in a language that I cannot speak
- 23 a. DVD: 6 Video: 6 TV: 4 Cinema: 4 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
- 24. Winchester Screen, harbour Lights Southampton
- 25 a. introspective, clever/witty, political, passionate

- 25 b. introspective, serious, angst/anxiety ridden
- 26 a. Non-American, serious/thoughtful, continental sets
- 26 b. Italian - I love the zest for life which is often present. German - brooding and serious!, Czech - humorous/humane....'Kolya' is one of my all-time favourite films!
- 27. Male
- 28. 62
- 29. Child psychologist

### Questionnaire No. S59

Screening Location: Winchester Film Soc

- 1. That it is a teenage rites-of-passage film, concerning the boredom and frustrations of teenagers living in a small Swedish town. Also that it was a bit success in Sweden
- 2. 1) Winchester Film Society 2005/06 season leaflet 2) Flyer picked up at the Screen cinema 3) WFS website
- 3. Generally fulfilled my expectations, though it was more humorous than expected, and a more 'feel-good' ending
- 4 a. Yes
- 5. The realistic style reminded me of 'Kids' by Larry Clark
- 6. Found it easier to engage with Agnes, I think because I find the experience of being a loner/outsider one that I could understand. Elin less so.
- 7. No
- 8. Yes. Elin hitching to Stockholm on the wrong side of the road - Elin phoning Johan from the next room to end their relationship - Elin and Jessica's description of sex with their boyfriends
- 9. The scene where Agnes uses a razor on her wrist, I found disturbing
- 10. Yes
- 11. I liked the realism and the way characters acted in a believable way. Liked the contrast between the two main families and the music
- 12. Nothing
- 13. the search for fulfilment and meaning of life, found not in escaping from 'fucking åmål' but in the relationship between Agnes and Elin and their love
- 14. Maybe teenage, but could be any audience that enjoys good films!
- 15. Coming of age/rites of passage
- 16. Not particularly - seemed that it could have been set in any European town and its concerns would have been similar
- 17. I have little knowledge of Swedish culture, and don't think it affected the way I saw the film
- 18. Yes
- 19. No
- 20. Yes. I have a little knowledge of French and sometimes find myself paying more attention to the sub-titles than the film! Find it interesting when I can see a similarity between English and another language during film dialogue
- 21. Not always able to focus on the visuals because need to read subtitles, but enjoy experience of different film-making styles and approaches. Also cannot approach film with as many preconceived ideas and things 'take as read'.
- 22. Subtitling. I prefer to watch films in the language they were made - as the director made it. That way I feel closer to the original and think it shouldn't be that English is seen as a 'better' language
- 23 a. DVD: 6 Video: 6 TV: 3 Cinema: 3 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
- 24. The Screen, Winchester, Harbour Lights, Soton
- 25 a. Expect something more 'arty' than US or UK films, more philosophising, discussions of love, death, politics, etc. Also more atmospheric feel.

- 25 b. Expect something slow-moving, earnest and thoughtful, with stark landscapes – maybe featuring Death
- 26 a. European film to me means films made on mainland Europe – thus excluding the UK – with a distinctive European flavour and feel – to be viewed as an alternative to typical formulaic Hollywood and British film
- 26 b. Not particularly. I watched a lot of French films in the 1970s as my then girlfriend was a French teacher - I particularly remember 'The Lace Maker' with Isabelle Huppert and still enjoy French films. Also like films of Lars von Trier esp. Dancer in the Dark
27. Male
28. 48
29. Ass. Manager of Commercial Laundry Company

#### Questionnaire No. S60

Screening Location: Winchester Film Soc

1. Nothing other than brief synopsis
2. Film club
3. I had no expectations
- 4 a. Yes
5. Yes - may American 'High School' films
6. Yes - on a superficial level
7. No
8. The lavatory cubicle scene
9. No
10. Not much
11. vaguely charming in an unsophisticated way
12. little depth of plot (a real cliché)
13. I do not understand this question - perhaps a little pretentious for me!
14. Teenagers - at least that is what it ought to be aiming for
15. High school jinx
16. Only to obvious Swedish hang-up on sex
17. Goodness knows!! What does this question mean?
18. Yes
19. French 5, Italian 5, Spanish 5
20. Yes. Provided subtitles are well done - no problem
21. It does not
22. Subtitling. Dubbing is infuriating
- 23 a. DVD: 8 Video: 8 TV: 5 Cinema: 3 Other:
- 23 b. Am: ? Brit: ? Other Eng: ? Non-Eng Euro: ? Other Non-Eng: 0
24. Winchester [ill]
- 25 a. Human relationships
- 25 b. Biological relationships
- 26 a. Film from Europe! What else?
- 26 b. All good ones I like [ill] flavour French/Spanish
27. Male
28. 60
29. Judge

#### Questionnaire No. S61 [Multiple screenings: see F40]

Screening Location: Winchester Film Soc

1. That it was Lukas Moodysson's debut feature, that it was absolutely massive in Sweden, and that it would be easier-going than most films in the WFS 05/06 brochure
2. Chair WFS, so some basic research on all films discussed to show during our season

3. Very much fulfilled, albeit it was a lower-budget (which was refreshing) than I expected
- 4 a. Yes
5. a) US realistic teenage films like KIDS, SUBURBIA (not Linklater film), ELEPHANT b) surrounded toilet 'siege' evoked BUTCH CASSIDY and THE SUNDANCE KID (ending), ASSAULT ON PRECINCT 13, NIGHT OF THE LIVING DEAD and RIO BRAVO c) two women/girls breaking free -
6. Yes, with Elin and Agnes, and Agnes Dad. All likeable in their own way
7. 1) That Elin would have any interest whatsoever in Johan 2) that teenagers would sit and watch (and play) bingo on TV
8. Yes, regularly. Highlight was opening of top box on TV show with prize being 'GODIS' - sweets! Classic. Also two moronic blokes banging on school toilet door at end - their 'caveman chant' seemed almost documentary
9. Slitting wrist w/ Agnes - clichéd but always uncomfortable. When Agnes and Elin got in car of complete stranger = anxious
10. Yes very much so
11. Character of Agnes' dad, some of the soundtrack, low budget look and feel of the film, use of TV shows in film, and handling of the relationship between Elin and Agnes
12. Schoolboy characters bit clichéd (I had read this criticism in advance so maybe I was looking for this)
13. Most individuals will lead bland, unfilled lives, but outsiders ultimately find contentment
14. I'm not really sure, difficult to pigeon-hole
15. Slightly offbeat drama
16. No, but only because my knowledge of Swedish national culture is embarrassingly poor
17. No see 16
18. Yes
19. French 5
20. Yes. Not noticeably
21. Barely differs, only concern is how much aesthetic beauty of a film I may be missing whilst reading
22. Subtitling. I find dubbing offensive and absolutely impossible to watch
- 23 a. DVD: 4 Video: 5 TV: 4 Cinema: 3 Other: 0
- 23 b. Am: 3 Brit: 4 Other Eng: 5 Non-Eng Euro: 4 Other Non-Eng: 4
24. Harbour Lights, The Point (Eastleigh), The Screen (Winch), Star Century (Basingstoke)
- 25 a. Sometimes dross (e.g. Crimson Rivers), sometimes perfection (e.g. La Haine) Sometimes in-between (e.g. L'Homme du Train)
- 25 b. Down-to-earth/realistic or art-house classic
- 26 a. Likely to be good, if lacking a certain kinetic energy
- 26 b. Germany - Herzog and recent classics (like 'Run Lola Run' and 'Das Experiment') Denmark - Dogme Norway - quirky Overall prefer films of SE Asian (part Japan, S. Korea and Hong Kong) to European films
27. Male
28. 35
29. Environmental planner

**Questionnaire No. S62** [Multiple screenings: see F41]

Screening Location: Winchester Film Soc

1. That it was a film about two young people growing up in a small town and their relationship
2. Film Society brochure, film notes and word of mouth
3. Fulfilled my expectations, and yet some more. I was hopeful for a happy ending which there was, and the feel of the film was easy viewing. Also I hadn't expected the look of the film, grainy film stock, very intimate and much more low budget look to it
- 4 a. Yes

5. My summer of love
6. Yes very easy. Very well acted, also because it was realistic, all very believable
- 7.
- 8.
9. Yes, when the two girls were hitching for lifts late at night and get into a car. I thought something really bad was going to happen.
10. Yes
11. I liked the ending, leaving the toilet triumphantly and walking defiantly and hand in hand
- 12.
13. About being strong enough to be true to yourself and having the courage to go against the crowd
14. Not sure, the audience I saw this film with were all adults, but I felt it would be a good discussion starting point for young people. I am not sure whether young people particularly in the UK would watch it
15. Drama
16. The happy birthday sequence near the beginning - the song and the cake I guess are traditionally and different to the UK
17. No. I felt that I gained some knowledge about Sweden from watching it that I didn't have already (never having visited). Seeing scenes of everyday life - housing estates, the school, television, general street scenes - all help to give a fine idea of what that small town in Sweden is like.
18. Yes
19. French 5, German 5
20. Yes. I don't find it has a bad affect on my viewing. I'm just interested if I can recognise any of the language in advance of the subtitle coming up. I'm also interested to see if there are any words missed out in the subtitles.
21. None. The only problem I have ever had is where the seating arrangement of the cinema meant the person in front's head completely blocked the subtitles - and this was at the NFT!
22. Subtitling. I like to hear the actors' true voice.
- 23 a. DVD: 3 Video: 5 TV: 4 Cinema: 3 Other: 0
- 23 b. Am: 3 Brit: 4 Other Eng: 5 Non-Eng Euro: 4 Other Non-Eng: 4
24. The Screen, Harbour Lights, Star Century at Basingstoke, The Point Eastleigh
- 25 a. Not sure that I have any expectations, other than the language will be French. I have seen enough French films both contemporary or from the past that show there is a breadth to French filmmaking
- 25 b. This has to be true also of Sweden (breadth of filmmaking). Although there are stereotypes of both French and Swedish films and filmmakers. There are always variations and diversions from these stereotypes
- 26 a. Usually less sugary than US films and more thoughtful
- 26 b. I like the films from Europe full stop. I am keen for the opportunity to look towards Europe, rather than as the UK is prone to do which is look across the Atlantic to America
27. Female
28. 37
29. Registrar, Births, Marriages, Deaths

### Questionnaire No. S63

Screening Location: Winchester Film Soc

1. Nothing
2. As a member of Winchester Film Society
3. My knowledge of the film was limited to the reviews presented by the Film Society. Based on this information I found the film as good or better than anticipated
- 4 a. Yes



5. Not really. This type of adolescent genre does not generally appeal to me
6. Yes and No. Yes because the expression and enthusiasm of the film and no because I have no personal experience of the frustrations they suffered
7. No
8. Best was the [ill] scene when Elin and sister and their boyfriends were watching Bingo on T.V. And Elin has this [seizure?]. Also the final scene in W.C.
9. Not really
10. Yes
11. I liked the compact nature of the story
12. The photography was rather bland
13. That there is a solution to every problem
14. Someone looking for good uncomplicated entertainment
15. Moralising
16. The family relationships of both Elin and Agnes
17. I thought the whole thing was just typically Swedish
18. Yes
19. None
20. N/A
21. No difference
22. Subtitling. Even the [nature?] of the language is important and provides atmosphere and context. Watching a subtitled film with no sound is strange and two dimensional. So the language is important and is lost with dubbing.
- 23 a. DVD: 9 Video: 2 TV: 3 Cinema: 4 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: 4 Non-Eng Euro: 4 Other Non-Eng: 6
24. Screen, Winchester
- 25 a. Well made in detail and complicated plot
- 25 b. Original thinking and 'low key'
- 26 a. True film (lacking 'special' effects and Hollywood style [ill])
- 26 b. None in particular as preference. Just good film.
27. Male
28. 69
29. Retired builder

#### Questionnaire No. S64

Screening Location: Winchester Film Soc

1. Nothing
2. As a member of Winchester Film Society
3. Don't know what to expect
- 4 a. Yes
5. No
6. Yes. I changed schools 3 times in three years and felt easily able to identify with Agnes' situation and the feeling of 'teenage angst' that many of us have experienced
7. No
8. Yes - once scene being when the father was saying that 25 years later he'd solved all his problems - Agnes reaction to that!!
- 9.
10. Yes
11. The way it seemed to sum up the lives of teenagers in a small town waiting for something to happen
- 12.
- 13.

14. Hard to say - could be teenagers but I feel any age group/social or cultural group could identify
- 15.
- 16.
17. No. I don't consider my knowledge of Swedish national culture is great enough for me to have any pre-conceptions nor to affect any interpretation
18. Yes
19. French 3/4, Italian 5, German 5
20. A little. I'm able to get a better feel for the nuance/subtitles of the film - subtitles are, by definition, limited
21. One gains an insight into another culture
22. Subtitling. Dubbing always looks a little weird - mouth moving out of sync with words and generally the vocabulary and accent doesn't sit well with the film
- 23 a. DVD: Video: 3 TV: 2 Cinema: 0 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 6
24. The Screen, Winchester
- 25 a.
- 25 b.
- 26 a. Unflashy - less 'plastic' than Hollywood and often not a very strong story. More a slice of someone's life - not a hard and fast beginning and ending
- 26 b.
27. Female
28. 55
29. Custodian at Great Hall /Sculptor / Senior Systems Analyst

#### Questionnaire No. S65

Screening Location: Winchester Film Soc

1. That it was Swedish, the title 'Fucking Amål'
2. The film club programme
3. If you say 'Swedish film' then the expectations tend to be film about sex and /or melancholy. I suppose it was, but very different from expectations
- 4 a. Yes
5. Not especially
6. Yes. It allowed me to relive experiences (now distant) of being a teenager growing up in a dull environment and the problems with ones peers on occasions
7. No
8. Yes. The parents trying so hard to understand their daughter ['Jessica' - probably should be 'Agnes']. The window breaking
9. Only as the filmmaker would have endeavoured
10. Yes
11. the close focus on faces replicating the intensity of teenage emotion
12. None
13. That teenage angst can find at least a temporary resolution
14. Middle class, middle-aged or slightly younger (what would a teenage audience make of it??)
15. I prefer not to categorise
16. No, I think the main elements belong to many western cultures
17. Interest in sexual freedom is what I 'know' about Swedish culture. It is something Swedish filmmakers can offer other societies
18. Yes
19. French 4
20. Yes. The nuances of spoken French add to the subtitles. I flick between the two
21. Richer experience - culture plus language make a much deeper experience

- 22. Subtitling [arrow to dubbing 'hate it']
- 23 a. DVD: 9 Video: 7 TV: 1 Cinema: 4 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 8 Non-Eng Euro: 6 Other Non-Eng: 6
- 24. The Screen, Winchester. Harbour Lights, Soton
- 25 a. May well be old 'film noir', stylish; focus on stars e.g. Bardot; great cinematography, interesting themes
- 25 b. sex; moody; introspective; rather dull and unimaginative; no stars
- 26 a. Any film made in Europe including the old 'Easter bloc'
- 26 b. No real preferences - I like to see new things and be stimulated to consider new perspectives
- 27. Female
- 28. 54
- 29. Museum Education and Outreach Office

### Questionnaire No. S66

Screening Location: Winchester Film Soc

- 1. A brief summary given in Winchester Film Society's 2005/06 programme
- 2. They are on the bar in the reception area of the Screen cinema
- 3. I had no expectations to fulfil or contradict
- 4 a. Yes
- 5. Yes - American Beauty. Similar suburban setting
- 6. Yes. It reminded me of being bored to pieces when I was at a similar age in a similar situation
- 7. The ages of the 2 girls 16 and 14 didn't match appearances
- 8. Elin and her sister talking about their sex lives /respective boyfriends
- 9. Cutting the arm with a razor
- 10. Yes
- 11. The ending - when they confidently came out of the closet
- 12.
- 13. That the feelings of lesbians towards each other are strong and natural
- 14. Why limit your (target) audience?!
- 15. Romance. Why categorise/limit? This isn't Hollywood!
- 16. An openness towards sexuality
- 17. No prejudices
- 18. Yes
- 19. French 5
- 20. Yes. It adds an extra dimension to the whole experience
- 21. The subtitles add interest
- 22. Subtitling. Dubbing is dreadful. Makes the whole thing feel unnatural
- 23 a. DVD: 9 Video: 7 TV: 2 Cinema: 4 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng:
- 24. The Screen, Winchester
- 25 a. Film noir (I hope!)
- 25 b. Candid and open
- 26 a. Non-Hollywood
- 26 b.
- 27. Male
- 28. 55
- 29. Teacher

### Questionnaire No. S67

Screening Location: Winchester Film Soc

- 1. Nothing

2. (News of the World)
3. N/A
- 4 a. Yes
5. Not really
6. a little
7. No
8. very little. Boy wanting supper. Hitching incident
9. Not really, marginally sad for characters
10. Yes
- 11.
- 12.
- 13.
14. general
- 15.
16. slow
17. No, not that much knowledge (My main interaction with Swedish culture is people getting drunk cheap on the Copenhagen ferry before the bridge was built)
18. Yes
19. German 3
20. Yes
21. Not hugely
22. Subtitling. Dubbing is always out of timing and acoustics
- 23 a. DVD: 4 Video: 5 TV: 3 Cinema: 4 Other:
- 23 b. Am: 3 Brit: 3 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 6
24. Screen
- 25 a. Quirky
- 25 b. Slow (boring Bergman)
- 26 a. Nothing
- 26 b. France (quirky)
27. Male
28. 58
29. Computer software design

**Questionnaire No. S68**

Screening Location: Winchester Film Soc

1. The write up in Winchester Film Society flyer
2. I belong to W.F.S
3. I expected something more interesting
- 4 a. Yes
5. Maybe 'The Road Home' of Hugh Hudsons
6. No - maybe cos they were bored and boring
7. Not really
8. Can we eat now' Hitch hiking point
9. Wrist slitting
10. Not really
- 11.
- 12.
- 13.
14. Diverse
15. Teen drama
16. The language
17. All I know is the name of a flower Linea

18. Yes
19. Spanish 2, French 2, Russian 5, Dutch 4, Greek 5
20. Yes. Can be interesting. Helps when subtitles are hard bread
21. Need to use my brain more
22. Dubbing
- 23 a. DVD: 6 Video: 6 TV: 4 Cinema: 5 Other:
- 23 b. Am: 6 Brit: 5 Other Eng: 7 Non-Eng Euro: 6 Other Non-Eng: 7
24. The Screen, Winchester
- 25 a. Anything from liasion pornographique to Jacques Tati.....
- 25 b. Ponderous
- 26 a. Bunuel - docu drama....
- 26 b. Spanish surreal
27. Female
28. 52
29. Part-time pattern teacher

#### Questionnaire No. S69

Screening Location: Winchester Film Soc

1. Nothing. Only what I had read in WFS's programme
2. WFS's programme 2005/06
3. Expectations were low, as I know very little. Thus expectations were exceeded
- 4 a. Yes
5. Hellig! [researcher's comment: must refer to Elling] Giving the notion that Scandinavian film is willing to engage with social issues with an empathic edge
6. Yes. Was once a teenager. Have children who were once teenagers. Am a father: engaged with the father in the film who has to deal with his need to love and support that his role (of father) demands, yet knowing how useless that love and support is for the child, and essential! Good paradox.
7. No
8. One the bridge in the dark - the 2 of them. One the bridge in the dark - spitting. Finding out how dumb the boys were then
9. Elin and Johan in the loo. For a time, I though J. Would be drunk enough to be violent
10. Yes
11. The freshness of the portrayal of teenage life. The honest approach to relationships. The lack of stereotypes - lovely!
- 12.
13. The anomie of teenage life in which sexual awakening and gender roles get understood, and confused
14. Human beings! I've been thinking about narrowing this, but realise that this is a story and like all good stories should appeal to anyone
15. Good. Teenage awakening
16. Language
17. No. It seems to me this film is about coming of age/ teenage. The Swedish culture provides a context, and thus the European placing would carry more meaning, than say, an Asian one. Yet I feel it could be watched anywhere for the story
18. No
19. Welsh 1. English 2/1
20. Yes. Unusual to have films in Welsh with English subtitles - but I do read them to see if I'm getting the meaning/ or getting more meaning because of 2 languages
21. Not much. I can read pretty quickly. It takes about 5 mins to get into the "reading with the pictures" in a conscious way, then I become unconsciously competent
22. Subtitling. I like to hear the original language and get irritated by the lack of synch

- 23 a. DVD: 4 Video: 5 TV: 2 Cinema: 3 Other:  
 23 b. Am: 2 Brit: 3 Other Eng: 6 Non-Eng Euro: 4 Other Non-Eng: 7  
 24. The screen Winchester/ Harbour Lights, Southampton/ Leisure World, Southampton/ Ocean Village  
 25 a. in French! I find this such a difficult question. Indeed, my expectation must be present, but separating them out.  
 25 b. in Swedish! I find this such a difficult question. Indeed, my expectation must be present, but separating them out.  
 26 a. A whole tradition: Bunuel; Bergman - blimey there's a whole list of things. Maybe equals 'not Hollywood'  
 26 b. I've seen more films from France than any other country. Probably. But I've probably seen at least one film from every European country....I've liked the films that told their story well  
 27. Male  
 28. 58  
 29. Management consultant

### Questionnaire No. S70

Screening Location: Winchester Film Soc

1. Just what was in the film society brochure  
 2. "  
 3. I think I was expecting something more 'dreamy' and less realistic - traditional rom-com. As it was, it was much much better!  
 4 a. Yes  
 5. No, not that I can think of  
 6. Yes! I think anyone who has been 15, particularly girls, would be able to relate to the vast majority of it  
 7. Not really  
 8. Yes, many times; the relationship Agnes had with her parents and the scenes between Elin and her sister provided the best moments. Although I also thought the bit where the disabled girl spoke to Agnes and then put on her goggles for the sun lamp was real  
 9. The cutting of the wrist made me feel uncomfortable  
 10. Yes  
 11.  
 12.  
 13.  
 14.  
 15. Comedy drama  
 16. I was surprised at how un-Swedish/generic it was  
 17.  
 18. Yes  
 19. Italian 5  
 20. Yes. It doesn't really affect it, it's just as interesting to see how some things are translated. I find it useful for learning purposes to compare!  
 21. I don't find any significant difference  
 22. Subtitling - best method; doesn't feel like the film has been changed. Less obtrusive.  
 Dubbing - Hate it!  
 23 a. DVD: 3 Video: 6 TV: 1 Cinema: 3 Other:  
 23 b. Am: 5 Brit: 5 Other Eng: Non-Eng Euro: 4 Other Non-Eng: 5  
 24. Screen  
 25 a. 9/10 times very good and worth watching, 1/10 times very very dull. Therefore overall worth the risk!  
 25 b. I don't really have any, as I haven't really seen many. They are higher having seen this

- 26 a. Generally good quality, intelligent cinema, with a few exceptions
- 26 b. I tend to watch French and Italian mostly; French because they're more readily available, Italian because I like Italy and am trying to learn the language. I also watch some Spanish, mainly Almodóvar
- 27. Female
- 28. 26
- 29. Secretary

### Questionnaire No. S71

Screening Location: Winchester Film Soc

- 1. Only Winchester film society information
- 2. Winchester film society
- 3. Contradicted my expectations. I expected it to be more different from the normal 'Hollywood' perspective of young people
- 4 a. Yes
- 5. Reminded me of too many 'teenage' films (e.g.: John Hughes) I had sat through with my children in the 1990s
- 6. No. Probably saw the characters as "too true to life" "too sincere". I was not convinced - I wanted realism but felt this was not achieved
- 7. No
- 8. Not really
- 9. No
- 10. No
- 11.
- 12. see no. 6
- 13. Probably a confused hope in tolerance of young people who were outside of the norm
- 14. young
- 15. teenage angst
- 16. No
- 17. as I don't know anything about Swedish culture I can't answer this
- 18. Yes
- 19. French 4
- 20. Yes (Note: perhaps not all the time) I find that as the film progresses I use the translation less. Having watched many subtitled films I quickly use them to assist with an update on my French language skills
- 21. One has to rely on someone who has done the translation therefore one's experience of the film is somehow through an intermediary
- 22. Subtitling. Dubbing detracts from the visual effects of the film
- 23 a. DVD: 6 Video: 6 TV: 4 Cinema: 4 Other:
- 23 b. Am: 5 Brit: 6 Other Eng: Non-Eng Euro: 6 Other Non-Eng: 6
- 24. Screen, Winchester
- 25 a. No particular expectations
- 25 b. No particular expectations
- 26 a. More relevant to my life, my culture, my experiences than films from the rest of the world
- 26 b. No - all European films are of interest to me
- 27. Female
- 28. 59
- 29. PA

### Questionnaire No. S72

Screening Location: Winchester Film Soc

- 1. Very little - only summary info from soc. Leaflet

2. Winchester film society leaflet and review sheet prior to film
3. Both: fulfilled them in terms of a realistic view of teenage life. Contradicted in terms of a feeling of warmth/beauty in the girls' relationship. This was suggested in all the reviews but I did not experience this
- 4 a. Yes
5. A little bit like 'Kids' and 'Bully' in terms of the promiscuity and cruelty of teenagers
6. Not particularly easy. Neither Elin nor Agnes were very likeable characters. They both reminded me of teenagers I know/knew so I suppose that I could engage in this way
7. No
8. A few scenes - the ridiculous nature of teenage hysteria; the scene in the toilets; the ref. to raves being out
9. No
10. Quite
11. Pretty accurate portrayal of teenage life
12. I never felt that there was any romantic feeling between the girls which had been implied by all of the reviews.
13. It seemed to imply a degree of hopelessness and vulnerability - but also the suggestion that this was internally generated
14. hard to say
- 15.
16. Not really
17. I do not have much knowledge of this
18. Yes
19. French 5, Italian 5
20. No
- 21.
22. Subtitling. Dubbing always looks false - it is distracting. Also makes the context seem odd...in a Chinese film people should not be speaking English!
- 23 a. DVD: 3 Video: 5 TV: 6 Cinema: 5 Other:
- 23 b. Am: 6 Brit: 6 Other Eng: 6 Non-Eng Euro: 6 Other Non-Eng: 6
24. Winchester Screen
- 25 a. Slow, ponderous action/inaction. Ennui
- 25 b. Quirky
- 26 a. Slightly less "gritty" than a British film - unexpected, quirky
- 26 b. Italy
27. Female
28. 34
29. Teacher

### Questionnaire No. S73

Screening Location: Winchester Film Soc

1. Nothing
2. WFC flyer
3. about the same
- 4 a. Yes
5. Some of the Dogme films
6. A good depiction of teenage life. I am not female (or lesbian) though
7. No
8. Yes, depictions of teenage life in small town (sitting on bench scene)
9. No
10. Yes
11. family dynamics, waiting for guests at party



- 12.
13. I didn't interpret it on a deep level
14. Swedish audiences and people with an interest in world cinema
15. comedy drama
16. No
17. No
18. Yes
19. German 4, French 3, Latin 3 (!)
20. Yes. You have to concentrate more
21. You learn at society in another country
22. Subtitling. The sense of the characters is lost with dubbing
- 23 a. DVD: 4 Video: 4 TV: 5 Cinema: 4 Other:
- 23 b. Am: 7 Brit: 6 Other Eng: 8 Non-Eng Euro: 5 Other Non-Eng: 5
24. Winchester, Occasionally Soton (Harbour Lights)
- 25 a. Introspective film about relationships
- 25 b. Unpredictable genre, often about dynamics of society
- 26 a. A more unreliable, less formulaic film
- 26 b. Italy: I am learning Italian
27. Male
28. 34
29. Doctor

#### Questionnaire No. S74

Screening Location: Winchester Film Soc

1. I knew the basic storyline, having read a number of reviews
2. On the web. I produce the film notes for Winchester Film Society, so I trawl through lots of reviews. Usually start with IMDB and MRQE sites.
3. Yes, but actually it had more than I expected. I found myself having a lot of empathy with the parent characters
- 4 a. Yes
5. Not really. The girl's isolation at school reminded me of "Welcome to the Dollhouse", but the films were not similar beyond that
6. Yes, more than expected. The teenage crush, the joy of finding friendship and love, and the love and concern of a parent (the father) were very well portrayed
7. No there were none
8. Yes. I enjoyed small touches like the desperate attempts to get high, the broken window, hitchhiking in the wrong direction
9. No it did not
10. Yes
11. I liked the fact that the parents were treated sympathetically. It made the film more 'real' and much more interesting
12. Perhaps the dumb boyfriend was a shade too dumb and weak. But I still felt sympathy for him, so this is a very minor point.
13. Basically it was an entertainment. It captured the pain and joy of adolescence, and of seeing your children going through the same process
14. An audience mature enough to see all viewpoints (including parents) but who also have felt the frustration, confusion, etc of growing up, and have sympathy for that
15. (Hate categorising films!) "Feel-good", I suppose
16. I thought it was fairly universal
17. No. I have no knowledge of Swedish national culture
18. Yes
19. French 4, German 5

20. Yes. I don't slavishly follow the translation but if I notice a discrepancy I find it disappointing, and wonder about the rest of it.
21. Virtually no difference, as long as the subtitles are clear
22. Subtitling. Dubbing is awful! The original sound is important - the way things are said is as important as the words. And I can't bear out-of-sync lips.
- 23 a. DVD: 3 Video: 5 TV: 5 Cinema: 4 Other: 9
- 23 b. Am: 5 Brit: 5 Other Eng: 4 Non-Eng Euro: 4 Other Non-Eng: 4
24. The Screen Winchester, Harbour Lights and multiplexes in Southampton
- 25 a. Stylish
- 25 b. Deadpan
- 26 a. Non-Hollywood! More honest, true-to-life and generally more interesting than American films
- 26 b. No real preference
27. Male
28. 48
29. IT consultant

#### Questionnaire No. S75

Screening Location: Winchester Film Soc

1. What was in WFS's leaflet
2. Subscribing to WFS
3. Fulfil expectations. WFS's was accurate
- 4 a. Yes
5. Yes, it does. "Amitiés Particulières" or something like that
6. Yes, as a father of a late teenage girl
7. No
8. Slightly: Brother asking Mother what lesbian means, Lotto-Bingo. Hitchhiking to Stockholm
9. Yes. Agnes depression and suicide attempt
10. Yes
11. Fine, gentle view of adolescent's mayhem
12. Nothing
13. Love is beautiful. Growing is tough
14. Anyone not corrupted by super-productions
15. Social story
16. No except the language
17. No
18. No
19. Français 1, English 2, German 5, Arabic 6, Spanish 5
20. Yes. Check how subtitles are accurate and close to the actual dialogue
21. It doesn't
22. Subtitling. The sound track matches the images
- 23 a. DVD: 3 Video: 6 TV: 3 Cinema: 3 Other: 9
- 23 b. Am: 4 Brit: 7 (the British industry is dead) Other Eng: 7 Non-Eng Euro: 2 Other Non-Eng: 6
24. Screen Winchester, Harbour Lighthouse
- 25 a. Great
- 25 b. Hourrah!
- 26 a. Something much more worth seeing than Hollywood blockbuster
- 26 b. Everything but Hollywood E.U. / Middle East / Africa / Far East / US East Coast
27. Male
28. 45
29. IT -Finance

**Questionnaire No. S76** [Multiple screenings: see F38]

Screening Location: Winchester Film Soc

1. Nothing
2. Associate member of Winchester Film Club
3. Exceeded. Brilliant and moving film
- 4 a. Yes
5. No
6. Yes because we have all had teenage problems
7. No
8. Yes. The inarticulateness of youth while watching the TV. The obvious shyness of teenagers at a party
9. Not at all. Concerned but not anxious
10. Yes. Very much so
11. Tenderness and concern of parents. Teenage crushes...and disappointment. Knowledge and interest in sex at an early age
12. The unpleasant and cruel attitude of young people to each other. The obvious lack of a Christian attitude. The hedonism of youth.
13. True love conquers all. But you need courage to believe in yourself and be open about your sexuality. If you are, you may/will achieve happiness
14. Young, liberal. But also an open-minded older generation (I am 65)
15. Liberal, sympathetic, realism, utterly modern and in tune with the times
16. Sexual liberation and openness
17. Yes,. Because of their open and natural attitude to life
18. Yes
19. French 3, Italian 4, German 4
20. Yes. Complements one's understanding of the film. One automatically views and hears both film and translation
21. Often more understandable, particularly since quick, slick, elliptical American dialogue is hard to follow
22. Subtitling. Dubbing is false and artificial. Subtitles aid understanding and do not detract from the dialogue
- 23 a. DVD: 3 Video: 3 TV: 5 Cinema: 4 Other:
- 23 b. Am: 3 Brit: 3 Other Eng: 5 Non-Eng Euro: 5 Other Non-Eng:
24. Screen
- 25 a. Romantic, intellectual, beautifully filmed
- 25 b. Overt, romantic, explicit, highly inventive and original
- 26 a. A realist portrayal of life. Might cover all the emotions. Generally original and very well-made
- 26 b. Italy - I Fratelli di Rocco! Visconti particularly
27. Male
28. 65
29. Retired hotelier and restaurateur

**Questionnaire No. S77**

Screening Location: Chichester College

1. I heard bits and pieces about this film, both positive and negative, but did not know much about it. Before we watched the film within this lesson we were told that it was from Sweden and had lesbianism within it
2. Mainly word of mouth and articles on European film. I would [have] been ten when it came out so I probably wasn't aware of it

3. I have to admit it contradicted my expectations, because a lot of the foreign films watched have had violence and nudity and I expected this to be along these lines too. As well as the stereotypical view of lesbianism, it went against my expectations
- 4 a. Yes
5. It reminded me of teen movies and I felt it had the same sort of style as Garden State, because it was about love and had a popular music soundtrack
6. Yes, I thought it was well done, as the feelings expressed were universal. I sometimes find it hard to connect with foreign films, because of the different culture, but I found it easier as it was Western European, and the society had the same set up and views as the one I am in
7. Not really, it was straight forward
8. Only when the characters made a relevant joke
9. When Agnes was putting hand down trousers in bed and when she cut herself. The first kiss.
10. Yes
11. That the characters weren't perfect (had flaws) Dealt with a subject that wasn't main stream
12. Happy ending (although I was pleased for them, it can be unrealistic, but it wasn't a Hollywood Blockbusters which was good)
13. I would interpret the film as: going against the [ill] of society, love knows no boundaries and being different isn't bad
14. Teenagers and young adults
15. Teen, love, foreign, High School romance
16. language (obviously), everything looked ordered and neat (i.e. House designs, schools)
17. . (as well as the English songs)
18. Yes
19. No, bits n' pieces
20. Yes. Sometimes it can be difficult to do two things at once, although I am improving. When I rarely miss a subtitle I get paranoid that I missed something important
21. Not much, but I am always curious about when people are saying the lines when the subtitles are on screen for several shots
22. Subtitling. Because you get a greater understanding and feeling of the film. [ill] more like [ill]
- 23 a. DVD: 3 to 2 Video: 4 TV: 3 Cinema: 6 Other:
- 23 b. Am: 3 Brit: 5 to 4 Other Eng: 7 Non-Eng Euro: 5 Other Non-Eng: 0
24. New Park, Cineworld, Bognor Regis Pictodome
- 25 a. Before *Amélie* I would not have known what a French film would [have] been about. But now I presume they would be set against a French background
- 25 b. I would presume it would involve Sweden, Swedish language and I would not know what genre it would be, but I presume it would be set in the modern day (for budget reasons)
- 26 a. Films that came from Westernised Europe. Like the Scandinavian countries and France, Germany, Italy, Spain etc...
- 26 b. I do like British films as they do comedy and have seen a few French and Italian films because they use different genres and cultural points
27. Male
28. 17
29. [Film Studies A level student - question not asked]

### Questionnaire No. S78

Screening Location: Chichester College

1. All I know was a brief synopsis: takes place in a Swedish High school, and relates to exploring sexuality, namely homosexuality
2. From reading the back of the cover of the case, from my film teacher, and from a short review in a film magazine

3. I think it fitted the category I thought it would fit into, although it was a lot more realist and its main characters were younger than I expected

4 a. Yes

5. For some reason I thought briefly of Elephant, I am not sure why. But I did relate it to some American high school T.V. Programmes, but I think that maybe because the pupils congregate at their lockers

6. Definitely, both of Agnes and Elin's attitudes to where they fit into society, or even just in the hierarchy of their school, and their desire to leave the small suffocating town they live in

7. No, I found the film played quite simply and appealed to a realist style - though I think that is a strong and positive point

8. It made me smile. It was definitely touching. It was so easy to relate to my own experiences that once that had hooked me, any happy or even slightly cheesy moments warmed my heart

9. Yes, mainly when Agnes is alone in her room and feeling emotional, it is difficult to watch things that you have reflected in the same slightly pathetic way that you felt it.

10. Yes

11. I liked the moments when Elin and Agnes are alone in their rooms. I also quite liked the fact Elin tries to talk to Agnes at her balcony, especially since Agnes has a poster of Romeo and Juliet in her room.

12. I didn't dislike any part particularly - as it was I feel try[ing] to be real, and focus on realism, and at no point did I feel it turned 'fake' or didn't comply with direction it was following

13. I think this film 'tells it like it is' but rather than doing so in [a] gritty, grimy backstreet, it tells it in a quiet, middle/working class community, and so it probably needs little interpretation

14. Anyone, anyone who has been to high school, or secondary school. Anyone who doesn't feel they need to escape when watching a film, and instead see a bit of themselves reflected on screen.

15. Realist, (maybe) teen, drama, (and even) Romance

16. I have an uncle who teaches in a school in Sweden, and what I think from what he says about his pupils and the portrayal of the teenagers in this film - it doesn't matter what language they speak teenagers are still teenagers

17. I don't actually think that it has hugely. It was very human, real, and deals with very normal teen angst, so it stretches above and beyond some boundaries of different cultures

18. Yes

19. None (only a few sentences in French, German, Russian)

20. Yes. Not a lot as I am [not?] proficient in the language enough to be sure of any mis-translation

21. I think that personally there is not a huge difference, although of course they can provide a different take/attitude to a certain issue, although any person can do that, so I don't try to alter my perspective before watching them

22. Subtitling. It is actually, I find, less distracting.

23 a. DVD: 2 Video: 2 TV: 1 Cinema: 4 Other:

23 b. Am: 5 to 4 Brit: 4 Other Eng: 4 Non-Eng Euro: 2 Other Non-Eng: 4

24. Chichester, New Park (independent), Cineworld (multiplex)

25 a.

25 b.

26 a.

26 b.

27. Female

28. 18

29. [Film Studies A level student - question not asked]

**Questionnaire No. S79**

Screening Location: Chichester College

1. I was told it was about Swedish lesbians! But nothing else!
2. From my film studies teacher
3. I didn't have any prior knowledge or expectations, but it was better than I expected
- 4 a. Yes
- 5.
6. Yes it was easy to engage emotionally because the main characters were only slightly younger than me.
- 7.
8. "We're just going for a shag" - just because it was so blunt! And the very end part with the chocolate milk
9. When the two girls kissed for the first time I felt a little uncomfortable because you don't really see that a lot
10. Yes
11. I liked the look of the film and the fact that it was about teenagers that I felt I could engage emotionally with
- 12.
- 13.
14. teenagers
- 15.
16. I don't have much knowledge of Sweden or Swedish films so I couldn't really answer that
- 17.
18. Yes
- 19.
- 20.
21. It doesn't differ, to me it doesn't make a lot of difference whether it is English or not
22. Subtitling. Dubbing would annoy me because I know that's not the actors' real voice and I'm used to watching subtitled films so it doesn't bother me
- 23 a. DVD: 1 Video: 5 TV: 6 Cinema: 3 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: 6 Non-Eng Euro: 4 Other Non-Eng: 4
24. Bognor Regis Picturedrome, Chichester Cineworld
- 25 a. I usually think of "Amélie" when a film is described as a French film
- 25 b.
- 26 a.
- 26 b.
27. Female
28. 17
29. [Film Studies A level student - question not asked]

### Questionnaire No. S80

Screening Location: Chichester College

1. I knew it was a Swedish lesbian film
2. From Film Studies teacher
3. I didn't have any expectations of the film before watching it
- 4 a. Yes
5. Thirteen
6. The characters were the same age as me
- 7.
8. The scene about the chocolate milk
9. Agnes cutting her arm
10. Yes
11. The film was true
12. Agnes cutting her arm

- 13.
14. teenagers
- 15.
16. This is the first Swedish film I have seen and I don't know much about Sweden
17. No - I don't really have prior knowledge about Swedish culture
18. Yes
19. French 4, German 4
20. No
21. Apart from having to watch the subtitles which means you can't focus on the scene - non-English film are much more about life
22. No preference
- 23 a. DVD: 1 Video: 3 TV: 1 Cinema: 5 Other: 0
- 23 b. Am: 1 Brit: 3 Other Eng: 4 Non-Eng Euro: 6 Other Non-Eng: 5
24. Chichester Cineworld
- 25 a. Romantic films
- 25 b. Don't know
- 26 a. Film in a different language which is made within Europe
- 26 b.
27. Female
28. 18
29. [Film Studies A level student - question not asked]

#### **Questionnaire No. S81**

Screening Location: Chichester College

1. I knew it was about Swedish lesbians
2. From my film studies teacher
3. It followed a more traditional storyline than I expected
- 4 a. Yes
5. The characters were quite similar to those you would find in an American teen drama
- 6.
7. I thought the music seemed out of place
8. Elin comment when they left the bathroom together. Ringing Johan from the next room
9. No
10. Yes
11. I liked that it was reasonably realistic, nothing unbelievable happened
12. The music
- 13.
14. Teenage audience
15. Teen drama
- 16.
17. Maybe a bit
18. Yes
- 19.
- 20.
21. No not really
22. Subtitling, because if it is poorly dubbed it can be annoying and distracting
- 23 a. DVD: 2 Video: 2 TV: 3 Cinema: 4 Other:
- 23 b. Am: 2 Brit: 5 Other Eng: Non-Eng Euro: 4 Other Non-Eng: 6
24. Cineworld Chichester
- 25 a. Artistic, a distinct visual style
- 25 b. No particular expectation
- 26 a. Something a bit different to the traditional American film

26 b. French films like those by Jean-Pierre Jeunet and Marc Caro

27. Male

28. 17

29. [Film Studies A level student - question not asked]

### Questionnaire No. S82

Screening Location: Chichester College

Explicit consent to publish comments NOT given.

1. I knew it was Swedish

2. Lecturer/teacher

3. I had no expectations, so therefore thought it was an interesting film

4 a. Yes

5. Did feel slightly like other realism films e.g. Kids

6. Yes because it showed each of the main characters' life e.g. Living style, family, friends, sexuality etc

7. No

8. Agnes saying hello translation was amusing

9. No

10. Yes

11. powerful storyline and characters

12. It was realism type film but had Hollywood like music

13. Powerful message: doing what is right for you

14. late teen audience

15. realism/teen movie

16. ?

17. No because I know nothing of S.N.C and had a good impact visually

18. Yes

19. -

20. No

21. Subtitles take a few minutes longer to get into the film

22. Subtitling. Don't lose natural effect of the film. Shown how the director intended

23 a. DVD: 3 Video: 4 TV: 1 Cinema: 5 Other:

23 b. Am: 3 Brit: 5 Other Eng: 8 Non-Eng Euro: 7 Other Non-Eng: 7

24.

25 a.

25 b.

26 a.

26 b.

27.

28.

29. [Film Studies A level student - question not asked]

### Questionnaire No. S83

Screening Location: Chichester College

1. It's Swedish. It covered the controversial issue of homosexuality

2. From my tutor

3. I found the style of the film met my expectations e.g. something dark, quiet, focus on dialogue. I wasn't sure how the content would be displayed

4 a. Yes

5. Not in content or story but its style reminded me of a film called Run Lola Run



6. Yes, it was easy to engage with the main characters because it wasn't long ago that I was that age and the ideas of confusion and frustration seemed very genuine and you could identify with them
7. No, it was fairly easy to follow
8. Found it quite amusing when Agnes would always repeat 'hello?' on the phone
9. Yes, a few times - when she cut her wrist, it felt a bit uncomfortable - when Elin kissed Agnes and run off, I felt awkward for Agnes
10. Yes
11. The accurate and realistic depiction of teenage life
12. -
13. It's to aid people's (young people's) understanding of homosexuality. And perhaps to show that popularity at school isn't everything
14. Young adults, teenagers
15. A teen drama
16. -
17. No, I don't think it would, my knowledge is quite limited (involving Swedish national culture, that is) and I found it easy to interpret. It could increase your understanding of some of the teenagers' behaviour but that's about it
18. Yes
19. No
20. Yes. Sometimes you may grow irritated if you think you've missed something important. It just means you can't focus as well on the imagery
21. It's interesting and it broadens your knowledge of films however I find a non-English language film to not be as enjoyable as an English language film
22. Subtitling. If the film is subtitled it can retain its culture. Also dubbing is usually poor.
- 23 a. DVD: 2 Video: 2 TV: 3 Cinema: 4 Other:
- 23 b. Am: 2 Brit: 4 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 7
24. Cineworld at Chichester Gate complex. The Odeon in Brighton
- 25 a. Subtitled, stylised and usually boring
- 25 b. Quite quiet, realistic.
- 26 a. Films produced by the main countries of Europe - French, Italian etc
- 26 b. No, not really. I'm more a disciple of the American film culture
27. Male
28. 19
29. [Film Studies A level student - question not asked]

#### Questionnaire No. S84

Screening Location: Chichester College

1. Controversial issue of lesbianism/homosexuality: Swedish.
2. My film lecturer
3. My previous knowledge of the film was quite vague but it wasn't as controversial as first perceived
- 4 a. Yes
5. No, but I thought the girl who played 'Agnes' was in another film I've seen but I can't remember which one - I've seen loads.
6. I don't think the film had too deep impact with the emotional scenes it involved. These scenes were quite fast, making it lack in impact but the issues and emotions involved were easily understood
7. Not really
8. The language difference appeared comical in our culture although it probably wasn't the intention of the film's author
9. The graphic 'wrist slitting' scene was a bit dodgy but not too much

10. Yes
11. The duration/length of the film
12. Quite basic views about a vast controversial issue. I think it took a childish and somewhat unrealistic approach to the messages it attempted to convey
13. Because of its approach [see question above] I find it difficult to determine an overall meaning (other than the obvious)
14. Many audiences but it probably holds more validity in teenagers as they can better relate to characters
15. Drama (teen)
16. The phrasing of some speech that appears contemporary [anyway?] the teens is typically reflective of the Swedish culture
17. It would depend on the individual, the film might have greater meaning if further knowledge of culture was [shared?] However not having much knowledge of the culture I am unable to tell
18. Yes
19. N/A
20. Yes. Subtitles don't always show all dialogue within the film so we may have missed out on some things, probably not loads
21. I don't what I'm hearing, not as enjoyable. I'd rather watch than 'Read' a film
22. Dubbing. It's more comical
- 23 a. DVD: 2 Video: 6 TV: 2 Cinema: 4 Other: 8
- 23 b. Am: 2 Brit: 4 Other Eng: 6 Non-Eng Euro: 5 Other Non-Eng: 0
24. [ill] Chichester Gate
- 25 a. Subtitles etc
- 25 b. Subtitles etc
- 26 a. Vast category of films, difficult to define
- 26 b. I like Japanese ones (not European tho)
27. Male
28. 19
29. [Film Studies A level student - question not asked]

#### Questionnaire No. S85

Screening Location: Chichester College

1. All I knew was that it was Swedish and contained lesbianism
2. I was told by my lecturer
3. Contradict. I didn't expect the characters to be so young or the story to be portrayed in such a modern style
- 4 a. Yes
5. In some ways it reminded me of American teen movies i.e. American Pie
6. Not really because they were younger than me and female, also Elin seemed quite out of control
7. No, I found the film quite straight forward
8. The film didn't make me laugh/only at some of the difference in language
9. No
10. Yes
11. I like the film in more of a general way rather than specific elements
12. Although important to the film I wasn't too in favour of the wrist slashing scene
13. As a story of controversy but passion as well
14. A teenage to young adult (16-25)
15. A teen movie/drama
16. Not really except for the obvious i.e. Language
17. Not really because I don't know much about the Swedish national culture and I think I interpreted the film as the same as if I did know about Swedish culture

18. Yes
19. Spanish 5
20. No
21. I feel you give a subtitled film more attention because you are constantly reading
22. Subtitling because with dubbing it sometimes distracts you because it is poorly done whereas subtitles are the same
- 23 a. DVD: 3 Video: 5 TV: 1 Cinema: 4 Other:
- 23 b. Am: 3 Brit: 5 Other Eng: 6 Non-Eng Euro: 7 Other Non-Eng: 7
24. Cineworld, Chichester Gate complex
- 25 a. Controversial, romantic, subtitled
- 25 b. Traditional (folktales), subtitled
- 26 a. Films that I don't watch very often but enjoy watching some films from this category
- 26 b. I like French new wave
27. Male
28. 17
29. [Film Studies A level student - question not asked]

#### Questionnaire No. S86

Screening Location: Chichester College

1. I knew it was about Swedish lesbians
2. From my tutor Ellen, film studies teacher
3. It contradicted what I expected to see. I expected more graphic and gritty scenes
- 4 a. Yes
5. No
6. I found it easier to engage with Agnes than Elin and the teenage emotional stage they were both in
7. I found the relationship between Agnes and her mother strange
8. When Elin told her mum she was a lesbian
9. The scene where Agnes cut her wrist made me feel uncomfortable
10. Yes
11. The main subject of the film, the emotions of the girls was interesting
12. The interruption of the music
- 13.
14. Teenagers
15. Teen drama
- 16.
17. I don't really have any knowledge on Swedish
18. Yes
19. French 5
20. Yes. It doesn't really affect it
21. I find it's different in the way that it's more interesting seeing a different movie culture
22. Subtitling. I find dubbing runs the movie. Subtitling lets you understand what they're saying without changing the picture and voices.
- 23 a. DVD: 2 Video: 5 TV: 2 Cinema: 5 Other:
- 23 b. Am: 3 Brit: 4 Other Eng: Non-Eng Euro: 5 Other Non-Eng: 4
24. Cineworld Chichester, Vue Gunwharf, Odeon Guildford
- 25 a. Normally that I will probably quite enjoy it, quite arty
- 25 b. Blonde women, dull setting of Sweden
- 26 a. Something different than the English and American range, tends to be more realistic, based on social issues
- 26 b. French, I generally find them interesting to watch
27. Female

28. 18

29. [Film Studies A level student - question not asked]

**Questionnaire No. S87**

Screening Location: Chichester College

1. That the content was to do with Swedish lesbians
2. My film lecturer informed me of the content
3. It was better than anything I could have imagined
- 4 a. Yes
5. Not really, it had its own identity
6. I felt for Agnes' safety, as Elin kept not calling I had that feeling "is Agnes going to kill herself"
7. No it was simple, which is brilliant
8. Yes it did, when Elin and Agnes came out of the toilet revealing themselves to everyone (metaphor for coming out of the closet)
9. No
10. Yes
11. The way the film was done and how the subject matter was dealt with
12. Impossible
13. Love reveals itself in strange ways
14. Swedes, film buffs and teenagers
15. teen movie/love
16. The accent and language
17. I know nothing about Sweden, but I loved it. I think that's all that needs to be said
18. Yes
19. German 4.5
20. Yes. It's the same when I watch a normal film, I read and hear very well
21. For me a non English language film can always be as good, it's just language is an obstacle to overcome for most people
22. Subtitling - because it is the most realistic, not every film should be in English
- 23 a. DVD: 1 Video: 4 TV: 1 Cinema: 7 Other:
- 23 b. Am: 2 Brit: 2 Other Eng: 3 Non-Eng Euro: 3 Other Non-Eng: 3
24. Cineworld, Chichester, when there is something [I] want to see
- 25 a. I expect a lot more standing around talking which is why Brotherhood of the Wolf surprised me
- 25 b. Fun but to the point
- 26 a. Cinema that is European but not British
- 26 b. I like any film that's good. Where it's from is irrelevant
27. Male
28. 19
29. [Film Studies A level student - question not asked]

**Questionnaire No. S88**

Screening Location: Chichester College

1. Something to do with Swedish lesbians
2. Film Studies teacher
3. A [lot? bit?] better film than I had anticipated
- 4 a. Yes
5. The film had a very individual style, it did not remind me of any other films
6. It was not easy to identify with the main characters, although this did not effect the emotional value of the film
7. The film had an orthodox narrative which was easy to follow

8. "It was over in five seconds" - Elin
9. No
10. Yes
11. The level of realism and how the subject matter was dealt with
12. Representation of men
13. That you should not oppress or shy away from your sexual orientation
14. It tried to make all social groups tolerant of sexual orientation
15. Teen/romance
16. Language. Blond people
17. No. The subject matter is universal. It could have been made in any country
18. Yes
19. No
20. No
21. No difference
22. Subtitling
- 23 a. DVD: 3 Video: 6 TV: 4 Cinema: 4 Other:
- 23 b. Am: 4 Brit: 7 Other Eng: 6 Non-Eng Euro: 7 Other Non-Eng: 7
24. Cineworld
- 25 a. No expectations
- 25 b. No expectations
- 26 a. Independent, not mainstream, low budget
- 26 b. No, not really. I'm more a disciple of the American film culture
27. Male
28. 17
29. [Film Studies A level student - question not asked]

#### Questionnaire No. S89

Screening Location: Chichester College

1. That it was about Swedish lesbians
2. Tutor's description
3. It was better than I expected because it was not just based on lesbians, it involved more about teenagers/peer pressure/life in Sweden
- 4 a. Yes
5. No
6. Yes, in a way because it was about growing up /life as a teenager. It related to how I felt in school, where we would go to parties and get drunk, while we were trying to discover ourselves; who we are etc
7. No
8. Yes, things that happen in real life, such as the young brother constantly saying 'can we eat'? This is something which is funny because realistic. There are others, but I cannot remember what parts
9. No
10. Yes
11. How it is different to other teenage films, it is not just based on humour / sex / sexuality
12. The scene where she slit her wrists - but I understand as why it was in the film, because it brought emotion to it.
13. To not be afraid of who you are, to stand up for yourself and not care what others think
14. Teenagers
15. Teenage romance
16. No
17. No because I do not know much about Swedish culture
18. Yes

19. French - 5
20. Yes. It makes me focus more because I understand parts that I hear, instead of have to read
21. It makes it a lot more difficult to follow every aspect of the film because we have to read the subtitles quickly before they change. Sometimes you miss bits
22. Subtitling, because dubbing looks like they do not say what is being said, so I do not follow it properly / relate to the characters
- 23 a. DVD: 4 Video: 8 TV: 1 Cinema: 6 Other:
- 23 b. Am: 4 Brit: 4 Other Eng: Non-Eng Euro: 3 Other Non-Eng:
24. Cineworld
- 25 a. Not much storyline
- 25 b. Not sure as I have only seen one
- 26 a. Something different to what I usually watch
- 26 b. No
27. Female
28. 17
29. [Film Studies A level student - question not asked]

### Questionnaire No. S90

Screening Location: Chichester College

1. Not much just it was Swedish and about Swedish lesbians
2. Tutor/teacher
3. It did fulfil some of my expectations but contradicted in the sense of the amount of lesbian activity going on
- 4 a. Yes
5. No
6. I engaged emotionally with Agnes in the sense of her cutting herself and not wanting her to over something so petty because she was different can't blame her differences
7. No
8. The bit where Elin accidentally broke the window. When they came out the toilet and said they were going for a shag
9. When Agnes was about to cut her arm. At the end when they came out of the toilet
10. Yes
- 11.
- 12.
13. To be different does not mean to be disliked or to be weird
14. 15-25 year-olds
15. love
- 16.
17. Yes I do because I do not have education on the Swedish culture so I do not know how their audiences would interpret the film so if I understood their culture more I might realise other aspects of the film that I missed
18. Yes
19. French -5
20. Yes. Cuts image time but not much missed
21. Not much at all
22. No preference. Because dubbing shows off timing of lips distracts me whereas subtitling may cut out important images happening on screen
- 23 a. DVD: 2 Video: 7 TV: 1 Cinema: 4 Other:
- 23 b. Am: 2 Brit: 1 Other Eng: 3 Non-Eng Euro: 6 Other Non-Eng: 6
24. Cineworld
- 25 a. No much expectation mostly boring
- 25 b. Have not really seen any but so far so good

26 a. A film from another country maybe other language

26 b. No

27. Male

28. 17

29. [Film Studies A level student - question not asked]

#### **Questionnaire No. S91**

Screening Location: Chichester College

1. Swedish lesbians!!!!

2. Ellen Cheshire - teacher and hearsay by Dutch bird

3. Don't know it just played on stereotypes

4 a. Yes

5. Other teen movies. 10 Things I hate about you, Mean girls

6. Yes. It was easy to determine the (school) social groups. The lesbian (Agnes) looked similar to a lesbian (stereotypically). Well like the ones in Martina's (gay club Portsmouth) and the other lesbian (Elin) looked like a wannabe lesbian

7. No

8. No

9. No

10. Yes

11. Easy to associate with e.g. school and social groups - chavs, skans, lesbians, mean girls, drunks, druggies

12. N/A

13. I don't know? Follow your heart

14. Youngish?

15. Teen movie? /drama?

16. Ugly boy with blonde hair (Markus)

17. No. They didn't play ABBA. But they did play Robyn, Foreigner. No Ace of Base?

18. Yes

19. N/A

20. No

21. Yes

22. No preference. I don't know

23 a. DVD: 2 Video: 2 TV: 1 Cinema: 2 Other:

23 b. Am: 2 Brit: 1 Other Eng: Non-Eng Euro: 3 Other Non-Eng:

24. Cineworld, New Park

25 a. Frogs

25 b. Bimbos and blue eyes

26 a. Not English. Overseas. Foreign

26 b. Don't know. German ones about Nazis are easy to understand

27. Female

28. 18

29. [Film Studies A level student - question not asked]

#### **Questionnaire No. S92**

Screening Location: Chichester College

1. Swedish lesbians

2. teacher Ellen

3. Contradict. I thought that it would be more graphic and was pleased that it was sunny and had a good story.

4 a. Yes

5. Kids, Thirteen

6. Engaged with Elin as she seemed real. Enjoyed her struggle through the film. Agnes I did not engage with as much because she was [too? So?] confident with her sexuality and the fact that she cut her wrist I found irritating and unnecessary to the plot. She was also mean to her friend
7. The story was straight forward and enjoyable
8. When Elin threw the rock through the window. I laughed quite a lot but can not remember specifically
9. When her mother found the stuff on her computer. Uncomfortable at the beginning at the party with her disabled friend
10. Yes
11. Love the end it made it a joy that it was happy. The comedy parts throughout the film. I like the way it was shot
12. Agnes's character was not very likeable in the beginning
- 13.
14. Parents, and older teens
15. romance
16. (toilet flushed [strangely?])
17. I think it might affect it differently if I knew how homosexuals were accepted in Sweden
18. Yes
- 19.
20. No
21. The emphasis on certain words can not be heard and so certain jokes or emotions can not be expressed
22. Dubbing. Can pay more attention what is going on when reading the subtitles
- 23 a. DVD: 2 Video: 1 TV: 1 Cinema: 3 Other: 3
- 23 b. Am: 1 Brit: 2 Other Eng: 2 Non-Eng Euro: 5 Other Non-Eng: 6
24. Cinema multiplex Cineworld
- 25 a. More arty less mainstream than American
- 25 b. as above
- 26 a. films from Europe less mainstream than what I am used to
- 26 b.
27. Male
28. 18
29. [Film Studies A level student - question not asked]

### Questionnaire No. S93

Screening Location: Chichester College

1. Nothing much, only that it was a Swedish film
2. From Ellen Cheshire
3. I didn't know what to expect from the film, so didn't have any expectations
- 4 a. Yes
5. Ever so slightly of the film 'The Idiots'. Only the way the camera moves
6. Yes, in some parts of the film. Where Agnes and Elin are talking together in the end of then film. And also throughout when Agnes was going to kill herself
7. The whole thing with the person in the wheelchair. I know that it's how they're treated sometimes, but not the way that she treats Agnes, that was strange
8. The very end when Elin said they were leaving. It was the response from the other people on screen that made me smile. I didn't really laugh but it made me smile
9. The whole thing with Agnes and her mother. When her mother was thrown out of the bedroom, made me feel uncomfortable and anxious.
10. Yes
11. The way the story was told. As an audience it kept you 'in' the film. How everything went together from start to finish



12. The way that Elin's character was portrayed
13. Follow your heart, not matter what anyone else thinks
14. Early 20s
15. romance
16. The choice in music. Would have to see more Swedish films to know if there is anything else that's specifically Swedish
17. Don't really know anything about Swedish culture
18. Yes
19. French 5
20. Yes and no. Some things you get the gist of but other times you need the subtitles (only French films)
21. You have to pay more attention to a non-English film
22. No preference. Both ways work well. Just depends on what sort of film it is
- 23 a. DVD: 1 Video: 1 TV: 1 Cinema: 2 Other:
- 23 b. Am: 1 Brit: 1 Other Eng: 5 Non-Eng Euro: 4 Other Non-Eng: 5
24. Cineworld, Chichester
- 25 a. Gangster'
- 25 b. Social issues'
- 26 a. foreign'
- 26 b. Not fussed
27. Female
28. 18
29. [Film Studies A level student - question not asked]

#### Questionnaire No. S94

Screening Location: Chichester College

1. That it was a film containing Swedish lesbians
2. from my film teacher
3. I thought it was less shocking than I expected, I thought it was quite normal
- 4 a. Yes
5. It reminded me of thirteen, however that is much more extreme
6. I found it easy to relate to Agnes as you feel very sorry about the situation she is in - no friends etc, especially as a teenager, it is very hard to be your own person. At 16, everyone wants to be like everyone else.
7. No
8. I kind of laughed at the end when Elin says 'we are going for a shag' - as it shows her complete change into revealing her true feelings about Agnes - makes you think good on her. Wanted to shock people/didn't care anymore about what they think.
9. No, I think it was quite normal and was just showing how confused teenagers behave
10. Yes
11. I liked the fact that in the end Elin stood up to her true feelings and proved to Agnes she was more important than her friends which is what Agnes deserved.
12. Didn't really dislike anything
13. To show how being a teenager can be very hard. It's complex, emotional and a struggle at times
14. Possibly teenagers to show how you should respect one's individuality and not judge their peers
15. Teen romance
16. Wouldn't know
17. Yes, as if you have knowledge about Swedish culture you would probably identify specific Swedish elements in it or maybe look at the film from another point of view
18. Yes

19. French 5
20. Yes. Gives a wider understanding of other languages, try to remember short words or phrases
21. I think you just get used to it you pay more attention to the language as you are watching both language and picture
22. Subtitling. As you can follow what is happening in the film
- 23 a. DVD: 2 Video: 2 TV: 2 Cinema: 4 Other:
- 23 b. Am: 3 Brit: 3 Other Eng: 3 Non-Eng Euro: 5 Other Non-Eng: 5
24. Cineworld Chichester
- 25 a. Not sure maybe style and movement
- 25 b. Not sure
- 26 a. Films that are of a different culture perhaps, not quite sure
- 26 b. Not specifically
27. Female
28. 17
29. [Film Studies A level student - question not asked]

### Questionnaire No. S95

Screening Location: Chichester College

1. That it contained Swedish lesbians
2. From my tutor's description of the film
3. No, I thought that it would be quite graphic and the characters would be older. The story was very familiar, because it's teenagers exploring their sexuality
- 4 a. Yes
5. No, I haven't seen anything on the same lines
6. Yes the character Agnes was easy to engage with because everyone knows what it feels like to be unwanted and unpopular at some point in their life. Elin was the popular girl who found it hard to trade her image for her true feelings
7. Not particularly
8. Random parts of the film. Nothing I can strongly remember
9. All relatively normal behaviour throughout.
10. Yes. It was different to most teenage films
11. No comment
12. Nothing really exciting happened to keep you on the ball
13. No comment
14. Young adults possibly exploring their sexuality as well
15. teen romance
16. No nothing
17. I don't know very much about Swedish culture, that is probably why I cannot comment on a lot of these questions
18. Yes
19. French 5
20. Yes. It's interesting to see the difference in how many words are spoken in both languages to say the same thing.
21. You have to concentrate more on not missing out the words than actually watching the pictures
22. Subtitling. Dubbing is irritating and a lot of the film does not work. No preference - I don't have an opinion
- 23 a. DVD: 2 Video: TV: 1 Cinema: 4 Other:
- 23 b. Am: 5 Brit: 5 Other Eng: 4 Non-Eng Euro: 2 Other Non-Eng: 3
24. Cineworld Chichester
- 25 a. Usually rather dull not very upbeat the actual content being very ordinary
- 25 b. Haven't seen enough to comment

26 a. Usually a different type of genre to what I usually watch and a different experience

26 b. No comment

27. Female

28. 17

29. [Film Studies A level student - question not asked]

## Appendix C. Case Study Films: Descriptive Synopses

The primary function of these synopses is to contextualise research participants' comments as quoted in the case studies. The length of each synopsis therefore depends on level of detail in the cited comments for that case study. This means that aspects of the films that may seem insignificant to the overall narrative are sometimes described in close detail. The summary of the plot is followed by a brief commentary on formal aspects of the film, again focussing on issues that appear relevant to audience reactions.

### *Amélie*

Paris, 1997. The film's shy and introvert protagonist, Amélie Poulain (Audrey Tautou) lives alone in an apartment block in the Lepic-Abbesses quarter, and works as a waitress in a Montmartre café-bar. In her flat, she discovers a box full of secret treasures hidden by a young boy fifty years earlier, and decides to search for its original owner. She finds him but because she is too shy to hand it over in person, Amélie devises a clever strategy to reunite the man with his childhood treasure without making herself known. His delight inspires her to do similar things for other people. The film includes many subplots around people who are subjected to Amélie's secret interventions, as well as little vignettes that are incidental to the narrative, like a series of shots illustrating all the orgasms experienced in the city of Paris at one specific moment. Amélie's meddling in other people's lives is not always as successful as her first good deed. When she sets up a romance between Georgette (Isabelle Nanty) and Joseph (Dominique Pinon), the café's hypochondriac tobacconist and the pathologically jealous ex-boyfriend of one of the other waitresses, there is a brief spell of happiness, including noisy sex in the bar toilet. Soon however Joseph transfers his jealous suspicions to Georgette and the couple fall back into old bad habits. We are told that Amélie has tried dating, and in the beginning of the film we even see her having sex with a man, but she has never been in love – until she sets her eyes on Nino Quincampoix (Mathieu Kassovitz), a collector of discarded photos, who works part-time in a Pigalle sex shop/strip joint. Raymond Dufayel (Rufus), an old painter who lives in Amélie's apartment block, tells her that she should stop secretly intervening in other people's lives, and focus on her own

relationships to other people instead. Amélie does not have the courage to approach Nino directly, but she manages to trick him into a blind date at the café where she works. When he turns up, she is too shy to admit that she is the person behind the invitation and since she pretends to know nothing about the matter, he eventually walks off. Amélie's disappointment is illustrated visually as she appears to melt into a puddle on the floor. After a long series of complicated failed attempts to arrange a meeting, Nino finally finds Amélie, and her feelings are reciprocated.

Like the protagonist's frequent looks into the camera, the shot of Amélie melting in the café constitutes a disruption of the classic narrative, reminding the viewer of the artificial nature of the image. There are a few other scenes in the film where special effects feature in this obvious, almost cartoon-like way. One the whole, however, digital technology is used more subtly. For example, Jean-Pierre Jeunet removed dirt and graffiti from the city streets and saturated the green and red colours in order to make Paris seem more picturesque. In combination with a voice-over guiding the viewer through the story and a retro soundtrack using accordion music this contributes to make Amélie's Paris resemble an old-fashioned fairy-tale world. As well as manipulating the image in post-production, the director also controlled the locations meticulously during shooting, for example making sure that no cars were seen in the film. Controversially, there is also less evidence of cultural diversity than would have been the case in documentary footage from Abbesses in the late 1990s.

### *The Dreamlife of Angels*

On a wintry morning, Isabelle 'Isa' Tostin (Elodie Bouchez) arrives with her backpack in the city of Lille in Northern France. As she tries to sell homemade postcards on the street, the owner of a textile factory offers her a job. Isa does not know how to operate the sewing machines properly and is therefore soon fired, but first she befriends one of her co-workers, Marie Thomas (Natacha Régnier). Marie is house-sitting a comfortable apartment for a woman and her teenage daughter, both of whom are in a coma following an accident. Isa moves in, and Marie quits the dreary factory job. The young women enjoy their new friendship in freedom from the monotony of working life, cooking together in the flat and going out on the town. In the city centre mall they mock the suit-

clad customers – Isa stops a man to tell him that Marie fancies him, but is shy and does not dare to speak to him because of her humble social origins. They also flirt with two night-club bouncers, Charly (Patrick Mercado) and Fredo (Jo Prestia). Marie sleeps with Charly, but his feelings for her are not reciprocated. Instead, she is drawn into a destructive sexual relationship with Charly's boss, the night-club manager Chriss (Grégoire Colin). It soon becomes obvious that the girls' personalities are diametrically opposed. Marie left her parental home at an early age because of a difficult relationship to her father, and she is angry with her mother for putting up with his abuse over the years. Isa on the other hand has a positive relationship with her mother. Marie's bitterness and aggressive attitude to other people contrast with Isa's optimism and emphatic interest in the fate of others. After finding the diary of the comatose Sandrine Val (Louise Motte), Isa starts visiting her at the hospital. Chriss has another girlfriend in his own social circle, and his relations with Marie are violent and purely physical, but Marie sees him as a saviour who will help her escape from the bleakness of everyday life. This leads her into conflict with Isa. After an argument with Marie, Isa leaves the flat. She spends the night in a church, crying, but the following day at the hospital she is told that Sandrine has started to recover. Isa returns to the flat, and believing that Marie is asleep in her bedroom, she writes a farewell note. A noise from Marie's room prompts her to open the door, and she catches a brief glimpse of Marie as she is jumping out of the window. The camera moves out to show Marie's body stretched out on the ground, the aerial view accompanied by children's voices from a nearby playground. The film ends with Isa being briefed on a new monotonous job in an electronics factory, her task being to enter multi-coloured wires into their corresponding holes. As the only non-diegetic music in the film fades in, the camera pans out to show the faces of other female factory-workers at their desks.

Apart from the protagonists, most of the people who appear in the film are non-professional actors. Together with the handheld cinematography, a loosely structured story-line and editing using long takes and abrupt cuts this contributes to give the film a semi-documentary look.

### *Faithless*

An old writer called Bergman (Erland Josephson) listens to the actress Marianne (Lena Endre), seated in the bright light from a window in his cottage, as she recalls the story of her marital breakdown. Marianne embarks on an affair with the theatre director David (Krister Henriksson) who is the best friend of her husband, the classical music composer Markus (Thomas Hanzon). Markus catches David and Marianne *en flagrante* and a vicious custody fight over Markus and Marianne's young daughter Isabelle (Michelle Gylemo) ensues. With the exception of a brief romantic holiday in Paris, Marianne's story is set in Stockholm, but the action takes place mainly in the interiors of theatre and concert halls, and in the characters' homes, in particular the spacious villa where Markus and Marianne live with Isabelle at the beginning of the film. At several points in the film, shots of Isabelle accompanied by Marianne's voiceover emphasise how the adults' irresponsible games have serious consequences for the child. At the end of the film, Markus kills himself, and Marianne meets a woman who turns out to have been Markus's lover for many years, long before the relationship between David and Marianne began. Retrospectively, Marianne also realises that Markus was aware of the affair long before he discovered the lovers in David's flat, and that Isabelle in turn knew about Markus's mistress.

Marianne's voiceover guides us as the events unfold, but the narrative does not develop in a linear manner. It cuts between shots of Marianne and Bergman talking and the film's main narrative, staged as acts in a chamber play. A music box playing a melody from Mozart's *The Magic Flute* provides a link between Bergman's memories and the film's story of adultery. The old man asks Marianne to focus on different aspects of the story, and the characters can be interpreted as fictional constructions in Bergman's mind, but it is also suggested that David may be Bergman's alter-ego, in which case the story is made up from the old director's memories. The scenes between Bergman and Marianne take place in his cottage on the island of Fårö in the Baltic sea, with its distinct bleak landscape, recognisable from many of Bergman's classic films.

### *Show Me Love*

Feisty fourteen-year-old Elin Olsson (Alexandra Dahlström) is one of the most popular girls in school, but she is frustrated with Åmål, the small town where she lives in a cramped flat with her older sister Jessica (Erica Carlson) and their mother Birgitta. Birgitta works night-shifts and the sisters often go out at night, drinking home-made alcohol outside the local hot-dog stand where teenagers gather. Jessica has a steady boyfriend, the hockey-player Markus (Stefan Hörberg) who is obsessed with his mobile phone. Markus's shy friend Johan Hulth (Mathias Rust) secretly fancies Elin, and so does Agnes Ahlberg (Rebecka Liljeberg). Agnes has lived in Åmål with her caring middle-class parents Karin (Maria Hedborg) and Olof (Ralph Carlsson) and younger brother Oskar (Axel Widegren) for more than a year, but she has still not made any friends. Agnes writes poems about Elin on her computer and masturbates looking at Elin's picture in the school year book. Against her daughter's wish, Karin organises a big party for Agnes's sixteenth birthday. On one of Elin's whims, the Olsson sisters turn up as the only guests at the party. Jessica, who has heard rumours about Agnes being lesbian, dares Elin to kiss her. Elin wins the bet and the sisters head off to another party, where Elin drinks to numb her bad conscience. Eventually she returns to Agnes's house to apologise, arriving just in time to stop Agnes from cutting her wrists. The girls talk about the boredom of Åmål and what they want to do later on in life, and the night ends with another kiss, but the next day Elin gets cold feet and avoids Agnes. Prompted by Oskar, Karin explains that there is nothing wrong with being 'lesbian', but when she realises that he is asking because of Agnes, she reads her daughter's computer diary. Meanwhile, Elin accepts Johan's advances and loses her virginity to him. She is soon frustrated by Johan's meekness, and breaks up with him. The next time Elin sees Agnes at school, she drags her into one of the toilets to explain that she is in love. The other students who think that Elin is in the toilet with a boy start to bang on the door, but they are silenced when the two girls confidently walk out of the closet, holding hands.

The romantic and comic elements and the high-school setting identify *Show Me Love* as a genre production. However, the grainy, handheld cinematography, on-location shooting and non-professional actors give the film a naturalistic look and align it with the contemporary aesthetics of Dogme 95. The film combines culturally specific and



international references knowingly, as exemplified by a soundtrack featuring Swedish indie bands (Broder Daniel) and pop stars (Robyn) that were popular in 1998 alongside international pop classics like Foreigner's *I Want to Know What Love Is*.

## Appendix D. Ethics

### Ethical Guidelines

Research involving human subjects must take into account a number of ethical considerations, relating not only to the well-being and safety of the research participants, but also to whether the knowledge produced will be of benefit to the participants, or simply to the researcher in question.<sup>1</sup> Because the participants in this study had an interest in European cinema, and the project will contribute to knowledge in this area, it seems fair to claim that the project not only seeks to avoid 'harm', but also aims to do 'positive good', thereby following the guidelines set out in the University's Ethics Policy.<sup>2</sup>

I also made sure that data collection, use and storage complied with the Data Protection Act of 1998.<sup>3</sup> This involved stating on promotional flyers that the screenings were for research purposes, making clear to participants at the beginning of screenings that they would be asked to complete a questionnaire after seeing the film, and obtaining their informed consent to take part in the study.

### Informed Consent

Informed consent means 'the procedure in which individuals choose whether to participate in an investigation after being informed of facts that would be likely to influence their decision'.<sup>4</sup> A problem with informed consent is that if participants are told that I am interested in potential links between their linguistic or cultural backgrounds and their interpretation of films, their questionnaire responses may be affected by this knowledge. This dilemma is not unusual; unawareness of the 'specific hypotheses under investigation' may be part of the 'methodological requirements of a study'.<sup>5</sup> Since the informed consent process was developed for biomedical research, where the degree of risk that participants may experience is often higher (or at least easier to identify) than in the social sciences, in a project like mine, I have had to use my

<sup>1</sup> Janet Staiger, *Media Reception Studies* (New York: New York University Press, 2005), p. 87.

<sup>2</sup> <<http://www.soton.ac.uk/research/rso/policies/ethics.html>> [accessed 16 January 2007]

<sup>3</sup> <<http://www.opsi.gov.uk/Acts/acts1998/19980029.htm>> [accessed 21 November 2007]

<sup>4</sup> Edward Diener and Rick Crandall, *Ethics in Social and Behavioural Research* (Chicago; London: University of Chicago Press, 1978), p. 34.

<sup>5</sup> Allan J. Kimmel, *Ethics and Values in Applied Social Research* (Beverly Hills; London; New Delhi: SAGE Publications, 1988), p. 72.

own judgement when it comes to deciding whether respondents who have consented to participate received sufficient information about the study to make an informed decision. As Kimmel points out, it is usually easier for an individual to refuse to complete a questionnaire than it is for a person taking part in research in a laboratory setting to decline to participate, and I tend to agree with his suggestion that perhaps the researchers' treatment of confidential information and approach to privacy are more important here than the issue of providing information about the purpose of the study.<sup>6</sup> Diener and Crandall usefully distinguish between 'deception' and 'omission' in the sense that it is often justifiable not to tell participants everything about the purpose of a study, while to actively deceive research subjects is more difficult to defend.<sup>7</sup> In the case of my audience study, there is no reason to assume that participants would have been less likely to consent were they informed of the purpose of the project. At the end of the questionnaire, I asked respondents to tick a box in order to give their explicit consent to quote from their comments, but because the disclosure of research subjects' names in publications involves legal complications even when the participants have given their consent, I made it clear that all data would be treated anonymously in the case of publication.

### Anonymity

As Anne Grinyer has pointed out, it is problematic to assume that all respondents prefer to be anonymous, since some individuals may feel that they lose ownership of their own words when they appear anonymously.<sup>8</sup> On the other hand, by not asking the respondent to provide a name it is possible to avoid the risks involved in storing other people's personal information in a filing system. Arguably, respondents also express themselves with less inhibition if they know that not even the principal researcher can identify them.<sup>9</sup>

<sup>6</sup> Kimmel, *Ethics and Values in Applied Social Research*, p. 73.

<sup>7</sup> Diener and Crandall, *Ethics in Social and Behavioural Research*, pp. 44-45.

<sup>8</sup> Anne Grinyer, 'The Anonymity of Research Participants: Assumptions, Ethics and Practicalities', *Social Research Update* 36 (Spring 2002) <<http://www.soc.surrey.ac.uk/sru/SRU36.pdf>> [accessed 16 January 2007].

<sup>9</sup> Diener and Crandall, *Ethics in Social and Behavioural Research*, pp. 66-67.

## Appendix E. Texts Reproduced from Other Sources

### National Readership Survey socio-economic grading system

- A: (Upper Middle Class): Higher managerial, administrative or professional
- B: (Middle Class): Intermediate managerial, administrative or professional
- C1: (Lower Middle Class) Supervisory or clerical and junior managerial, administrative or professional
- C2: (Skilled Working Class) Skilled manual workers
- D: (Working Class): Semi and unskilled manual workers
- E: Those at the lowest levels of subsistence

Students are graded as C1. Cf. National Readership Survey web site:

<[http://www.nrs.co.uk/open\\_access/open\\_methadology/index.cfm](http://www.nrs.co.uk/open_access/open_methadology/index.cfm)> [accessed 5 March 2007]

### Nationality and French film

Legal criteria reproduced from Michel Gyory, 'Making and Distributing Films in Europe: The Problem of Nationality', report commissioned by the European Audiovisual Observatory (Jan 2000):

Financial support to the film industry is governed in France by a rather large number of texts. As far as the nationality of the films as an eligibility condition is concerned, the principal texts are the Decree nr. 59-1512 of 30 December 1959, the Decree nr. 90-66 of 17 January 1990 completed by the Order of 21 May 1992 and the Decree nr. 99-130 of 24 February 1999 completed by an Order of 22 March 1999, which significantly modifies the financial support scheme.

The beneficiaries of financial support to the film industry are the French films which comply with the requirements set out by law as well as the films made in co-production in accordance with the co-production agreements concluded by France.

#### 1. French films

To be eligible for financial support, a film must comply with the following requirements:

##### 1.1. Principles

##### 1.1.1. Requirements regarding the language of the film

Selective financial support will be granted only to films of "French original expression". As far as automatic financial support is concerned, films of "French original expression" may be granted a supplement of 25% of the amount invested where they comply with artistic and technical requirements in a minimal proportion determined by an Order of 22 March 1999 taken in accordance with article 19 of the Decree nr. 99-130 of 24 February 1999.

According to article 5 of the Decree nr. 90-66 of 17 January 1990, a film or an audiovisual work will be considered as being of "French original expression" where its original version is made entirely or principally in French or in a regional language in use in France.

Yet, films which do not comply with that condition but which have received investment agreement before the Decree nr. 90-66 was in force are assimilated to films of "French original expression".

The language of the original version must be understood as being the language used for shooting.

Consequently, as the film must be shot live in French -- entirely or principally -- French must remain the principal language even where the screenplay requires parts of the dialogue to be in another language. No dubbing or post-synchronization will be admitted and even the fact that some actors have French nationality or that there is a French version of the script will not be considered as satisfactory where French is not the principal language of shooting.

The only exceptions to the requirement regarding the use of the French language regard

- films which are adaptations of operas of which the libretto is not written in French, which may be shot in the language of the libretto;
- documentary films shot in a language the use of which is justified by the subject;
- animation works.

#### 1.1.2. Requirements regarding the authors

The authors must

- either have French nationality;
- or be nationals of a member State of the European Community;
- or be nationals of a State Party to the European Convention on Transfrontier Television of the Council of Europe;
- or be nationals of a third European country with which the European Community has concluded agreements relating to the audiovisual sector.

Foreigners who are not nationals of the European States mentioned above may be assimilated to French citizens where they have the quality of resident in France.

The authors of a film are defined in the Copyright Act as the persons who carry out the intellectual creation of the film. The following persons are presumed to be authors of the film:

- the author of the script;
- the author of the adaptation;
- the author of the dialogue;
- the author of the musical composition specially composed for the film;
- the director

Furthermore, where the film is adapted from a pre-existing work, the author of this pre-existing work is assimilated to the authors of the film, even if he does not contribute to the adaptation.

#### 1.1.3. Requirements regarding the production undertaking

The undertaking producing the film must be established in France. It must hold the authorisations provided for by the law and, where it is a legal person, this legal person must satisfy the following requirements:

##### 1.1.3.1. The president, the directors or the managers must

- either have French nationality;
- or be nationals of a member State of the European Community;
- or be nationals of a State Party to the European Convention on Transfrontier Television of the Council of Europe;
- or be nationals of a third European country with which the European Community has concluded agreements relating to the audiovisual sector.
- Foreigners who are not nationals of the European States mentioned above may be assimilated to French citizens where they have the quality of resident in France.

1.1.3.2. The production company may not be controlled by one or several natural or legal persons who are nationals from States other than

- a member State of the European Community;
- a State Party to the European Convention on Transfrontier Television of the Council of Europe;
- a third European country with which the European Community has concluded agreements relating to the audiovisual sector.

#### 1.1.4. Requirements regarding the places of shooting

The film must be made

- on the territory of member States of the European Community;
- with the collaboration of studios established in France.

Derogations to this principle are possible.

#### 1.1.5. Requirements regarding the staff

1.1.5.1. The principal actors and the technicians who are creative collaborators must

- either have French nationality;
- or be nationals of a member State of the European Community;
- or be nationals of a State Party to the European Convention on Transfrontier Television of the Council of Europe;
- or be nationals of a third European country with which the European Community has concluded agreements relating to the audiovisual sector.

Foreigners who are not nationals of the European States mentioned above may be assimilated to French citizens where they have the quality of resident in France.

There is an exception, as far as films of French initiative are concerned (films of "French initiative" are films made exclusively by French undertakings or international co-productions in which French undertakings have a majority participation) regarding non professional foreign actors

- who are not residents in France;
- whose participation in the film is justified by the subject;
- who speak their mother tongue.

1.1.5.2. The film must be made with the collaboration of laboratories established in France

1.1.5.3. The film must be made with the collaboration of technical industries established

- in France;
- or in a member State of the European Community;
- or in a State Party to the European Convention on Transfrontier Television of the Council of Europe;
- or in a third European country with which the European Community has concluded agreements relating to the audiovisual sector.

## 1.2. Practical conditions

The principles set out by law result in the following practical conditions, which means that the requirements set out above will be considered as fulfilled when a minimum number of points are achieved in the following lists.

1.2.1. Requirements set out in article 10 § III of the Decree 99-130 of 24 February 1999.

1.2.1.1. Feature films must achieve at least 14 points out of the following list:

- director: 3 points
- script: 2 points
- other authors: 1 point
- first role: 3 points
- second role: 2 points
- 50% of other actors: 1 point
- cameraman: 1 point
- sound recordist: 1 point
- editor: 1 point
- art director: 1 point
- laboratory, studio: 2 points

1.2.1.2. Cartoon films must achieve at least 14 points out of the following list:

- conception or author: 1 point
- script: 2 points
- drawing of the characters: 2 points
- music: 1 point

- director: 2 points
- storyboard: 2 points
- art director: 1 point
- scene-painting: 1 point
- animation positioning: 2 points
- 50% of labour costs of animators: 2 points
- 50% of labour costs of tracer colorists: 2 points
- caption stand: 1 point
- post production: 2 points

1.2.1.3. Documentaries must achieve at least 9 points out of the following list:

- director: 2 points
- author: 1 point
- cameraman: 1 point
- sound recordist: 1 point
- editor: 1 point
- 50% of other labour costs: 4 points
- 50% of shooting and post production technical costs: 4 points

Furthermore a film has to comply with artistic and technical requirements in a minimum proportion determined by an Order of 22 March 1999 issued in accordance with the Decree nr. 99-130 of 24 February 1999. This order also determines the possibilities of derogation and the limits to these derogations.

1.2.2. Requirements set out in article 10 § IV of the Decree nr 99-130 of 24 February 1999.

The automatic financial support to full-length feature films, documentary films and cartoon films depends on the number of points achieved by a film in a list, adding up to 100 points, of different groups of collaborators participating in the production.

The amount of the automatic support really paid will be 100% of the amount foreseen by the Decree where a film achieves at least 80 points. It will be

- 97% where the film achieves only 79 points;
- 94% where the film achieves only 78 points;
- 91% where the film achieves only 77 points;
- 88% where the film achieves only 76 points;
- 85% where the film achieves only 75 points;
- 82% where the film achieves only 74 points;
- 79% where the film achieves only 73 points;
- 76% where the film achieves only 72 points;
- 73% where the film achieves only 71 points;
- 70% where the film achieves only 70 points;

Where the film achieves less than 70 points, the factor is equal to the number of points.

The minimum number of points that must be achieved to obtain support is 25 (the 20 points attributed to the French original version not being taken into account - see infra). This minimum



amount may be reduced to 20 by derogation granted by the Director General of the Centre National de la Cinématographie

#### 1.2.2.1. Requirements applicable to full-length feature films and documentary films.

The automatic financial support to full-length feature films and documentary films depends on the number of points achieved by a film in the following list which sets out a scheme based on seven groups.

These seven groups are as follows:

##### Group 1: production undertaking: 10 points

These points will be obtained only where the production undertaking complies with the requirements set out in article 7 of the Decree of 24 February 1999 (see point 1.1.3. above).

##### Group 2: language of shooting: 20 points

These points will be obtained only where the original version of the film is made entirely or principally in French or in a regional language in use in France.

##### Group 3: authors: 10 points

These 10 points are divided between

- the director: 5 points
- the following authors : 4 points
- the author of the pre-existing work,
- the author of the screenplay,
- the author of the adaptation, and
- the author of the dialogues.
- the composer of the music specially written for the film: 1 point

The points attributed to the authors will be obtained only where the production contract concluded with each of them appoints French law as applicable to the contract. Furthermore, as far as the director is concerned, the labour contract concluded as a complement to the production contract, must also appoint French law as applicable to this contract.

##### Group 4: performers: 20 points

These 20 points are divided between

- Performers in leading roles: 10 points (A role is a leading role where the presence of the performer is required for at least 50% of the scenes)
- Performers in secondary roles: 10 points

The points attributed to the performers will be obtained only where the requirements set out in article 7 of the Decree of 24 February 1999 (see point 1.1.5.1. above) are satisfied and where the contracts concluded with the performers appoint French law as the applicable law.

Group 5 : technicians who are creative collaborators : 14 points

These 14 points are divided between

- Technicians in the field of directing (other than director) : 2 points
- Technicians in the field of administration and production management : 2 points
- Technicians in the field of shooting : 3 points
- Technicians in the field of scenery : 2 points
- Technicians in the field of sound : 2 points
- Technicians in the field of cutting : 2 points
- Technicians in the field of make up : 1 point

The points attributed to the technicians who are creative collaborators will be obtained only where the requirements set out in article 7 of the Decree of 24 February 1999 (see point 1.1.5.1. above) are satisfied and where the contracts concluded with these technicians appoint French law as the applicable law.

Group 6 : workers : 6 points

These 6 points are divided between

- Workers belonging to the shooting team : 4 points
- Workers belonging to the construction team : 2 points

The points attributed to the workers will be obtained only where the workers comply with the requirements regarding nationality set out for the performers and creative collaborators in article 7 of the Decree of 24 February 1999 (see point 1.1.5.1. above) and where the contracts concluded with these workers appoint French law as the applicable law.

Group 7 : shooting and post-production : 20 points

These 20 points are divided between

- Localization of shooting places : 5 points, divided between
  - locations : 3 points
  - laboratory : 2 points
- Shooting equipment : 5 points, divided between
  - camera equipment : 2 points
  - lighting equipment : 2 points
  - machinery : 1 point
- Sound post-production undertakings : 5 points (for mixing the original version of the film)
- Image post-production undertakings : 5 points (laboratory works)

The points attributed to the undertakings of group 7 will be obtained only where these undertakings are located in France and hold the necessary authorization.

Exceptions to the requirements set out for the groups 3 to 7 may be admitted in consideration of the genre to which the film belongs or for artistic or technical reasons. Where such a reason is admitted, the points in relation with the element concerned by the exception will be considered as achieved.

#### 1.2.2.2. Requirements applicable to cartoon films.

The automatic financial support to cartoon films depends on the number of points achieved by a film in the following list which sets out a scheme based on six groups.

These six groups are as follows:

Group 1: production undertaking: 10 points

These points will be obtained only where the production undertaking complies with the requirements set out in article 7 of the Decree of 24 February 1999 (see point 1.1.3.

above).

Group 2: authors: 25 points

These 25 points are divided between

- the director: 10 points
- the following authors : 10 points
- the author of the pre-existing work,
- the author of the screenplay,
- the author of the adaptation, and
- the author of the dialogues.
- the composer of the music specially written for the film: 5 point

The points attributed to the authors will be obtained only where the production contract concluded with each of them appoints French law as applicable to the contract. Furthermore, as far as the director is concerned, the labour contract concluded as a complement to the production contract, must also appoint French law as applicable to this contract.

Group 3 : technicians who are creative collaborators : 10 points

These 10 points are divided between

- First assistant director : 5 points
- Production manager : 5 points

The points attributed to the technicians who are creative collaborators will be obtained only where the requirements set out in article 7 of the Decree of 24 February 1999 (see point 1.1.5.1.

above) are satisfied and where the contracts concluded with these technicians appoint French law as the applicable law.

Group 4 : pre-production : 25 points

These 25 points are divided between

- Creation of storyboard : 7 points
- Drawing of the main characters : 6 points
- Set design : 5 points
- Animation positioning : 7 points

Where the production undertaking does the above mentioned pre-production work, the points attributed to it will be obtained only where the collaborators in charge of this work comply with the requirements regarding nationality set out for the performers and creative collaborators in article 7 of the Decree of 24 February 1999 (see point 1.1.5.1. above) and where the contracts concluded with them appoint French law as the applicable law.

Where the production undertaking calls upon the services of specialized studios for the above mentioned pre-production work, these studios must be located in France and the work must be done in France.

Group 5 : production of the animation : 20 points

These 20 points are divided between

- Animation : 4 points
- Scene-painting : 1 point
- Tracing, digitalization or modelization : 5 points
- Painting in gouache or colorization : 5 points
- Caption stand or checking : 5 points

Where the production undertaking does the above mentioned production of the animation work, the points attributed to it will be obtained only where the collaborators in charge of this work comply with the requirements regarding nationality set out for the performers and creative collaborators in article 7 of the Decree of 24 February 1999 (see point 1.1.5.1. above) and where the contracts concluded with them appoint French law as the applicable law.

Where the production undertaking calls upon the services of specialized studios for the above mentioned production of the animation work, these studios must be located in France and the work must be done in France.

Group 6 : post-production : 10 points

These 10 points are divided between

- Sound post-production undertakings : 5 points
- Image post-production undertakings : 5 points

The points attributed to the undertakings of group 6 will be obtained only where these undertakings are located in France and hold the necessary authorization.

Exceptions to the requirements set out for the groups 2 to 6 may be admitted for artistic or technical reasons. Where such a reason is admitted, the points in relation with the element concerned by the exception will be considered as achieved.

## 2. Films assimilated to French films

Films made within the framework of international co-productions, in accordance with the agreements on co-production concluded by France may be assimilated to French films and benefit from the same advantages.

The requirements to comply with are the same as for French films except that the requirements regarding the nationality of persons or undertakings and the places of shooting are extended to the persons and undertakings having the nationality of the co-producing State and to shooting places located in that country.

Nevertheless, the requirement according to which the films must satisfy artistic and technical requirements in a minimum proportion as determined by an order issued in accordance with article 19 of the Decree nr. 99-130 of 24 February 1999 does not apply to films made within the framework of an intergovernmental agreement on co-production where the French participation is a minority one and does not involve any artistic or technical aspect.

## 3. Certification procedure

### 3.1. Competent Authority

The certification of a film as "film of French original expression" is a competence of the Conseil Supérieur de l'Audiovisuel (High Audiovisual Council) which takes its decision on prior notice of the director general of the Centre National de la Cinématographie (National Film Centre) which is an important department of the Ministry of Culture and Communication.

The notice of the director general of the Centre National de la Cinématographie is based on a declaration concerning the language spoken by each actor during the shooting of the film, which must be annexed to the demand for support.

The notice of the director general of the Centre National de la Cinématographie, which may be positive, negative or "with reserve" is transmitted to the Conseil Supérieur de l'Audiovisuel which certifies the film when it is released. The decision of the Conseil Supérieur de l'Audiovisuel is made on basis of a work print (before post-synchronization) and of a copy of the dialogue in the original language.

### 3.2. Recourses

The recourses against the decisions of the Conseil Supérieur de l'Audiovisuel, as far as the requirements regarding language are concerned, or against the decisions of the Centre National de la Cinématographie, as far as financial support is concerned are the ordinary recourses against administrative decisions.

<[http://www.obs.coe.int/online\\_publication/reports/natfilm.html](http://www.obs.coe.int/online_publication/reports/natfilm.html)> [accessed 28 Oct 2007]

### **Nationality and Swedish film**

Legal criteria used by the Swedish Film Institute (SFI), reproduced from The 2006 Film Agreement (The Swedish Ministry of Education, Research and Culture, September 2005):

A film is deemed to be Swedish if its producer is Swedish and if the participation of Swedish actors and other Swedish artists is of substantial importance. A "Swedish producer" is defined as a natural person residing in Sweden, or a company, a branch of a foreign company or another legal person registered in Sweden. A film that does not have a Swedish producer may still be regarded as Swedish provided that at least 20 per cent of its production cost is financed by Swedish capital and the participation of Swedish actors and other Swedish artists is of substantial importance.

<[http://www.sfi.se/sfi/IMAGES/\\_SFI\\_PDF/RAPPORTER%20OCH%20DOKUMENT/THE%202006%20FILM%20AGREEMENT%20.PDF](http://www.sfi.se/sfi/IMAGES/_SFI_PDF/RAPPORTER%20OCH%20DOKUMENT/THE%202006%20FILM%20AGREEMENT%20.PDF)> [accessed 4 March 2007]

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*I am Curious (Yellow)/Jag är nyfiken – en film i gult/Jag är nyfiken – gul.* Dir. Vilgot Sjöman. Sandrews. Sweden 1967.

*Idiots, The/Idioterne.* Dir. Lars von Trier. 3 Zentropa Entertainments/DR/Liberator Productions/La Sept Cinéma/Argus Film Produktie/VPRO Television/Emme Cinematografica/Canal+/CoBo Fonds/DR/Jennie Cinematografica/ZDF/arte Deutschland. Denmark/Sweden/France/Netherlands/Italy 1998.

*Illicit Interlude.* See *Summer Interlude.*

*Innocents, Les.* See *The Dreamers.*



*Irreversible/Irréversible*. Dir. Gaspar Noé. 120 Films/Eskwad/Grandpierre/Les Cinémas de la Zone/Nord-Oest Productions/Rossignon/Studio Canal. France 2002.

*Jag är nyfiken – blå*. See *I am Curious (Blue)*.

*Jag är nyfiken – en film i blått*. See *I am Curious (Blue)*.

*Jag är nyfiken – en film i gult*. See *I am Curious (Yellow)*.

*Jag är nyfiken – gul*. See *I am Curious (Yellow)*.

*Jean de Florette II*. See *Manon des sources*.

*Jean de Florette*. Dir. Claude Berri. DD Productions/Films A2/RAI/Renn Productions/TSR. France/Switzerland/Italy 1986.

*Joan of Arc*. See *The Messenger: The Story of Joan of Arc*.

*Kabhi Khushi Kabhie Gham.../Happiness and Tears*. Dir. Karan Johar. Dharma Productions. India/UK 2001.

*Kärlekens språk*. See *The Language of Love*.

*Kids*. Dir. Larry Clark. Excalibur Films/Guys Upstairs/Independent Pictures/Kids NY Limited/Miramax Films. USA 1995.

*King of Kungsan, The*. See *Stockholmsnatt*.

*Kiss of the Dragon*. Dir. Chris Nahon. Europa Corp./Twentieth Century-Fox Film Corporation/Quality Growth International/Current Entertainment/Immortal Entertainment/Canal+. France/USA 2001.

*Kitchen Stories/Salmer fra kjøkkenet*. Dir. Bent Hamer. BulBul Films/ BOB Film Sweden/SF Norge. Norway/Sweden 2003.

*Ladri di biciclette*. See *Bicycle Thieves*.

*Language of Love, The/Kärlekens språk*. Dir. Torgny Wickman. SFP/Elit-Film. Sweden 1969.

*Leon/Léon/Léon The Professional*. Dir. Luc Besson. Gaumont/Les Films du Dauphin. France 1994.

*Liaison Pornographique, Une/A Pornographic Affair/An Affair of Love*. Dir. Frédéric Fonteyne. ARP Selection/Artémis Productions/Canal+/Centre du Cinéma et de l'Audiovisuel de la Communauté Française de Belgique/Eurimages/Fama Film AG/Fonds National de Soutien à la Production Audiovisuelle de Luxembourg/Les Productions Lazennec/RTBF/Samsa Film/Schweizer Fernsehen DRS/Wallons. France/Switzerland/Belgium/Luxembourg 1999.

*Lilja 4-ever*. See *Lilya 4-ever*.

*Lilya 4-ever/Lilja 4-ever /Lilja 4ever*. Dir. Lukas Moodysson. Memfis Film/Film i Väst/SVT Göteborg/Zentropa Entertainments. Sweden/Denmark 2002.

*Little Thief, The*. See *Le Petit voleur*.

*Live Flesh/Carne trémula*. Dir. Pedro Almodóvar. CiBy 2000/El Deseo/France 3 Cinéma. France/Spain 1997.

*Long dimanche de fiançailles, Un*. See *A Very Long Engagement*.

*Look at Me/Comme une image*. Dir. Agnès Jaoui. Les Films A4/ Canal+/ Eyescreen/France 2 Cinéma/Studio Canal. France/Italy 2004.

*Lord of the Rings: The Fellowship of the Ring, The*. Dir. Peter Jackson. New Line Cinema/WingNut Films/The Saul Zaentz Company. New Zealand/USA 2001.

*Lord of the Rings: The Return of the King, The*. Dir. Peter Jackson. New Line Cinema/WingNut Films/Lord Dritte Productions Deutschland Filmproduktion/The Saul Zaentz Company. USA/ New Zealand/Germany 2003.

*Lord of the Rings: The Two Towers, The*. Dir. Peter Jackson. New Line Cinema/WingNut Films/Lord Dritte Productions Deutschland Filmproduktion/The Saul Zaentz Company. USA/ New Zealand/Germany 2002.

*Magic Roundabout, The/Pollux - Le Manège enchanté*. Dir. Dave Borthwick, Jean Duval and Frank Passingham. Action Films/Action Synthese/Canal+/France 2 Cinéma/Pathé

Cinéma/Pathé Renn Productions/Pricel/SPZ Entertainment/UK Film  
Council/bolexbrothers limited. UK/France 2005.

*Manon des sources / Jean de Florette II / Manon of the Spring.* Dir. Claude Berri. DD  
Productions/Films A2/RAI/Renn Productions/TSR. France/Switzerland/Italy 1986.

*Manon of the Spring.* See *Manon des sources*.

*March of the Penguins, The / La Marche de l'empereur.* Dir. Luc Jacquet. Bonne  
Pioche/APC. France 2005.

*Marche de l'empereur, La.* See *March of the Penguins*.

*Maria Full of Grace / Maria, llena eres de gracia.* Dir. Joshua Marston. HBO Films/Fine  
Line Features/Journeyman Pictures/Proyecto Tucan/Alter-Ciné/Santa Fe Productions.  
USA/Colombia 2004.

*Messenger: The Story of Joan of Arc, The / Joan of Arc / Jeanne d'Arc.* Dir. Luc Besson.  
Europa Corp./Okko Productions/Société des Etablissements L. Gaumont. France 1999.

*Metropolis.* Dir. Fritz Lang. UFA. Germany 1927.

*Mifune/ Mifunes sidste sang.* Dir. Søren Kragh-Jacobsen. Nimbus Film II/Zentropa  
Entertainments/DRTV/SVT. Denmark/Sweden 1999.

*Mifunes sidste sang.* See *Mifune*

*Mitt Liv som Hund.* See *My Life as a Dog*.

*Miyazaki's Spirited Away.* See *Spirited Away*.

*Monika: The Story of a Bad Girl.* See *Summer with Monica*.

*Motorcycle Diaries, The / Diarios de motocicleta.* Dir. Walter Salles. FilmFour/South  
Fork Pictures/Tu Vas Voir Productions/BD Cine/Inca Films/Sahara Films/Senator Film  
Produktion/Sound for Film.

Argentina/USA/Cuba/Germany/Mexico/UK/Chile/Peru/France 2004.

*Moulin Rouge!* Dir. Baz Luhrmann. Bazmark Films/Twentieth Century-Fox Film Corporation. Australia/USA 2001.

*My Beautiful Launderette.* Dir. Stephen Frears. Channel Four Films/SAF Productions/Working Title Films. UK 1985.

*My Life as a Dog / Mitt Liv som Hund.* Dir. Lasse Hallström. SF. Sweden 1985.

*My Summer of Love.* Dir. Pawel Pawlikowski. Apocalypse Pictures/BBC Films/Baker Street/Film Consortium/Take Partnership/UK Film Council. UK 2004.

*Naked Night, The.* See *Sawdust and Tinsel*.

*Ne le dis à personne.* See *Tell No One*.

*New York Taxi.* See *Taxi*.

*Night of the Clowns.* See *Sawdust and Tinsel*.

*Nikita.* Dir. Luc Besson. Gaumont/Les Films du Loup/Cecchi Gori Group Tiger Cinematografica. France/Italy 1990.

*No Man's Land.* Dir. Danis Tanovic. Noé Productions/Fabrica/Man's Films/Counihan Villiers Productions/Studio Maj/Casablanca. Bosnia-Herzegovina/Slovenia/Italy/France/UK/Belgium. 2001.

*Notting Hill.* Dir. Roger Michell. Polygram Filmed Entertainment/Working Title Films/Bookshop Productions/Notting Hill Pictures. UK/USA 1999.

*Nuovo cinema Paradiso.* See *Cinema Paradiso*.

*Offside.* Dir. Mårten Klingberg. GötaFilm/Göteborgsdramat/MTV Mastiff/Sandrew Metronome/SVT/Film i Väst. Sweden 2006.

*One Summer of Happiness/Hon dansade en sommar.* Dir. Arne Mattsson. Svenska AB Nordisk Tonefilm. Sweden 1951.

*Pacte des Loups, Le.* See *Brotherhood of the Wolf*.

*Passion of the Christ, The.* Dir. Mel Gibson. Icon Productions. USA 2004.

*Père Noël est une ordure, Le.* Dir. Jean-Marie Poiré. Trinacra Films. France 1982.

*Persona.* Dir. Ingmar Bergman. SF. Sweden 1966.

*Petit voleur, Le/The Little Thief* (TV Film). Dir. Erick Zonca. Agat Films & Cie/La Sept-Arte. France 1999.

*Pianiste, La.* See *The Piano Teacher*.

*Piano Teacher, The/La Pianiste.* Dir. Michael Haneke. BR/Canal+/CNC/Eurimages/Les Films Alain Sarde/MK2 Productions/P.P. Films Polski/Wega Film/arte France Cinéma/arte/ORF. Germany/Poland/France/Austria 2001.

*Placard, Le.* See *The Closet*.

*Planet of the Apes.* Dir. Tim Burton. Twentieth Century Fox Film Corporation/ The Zanuck Company. USA 2001.

*Pollux - Le Manège enchanté.* See *The Magic Roundabout*.

*Pornographic Affair, A.* See *Une Liaison Pornographique*.

*Private Confessions/Enskilda Samtal* (mini TV series). Dir. Liv Ullmann. SVT/NRK/DR/YLE TV2/RUV/NTVF. Sweden/Norway/Denmark/Finland/Iceland 1996.

*Raiders of the Lost Ark.* Dir. Steven Spielberg. Lucasfilm/Paramount Pictures. USA 1981.

*Rayon vert, Le.* See *The Green Ray*.

*Read My Lips/Sur mes lèvres.* Dir. Jacques Audiard. Canal+/CNC/Ciné B/France 2 Cinéma/Pathé Image Production/Sédif Productions. France 2001.

*Rivières Pourpres, Les.* See *The Crimson Rivers*.

*Romance/Romance X.* Dir. Catherine Breillat. CB Films/Canal+/CNC/Flach Film/La Sept Cinéma/Procirep/arte France Cinéma. France 1999.

*Salmer fra kjøkkenet.* See *Kitchen Stories*.

*Sånger från andra våningen.* See *Songs from the Second Floor*.

*Sans toit ni loi.* See *Vagabond*.

*Såsom i en Spegel.* See *Through a Glass Darkly*.

*Sawdust and Tinsel/Gycklarnas Afton/Night of the Clowns/The Naked Night.* Dir. Ingmar Bergman. Sandrews. Sweden 1953.

*Scener ur ett äktenskap.* See *Scenes from a Marriage*.

*Scenes from a Marriage/Scener ur ett äktenskap* (TV-series and Feature Film). Dir. Ingmar Bergman. Cinematograph AB. Sweden 1973 (TV) 1974 (Feature Film).

*Sen to Chihiro no kamikakushi.* See *Spirited Away*.

*Seventh Seal, The/Det Sjunde Inseglet.* Dir. Ingmar Bergman. SF. Sweden 1957.

*Shi mian mai fu.* See *House of Flying Daggers*.

*Show Me Love/Fucking Åmål.* Dir. Lukas Moodysson. Memfis Film/Zentropa Entertainments/Film i Väst/SVT. Sweden/Denmark 1998.

*Silence, The/Tystnaden.* Dir. Ingmar Bergman. SF. Sweden 1963.

*Silent Hill.* Dir. Christophe Gans. Silent Hill DCP/Davis-Films/Konami Corporation. Canada/France 2006.

*Sjunde Inseglet, Det.* See *The Seventh Seal*.

*Sleepless in Seattle.* Dir. Nora Ephron. Tri-Star Pictures. USA 1993.

*Smultronstället.* See *Wild Strawberries*.

*Sökarna/The Seekers.* Dir. Peter Cartiers and Daniel Fridell. SF/Sökarna AB. Sweden 1993.

*Sommaren med Monika.* See *Summer with Monica*.

*Sommarlek.* See *Summer Interlude*.

*Sommersturm*. See *Summer Storm*.

*Son, The/Le Fils*. Dir. Jean-Pierre Dardenne and Luc Dardenne. Archipel 35/Les Films du Fleuve/RTBF. Belgium/France 2002.

*Söndagsbarn*. See *Sunday's Children*

*Songs from the Second Floor/Sånger från andra våningen*. Dir. Roy Andersson. Roy Andersson Filmproduktion//SVT/DR/NRK/arte France Cinéma/Société Parisienne de Production/Essential Filmproduktion/Easy Film/ZDF/La Sept. SFI. Sweden/Norway/Denmark 2000.

*Spirited Away/Sen to Chihiro no kamikakushi/Miyazaki's Spirited Away*. Dir. Hayao Miyazaki and Kirk Wise (English version). Studio Ghibli/NTV/DENTSU Music and Entertainment/Tokuma Shoten/Buena Vista International/Tohokushinsha Film/Mitsubishi Commercial Affairs. Japan 2001.

*Stand by Me*. Dir. Rob Reiner. Act III Communications/Columbia Pictures Corporation/The Body. USA 1986.

*Star Wars*. Dir. George Lucas. Lucasfilm/Twentieth Century-Fox Film Corporation. USA 1977.

*Star Wars Episode I: The Phantom Menace*. Dir. George Lucas. Lucasfilm. USA 1999.

*Stockholmsnatt/The King of Kungälv*. Dir. Staffan Hildebrand. Staffan Hildebrand Produktion. Sweden 1987.

*Sugar Rush* (TV series). Various directors. Written by Julie Burchill. Shine. UK 2005-2006.

*Summer Interlude/Sommarlek/Illicit Interlude*. Dir. Ingmar Bergman. SF. Sweden 1951.

*Summer Storm/Sommersturm*. Dir. Marco Kreutzpaintner. Claussen & Wöbke Filmproduktion GmbH. Germany 2004.

*Summer with Monica/Sommaren med Monika/Monika: The Story of a Bad Girl*. Dir. Ingmar Bergman. SF. Sweden 1953.

*Sunday's Children/Söndagsbarn.* Dir. Daniel Bergman. Sandrews/SFI/Sweetland Films /SVT Kanal 1/ Metronome Productions/SES/Kvikmyndasjóður Íslands/Norsk Film/Eurimages/Nordisk Film- & TV-Fond. Sweden/Denmark/Finland/Iceland/Norway 1992.

*Sur mes lèvres.* See *Read My Lips*.

*Swimming Pool.* Dir. François Ozon. Fidélité Productions/France 2 Cinéma/Gimages/FOZ. France/UK 2003.

*Talk to Her/Hable con ella.* Dir. Pedro Almodóvar. El Deséo/Antena 3 Televisión/Good Machine/Via Digital. Spain 2002.

*Taste of Others, The/Le Goût des autres.* Dir. Agnès Jaoui. Canal+/France 2 Cinéma/Les Films A4. France 2000.

*Taxi/New York Taxi.* Dir. Tim Story. Twentieth Century-Fox Film Corporation/Europa Corp./Robert Simonds Productions. USA/France 2004.

*Taxi 2.* Dir. Gérard Krawczyk. ARP Sélection/Canal+/Leeloo Productions/TF1 Films Productions. France 2000.

*Taxi 3.* Dir. Gérard Krawczyk. Europa Corp./ARP Sélection/Apiouali/ TF1 Films Productions/Canal+. France 2000.

*Taxi.* Dir. Gérard Pirès. ARP Sélection/TF1 Films Productions/Canal+/Europa Corp./Cofimage 9/Studio Image 4. France 1998.

*Taxi Driver.* Dir. Martin Scorsese. Bill/Phillips/Columbia Pictures Corporation/Italo/Judeo Productions. USA 1976.

*Tell No One/Ne le dis à personne.* Dir. Guillaume Canet. Les Productions du Trésor/Europa Corp./M6 Films/Caneo Films. France 2006.

*Temps retrouvé, Le.* See *Time Regained*.

*Thirteen.* Dir. Catherine Hardwicke. Michael London Productions/Working Title Films/Antidote Films/Sound for Film. USA 2003.



*Three Colours: Red/Trois couleurs: Rouge.* Dir. Krzysztof Kieslowski. CAB Productions/Canal+/France 3 Cinéma/MK2 Productions/TSR/Zespol Filmowy "Tor". Poland/France/Switzerland 1994.

*Through a Glass Darkly/Såsom i en Spegel.* Dir. Ingmar Bergman. SF. Sweden 1961.

*Tillsammans.* See *Together*.

*Time Regained/Le Temps retrouvé.* Dir. Raoul Ruiz. Blu Cinematografica/Blu Film/Canal+/CNC/France 2 Cinéma/Gémini Films/Les Films du Lendemain/Madragoa Films. France/Italy/Portugal 1999.

*Tipping the Velvet* (TV film). Dir. Geoffrey Sax. Sally Head Productions. UK 2002.

*Titanic.* Dir. James Cameron. Twentieth-Century-Fox/Paramount Pictures/Lightstorm Entertainment. USA 1997.

*To Be and to Have.* See *Être et avoir*.

*Todo sobre mi madre.* See *All About My Mother*

*Together/Tillsammans.* Dir. Lukas Moodysson. Memfis Film/Zentropa Entertainments/Film i Väst/SVT/Key Films. Sweden/Denmark/Italy 2000.

*Transporter, The.* Dir. Louis Leterrier and Corey Yuen. Europa Corp./TF1 Films Productions/Current Entertainment/Canal+. France/USA 2002.

*Triplettes de Belleville, Les.* See *Belleville Rendez-Vous*.

*Trois couleurs: Rouge.* See *Three Colours : Red*.

*Trolösa.* See *Faithless*.

*Tystnaden.* See *The Silence*.

*Ultranova.* Dir. Bouli Lanners. Versus Production/Prime Time/SCOPE Invest. Belgium/France 2005.

*Vagabond/Sans toit ni loi.* Dir. Agnès Varda. Channel Four Films/Ciné Tamaris/Films A2/Ministère de la Culture de la République Française. France/UK 1985.

*Vérité si je mens! 2, La.* See *Would I Lie to You? 2*.

*Vérité si je mens, La.* See *Would I Lie to You?*

*Very Long Engagement, A /Un Long dimanche de fiançailles.* Dir. Jean-Pierre Jeunet. 2003 Productions/Warner Bros./Tapioca Films/TF1 Films Productions. France/USA 2004.

*Vie rêvée des anges, La.* See *The Dreamlife of Angels*.

*Virgin Suicides, The/Sophia Coppola's The Virgin Suicides.* Dir. Sophia Coppola. American Zoetrope/Eternity Pictures/Muse Productions/Virgin Suicides LLC. USA 1999.

*Welcome to the Dollhouse.* Dir. Todd Solondz. Suburban Pictures. USA 1995.

*Wild Strawberries/Smultronstället.* Dir. Ingmar Bergman. SF. Sweden 1957.

*Wizard of Oz, The.* Dir. Victor Fleming. Metro-Goldwyn-Mayer/Loew's. USA 1939.

*Wo hu cang long.* See *Crouching Tiger, Hidden Dragon*.

*Would I Lie to You?/La Vérité si je mens.* Dir. Thomas Gilou. Canal+/France 2 Cinéma/Les Productions Jacques Roitfeld/M6 Films/Orly Films/Vertigo. France 1997.

*Would I Lie to You? 2/La Vérité si je mens! 2.* Dir. Thomas Gilou. M6 Métropole Télévision/TF1/TPS Cinéma/Télégraphe/Vertigo. France 2001.

*Y Tu Mamá También/And Your Mother Too.* Dir. Alfonso Cuarón. Alianza Films International/Anhelo Producciones/Besame Mucho Pictures/Producciones Anhelo. Mexico 2001.

*Ying xiong.* See *Hero*.