

Consumers and Media

A qualitative study of how the practice of watching films has changed



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Resumé

Gennem de sidste årtier har medier, så som film, tv, bøger, osv., undergået en intensiv udvikling i takt med at teknologien er skredet drastisk fremad. En af konsekvenserne er digitaliseringen, som for alvor har sat sine spor på flere medie relaterede industrier, fx filmindustrien og musikindustrien. Det har været en proces som forbrugerne hurtigt har kunne nyde godt af. De har oplevet større udvalg og frihed, og fået indflydelse på områder som tidligere kun var forbeholdt fx filmfolk. Filmindustrien har virkelig oplevet en rivende udvikling de seneste årtier, både i forhold til produktionen og konkurrenter, men mindst lige så meget, hvis ikke mere, i forhold til distributionen af film og samarbejdet med udbydere. Streaming tjenesterne må for alvor siges at have gjort sit indtog og det nyder forbrugerne på mange måder godt af, men samtidig må det også påvirke måden man ser film på og hvorfor man *gør* det.

Denne afhandling har til formål at undersøge netop hvordan forbrugerne har taget imod de muligheder som den teknologiske udvikling har bragt med sig, ved at undersøge hvordan de ser film, hvad der motiverer dem og ydermere, hvor højt det sociale aspekt vægtes. Dette undersøges ved hjælp af semistrukturerede interviews med henholdsvis to forskellige alderssegmenter; et yngre segment, som kan beskrives som 'digital indfødte' og et ældre segment, der til dels er valgt på grund af den manglende forskning fortaget med denne aldersgruppe og derudover netop fordi de ikke er 'digital indfødte', men er vokset op og har levet en stor del af deres liv uden alle de nye teknologier og medier vi ser i dag. Afhandlingen arbejder indenfor det fortolkende paradigme og fokuserer meget på den enkeltes fortælling og måden den enkelte anskuer verdenen.

Der var forud for interviewene blevet udvalgt specifikke kategorier baseret på relevant teori ('uses and gratifications approach'), dette var blandt andet med til at gøre interviewene mere struktureret og gjorde den efterfølgende analyse nemmere at gå til. Den indsamlede data blev grundigt analyseret og man fandt frem til at de fire kategorier alle var tilstede, men to af dem stod mere frem: 'diversion' og 'socialisation'. Derudover blev der fundet en del forskelle på de to segmenter, som til dels overraskede. Blandt andet hvor bevidste det ældre segment var ift. valg af film og måden de *gør* det på, hvorimod det unge segment viste en overraskende mængde passivitet i nogle situationer. Det viste sig også at specielt det unge segment lagde

ufattelig meget vægt på det sociale aspekt og hyggen forbundet med det. Grundet dette, blev filmen ofte blot en del af en større social aktivitet og var dermed ikke det primære formål. Det sidste vigtige resultat var understregningen af nemhed og tilgængelighed, som blev vægtet højt hos det unge segment specielt ift. brugen af streaming tjenester. Det kunne derfor konkluderes at den teknologiske udvikling har haft indflydelse på hvordan forbrugerne ser film og at denne adfærd har ændret sig gennem årtierne.

Denne afhandling bidrager dermed med en indsigt i hvad der motiverer forbrugere til at se film og hvilke ting de vægter højest ved aktiviteter som inkluderer film. Afhandlingen indikerer også hvor videre forskning kunne være brugbart og alternative metoder som kunne tilføje nye dimensioner til emnet.

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Part 1

Introduction

1. Introduction

During the last couple of decades, the film industry has undergone major changes due to the impact of digitalisation and societal changes in regards to the practice of watching films.

According to Gaudreault and Marion (2015), many film critics and scholars interested in the film industry have announced the death of cinema several times during the last couple of decades, but the matter of the fact is that the film ticket sales have actually gone up in recent years (Danmarks Statistik, 2016). The one thing they all can agree on is that the film industry has undergone several changes, but whether to define these changes as revolutionary, “deaths” or mere mutations has divided the field into two overall camps; one seeing the changes as positive and the other seeing it as negative. The negative camp claims that digitalization is to blame for these “deaths”, but in fact, digitalization might actually be the thing that is keeping the film industry and especially the movie theatres alive. The movie theatres are being pushed forward in their development by technology, which is an unstoppable force. They are also forced to take action and change in order to adapt to the film consumers’ needs and wants, as they are only gaining more and more power. This consumer empowerment is implicitly also driven by technology.

Films are still a popular product to consume, as it has been for many years, which is supported by recent years’ ticket sales. But, something has changed both in regards to the way films are produced and distributed, but just as much if, not more, in regards to the way that films are being consumed today. It will be argued that the digitalization and its impact on the film industry have changed the way consumers use and consume films. Furthermore, it will be argued that there has been a shift in control between the industry and consumers, leading to consumers, over time, having gone from passive viewers to interactive consumers. An overall societal change where the “power” has shifted from the industry to the consumers, has also influenced a change in film watching practices and the demands of the consumer. But before going further into the consumers, their motivations, and experiences, a background of the film industry and its development will be given in order for the reader to get an understanding of how the consumers and media have gotten to where it is today.

1.1 Setting the scene

In the following section, a background of the film industry's development and the technological development, digitalization, will be explored in order to set the scene for the following literature review and discussion. First, a rough overview of the film industry's history and development will be explored with a narrowing focus on the last 20 years. This historical approach is necessary, as it is this paper's belief, following the lines of Bourdieu (1987), that a current situation cannot be viewed or analysed out of context, previous occurrences and history has to be taken into account. This will lead the paper into the second part where the term 'digitalization' will be explained along with its impact on the film industry, the consumers and the responses this impact has had. This will all set the scene for why this subject is a relevant matter to discuss.

1.1.1 Historical overview of the film industry

André Gaudreault and Philippe Marion (2015) put the question of whether cinema is dead right at the forefront of their book; it is literally put on the cover as the title. Even though the authors review and discuss other scholars' work and opinions, they quickly conclude that when talking about cinema, the film industry and the changes it has undergone, these should not be seen as deaths but rather as redefinitions or rebirths. They thereby join the positive camp of scholars who do not see the changes as something diminishing but rather as a natural progression. The development of new technologies is directly connected to the changes within the film industry and as Gaudreault and Marion (2015) point out: '(...) every new technology has, in its own way, gradually and lastingly turned upside down the way in which films are produced and distributed, along with their reception by viewers.' (p. 3). It is not only the internal part of the film industry that is affected by new technologies but just as much the external part; the viewers and the way they consume the films. Technology has given consumers a lot more power and control in regards to how they want to see films, where they want to do it and when it is convenient for them. This is a concept, which Gaudreault and Marion call the ATAWAD syndrome, which stands for AnyTime, AnyWhere, Any Device. These decisions were previously made by movie theatres, the film distributors, etc. and thus, this shift in control has turned the consumers from passive to interactive and, according to

Gaudreault and Marion, it started with the remote control (2015; 61). What is common for all of the changes that have occurred, whether it being internal or external, is that it is not something that just happened overnight, but rather a slow progress that can be traced back almost a century. Following will some of the most significant changes be highlighted in order to understand the progress the film industry has gone through.

Moving images, which later would be known as films, was invented in the late 19th century by Thomas Edison with his invention of the motion picture camera (Kerrigan, 2010; 22). Then, in the beginning of the 20th century, the concept of movie theatres arose, which became a venue for the sole purpose of projecting films in front of an audience (Kerrigan, 2010). Gaudreault and Marion highlight the year 1910 as the birth of the movie theatres and describe this as the beginning of the classical model, where people paid for a ticket and gathered at one place to watch a film on a big screen (Marion & Gadreault, 2015; 127-128). For several decades, the movie theatre served as the consumers' only option when it came to watching films, they held the monopoly of film projection. However, in the 1950s the television arrived and proved to be a serious contender for the consumers' attention as well as money (Gaudreault & Marion, 2015). This opened a completely new way of watching films; now consumers could stay in their homes and still be entertained with very little effort required. This paper will argue, that this is the beginning of a shift in control because it left the consumers with a choice; they could now decide where they wanted to watch a film. Of course, it was still a limited choice, as there were only those two options, but it was the beginning of the empowerment of film consumers.

These developments in the film industry, which has been highlighted so far, are amongst some of the “deaths” proclaimed by critics and scholars. The definition of these developments reveals one’s attitude and beliefs about cinema and its process. Marion and Gaudreault (2015) discuss the different terms that have been used; some of these are revolutions, ruptures, deaths, changes, etc. These different terms all reveal whether the pronouncer has a positive or negative attitude and the severity attached to it. An interesting point made by Kerrigan (2010) is that there appears to be a fundamental difference in how filmmaking is perceived, whether it is seen as an industry, which ultimately is a means to make money, or whether it is perceived as an art form. According to Kerrigan (2010; 21), the US is a supporter of the industry perception, which makes sense given that industry is part of

the US's backbone; on the other hand, European countries tend to perceive it as an art form. When this distinction is held up against some of the terms discussed in Marion and Gaudreault's book, there appears to be a correlation between those in favour of the dramatic and definitive terms, and the theory of European countries viewing filmmaking as an art form. It is especially Frenchmen who have uttered very strong opinions about the development of the film industry and the changes it has undergone. This appears to be a fundamental difference in cultures. Kerrigan, though, argues that in reality the film industry consists of both elements and would in fact not be able to exist without either of them (2010; 21-22).

1.1.2 Digitalization

*Integration of digital technologies into everyday life
by the digitization of everything that can be
digitized.¹*

*The adoption or increase in use of digital or computer
technology by an organization, industry, country, etc.²*

As is seen from the two definitions above, digitalization involves change. In fact, you would not be talking about digitalization if a change of some sort had not taken place. Another key component of digitalization is technology. The combination of these two components is what drives several industries in today's world including the film industry. Digitalization has affected the film industry in several ways, it has made it easier to make films and it has made the communication with consumers easier, included them in the advertising process, and on a

¹ Retrieved from: <http://www.businessdictionary.com/definition/digitalization.html#ixzz434XNnRqR>

² Retrieved from: <http://www.oed.com.esc-web.lib.cbs.dk/view/Entry/242061?rskey=e6jmoZ&result=2&isAdvanced=false#eid>

more negative note, it has also made it a lot easier to copy and distribute films illegal (Kerrigan, 2010).

However, one of the major positive impacts digitalization has had on the film watching experience is the implementation of special effects. Christopher Cram defines visual effects as '(...) any kind of special effect that is added after an image is captured (...) (2012; 171). Following this definition, special effects, or visual effects as Cram names it, becomes a very broad category and is used in just about every film made today. To draw a comparison, Cram (2012) notes how the film *The Mummy*, from 1999, had 200 shots where elements of special effects were used and at that time, this was a quite impressive number. Whereas, when Cram wrote his article in 2012, the standard number for a film with many special effects was well over 1000; this number can only be assumed to have gotten even higher since then. With the continuing rise of special effects films today, the film industry keeps raising their own bar as to the quality and credibility of the films experienced by the consumers. This development leads to a more competitive market, where consumers are quick to compare, judge and share their experience and opinions. Digitalization has also opened up the market to independent filmmakers or small companies, who might not have the budget, which previously was required in order to use special effects. The digital era can, therefore, be seen as both a positive thing, with many new opportunities being made possible, but for some companies, it is also seen as a threat due to the competitive market it opens up to (Kerrigan, 2010).

As mentioned, digitalization has made the communication to and with consumers a lot easier, mainly through the internet and social media. This, again, is a development that can prove to be both positive and negative for the film companies, depending on how they choose to manage it. The filmmakers and their marketing departments have gotten easier access to the consumers and thus can communicate their advertising campaigns to them quicker and more directed at a specific segment, which allows for a lot more customization than earlier (Kerrigan, 2010; 193-195). The backlash to this new access lies in the fact that it goes both ways, the consumers have also gotten easier access to the companies and this is where the tricky part becomes apparent. Consumers express both negative and positive opinions on social media and once a negative comment has been released on the internet, it is difficult to control its impact and reach. Therefore, it is crucial for film companies to have a competent marketing department in order to avoid bad publicity or at least to be able to

handle and control it. One way of preventing negative situations such as these is by knowing your consumers and the specific segments you want to target.

We have now gotten a brief overview of what has been going on in the film industry, the arrival of digitalization and the impact it has had on the industry and consumers. Thus, the focus can now return to the consumers and the practice of watching films in today's digital era. These practices and the consumers' experiences will be explored by focusing on two age segments. The first will be a younger segment, consumers who are in their 20s, which when it comes to media consumption is a very popular age segment to investigate. The second will be an older segment, consumers who are 60+, and this segment might be a more surprising choice, but one considered overlooked and very much useful, especially when compared to the younger segment. Given this gap found in consumer segments, it is time to move on to what it is this research wishes to investigate starting with the research questions.

1.2 Research Questions

This thesis seeks to study the practice of watching films and through interviews discover whether these practices have changed over time, the motivations behind them and if the practice differs between a younger segment and an older segment. Therefore, this thesis seeks to answer the following research questions:

How has the practice of watching a film changed in a technologically driven time, and how has this affected respectively young consumers and old consumers' motivations and experience of watching films?

1.3 Delimitation and terminology

The following section will set the limits for this thesis in regards to its purpose, the chosen segments, and the timespan. It will also define certain terms used throughout the thesis and explain why these have been found appropriate.

Purpose

The purpose of this thesis is to focus on the consumer behaviour, what the motivations are and where they stem from. Additionally, a comparison will be done between younger respondents and older respondents throughout the analysis, discussion and function as indicators for further research. The focus on the film industry's development and the digitalization is used as a way of setting the scene to explain the consumer behaviour and thus will not be examined into further details. Based on preliminary research, it is assumed that the film industry has undergone changes due to the digitalization and changes in society.

Segments

The two segments chosen for this research was selected based on which segments had been studied previously within the subject, in order to contribute to new knowledge and information for further use. A younger segment and an older segment was chosen to investigate whether the big age gap would influence the motivations behind the film watching practices. The focus is therefore on two narrow segments, which was found most useful when investigating consumers' motivations. If a wider segment had been chosen, the thesis would not have been able to go into as much depth and thus would become superficial and less useful.

Timespan

The film industry has existed for over a century and therefore has a lot of interesting history and development, which could be explored. But the timespan chosen for this thesis is kept relatively short for two reasons; first of all, to make sure that the amount of work and history was appropriate for the size of this paper; secondly, to make it as relevant as possible for the younger segment, so that the film industry's development correlated with the younger segment's lifetime.

Cinema

The term 'cinema' is mainly used in the first part of this thesis due to its use in the relevant literature, which the introduction was based upon. For the remaining part of the thesis, the term movie theatre will be used, as it covers the same meaning, which is referring to the

actual building where the films are showed, but is more commonly used amongst the respondents and the author of the thesis.

Consumer

The term ‘consumer’ will be used throughout this paper as a general definition when referring to the people viewing and engaging in media of different sorts. Even though a part of this paper focuses on how to describe the consumers and proposes alternatives, for instance, the term ‘users’, the general term will still be used later on in the paper in order to keep a coherent terminology throughout the thesis. Implicit in the term ‘consumer’ is also a certain degree of usage, given that the verb ‘to consume’ implies an active act, and therefore, it is found appropriate as an overall term due to the subject and focus of this thesis.

1.4 Thesis Structure

The first part of this thesis will introduce the subject and its relevance by looking at the film industry’s development, especially with a focus on the changes that have occurred along with and after the digitalization. There will also be presented the delimitations that were found necessary for the scope of this paper along with some overall terminology.

The second part looks at the methodology used for the thesis in general, covering assumptions etc. and the more specific methods applied for the research and analysis. The different choices that have been made will be explained along with the applied methods.

The third part introduces already existing literature that deals with the same or other relevant topics, as well as concepts that have developed from these and how they can be useful when discussing the overall subject, the collected data, and future research.

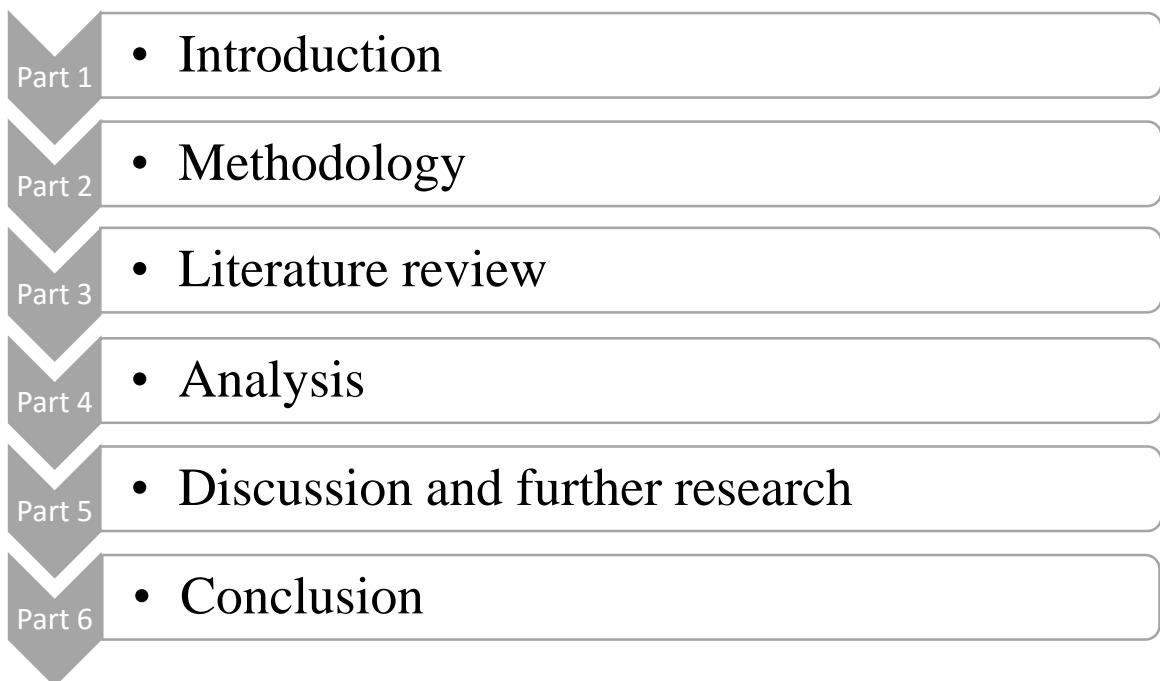
The fourth part analyses the collected data within the theoretical framework established in part 3. The hypotheses raised will be dealt with, some supported and others rejected, and other findings, such as themes and concepts, will also be raised here.

The fifth part will then discuss issues found in the previous parts. This includes a discussion of specific concepts, theories and research methods. It will also include suggestions for further research.

The sixth part concludes on the analysis and discussion and sums up the entire thesis by answering the research questions.

1.4.1 Graphic illustration of structure

The thesis structure described above is in the following section put into a graphic illustration in order to visually show the flow of the thesis and its parts.



Part 2

Methodology

2. Methodology

When conducting academic research, certain strategies made up of assumptions, designs and methods are used to guide how the research is conducted. These assumptions, etc. reflect how we see and understand the world, and how it can be explored on several levels. There is a classical distinction between qualitative and quantitative research, positioned as opposite poles, with associated positions and assumptions. Following this distinction, quantitative research is associated with numbers, which is related to natural science and hence takes a positivistic and objectivist position. At the other pole, we find qualitative research where words are the data, this brings us into the social sciences and thus an interpretivist and constructionist position is taken. However, as Bryman and Bell (2007) argue, this natural linkage between paradigms, method, and data is not as set in stone as many scholars believe. The focus is often placed on the differences when in fact, there are also similarities to be found and from these, we see that more often than not, quantitative and qualitative research entail methods from both the natural and social sciences.

This is not to say that it is impossible to make any associations, because to a large extent a research is primarily either positivist or interpretivist, but to say that they should be regarded more as tendencies than definitive “rules”. It is an important consideration to bear in mind when conducting research and therefore, the following choices to be discussed will also function as overall tendencies for this particular research. The following sections will provide a groundwork for the chosen positions and philosophies on which this thesis is based, which leads us to the research design and the choices taken, and finally, an explanation of how the different data has been analysed will follow.

2.1 Philosophy of science

In the following section, two approaches have been chosen for this thesis. It will be argued how they can be seen on an overall scale as well as when applied to smaller constituents of the research and thesis. Both approaches are within the paradigm of interpretivism, which is the most appropriate for studying the social world and the people within it (Bryman & Bell, 2007). It originated as an opposition to positivism, which is a tradition that emerged within

the natural sciences and believes that there is an external world which can be confirmed through scientific methods (Bryman & Bell, 2007). Positivism emphasises objectivity and relies on testing, confirmation and thus, validity. These notions are very difficult, if not impossible, to incorporate and fulfil when studying human beings. In this research the focus is on the individuals, their motives and implicitly the subjectivity that is unavoidable, therefore is the philosophies within the interpretivist tradition preferred.

2.1.1 Phenomenology and hermeneutics

In this thesis, a phenomenological approach combined with hermeneutic has been adopted to the study of consumers' behaviour and motivations for using media, in particular, the practice of watching films. The perspective of phenomenology has been chosen due to its focus on '(...) how individuals make sense of the world around them' (Bryman & Bell, 2007; 18), and through a subjective interpretation create this social world around them. A phenomenological approach is suitable for this kind of research as its aim is to understand the behaviour of individuals, this is a core characteristic when working within social sciences; to understand behaviour and not just explain it (Holm, 2013). The phenomenological approach is seen throughout this thesis in the way that it is not too concerned with the actual practice and the description of it but more on the underlying motives. However, the descriptions are considered a necessary means for the understanding to occur as well as a part of phenomenology itself as it presents a 'detailed account of human existence, where the object is understood as an embodied and socially and culturally embedded being-in-the-world (...)’ (Zahavi, 2013). This research will try to discover connections and relations between actions and motivations. The focus is also on the individuals and their experiences seen from the individual's perspective, which is another characteristic of phenomenology. Generalisations and grand theories are not the aim of this research, but rather to discover and understand the individual's perspective, behaviour, and motivations. Phenomenology is not about discovering the nature of things but focuses on how we discover or investigate and the frameworks that allow us to this (Zahavi, 2013).

The philosophy of phenomenology has over time developed into a very heterogeneous field with a lot of different branches pulling in different directions (Zahavi,

2013). It was founded by the German philosopher Edmund Husserl (1859-1938) and was quickly caught on by other philosophers, who further developed the theory and thereby created new ones. One of the successors was another German philosopher Martin Heidegger (1889-1976). Heidegger continued along the lines of Husserl's work but added the dimension of a pre-existing world, as described: 'forudsætningen for erfaring af mening er vores tilstede værelse i en verden som fortolkende og meningsskabende væsener (...)' (Rendtorf, 2004; 281). In this quote, Rendtorf describes Heidegger's belief very well by explaining that, for people, being present in a world as interpreting and meaning-creating individuals, is a prerequisite for understanding the meaning of experience. By adding this dimension, Heidegger created an existentialistic foundation for phenomenology to grow from (Rendtorf, 2004).

This notion of a pre-existing world that allows us to understand the current world, is closely related to the hermeneutic tradition and the well-known hermeneutic circle. Since all individuals, including researchers, have a pre-existing knowledge of the world and to some extent the subject being investigated, it is relevant to include and discuss hermeneutics. The knowledge may only be superficial and come to show as prejudices or bias, but nonetheless, it is impossible to be completely objective when working within the social sciences since: 'We are not alienated and distanced from the culture we are attempting to understand; we are already a part of it.' (Holm, 2013; 91). Hermeneutics is often applied to the analysis of texts, which is also the case in this thesis, this will be further discussed in the section about analysis methods, but for now, it is important to note that hermeneutics can also be applied as an approach to research. When using hermeneutics as an overall approach, it is especially the idea that all understanding is contextual, i.e. that everything should be understood in its context and vice versa, that the context cannot be understood without understanding the smaller parts (Holm, 2013). The smaller parts and the whole are interrelated and the understanding can only occur when both are taken into consideration. Therefore, this thesis places a lot of emphasis on context even though it is focusing on the individuals and their experience.

2.2 Research design

The research design is often structured by the opportunities available, the purpose of the research as well as the actual resources obtainable (Andersen, 2014). This constrains the research with some natural restrictions when constructing the design. The research design chosen for this thesis was based on the choices outlined so far in regards to method, approaches and research questions. The aim of this research is to gather qualitative data, i.e. consumers' motivations, and the most natural/logical way of achieving this is through the use of interviews (Bryman & Bell, 2007). The interview was chosen as it was deemed the most appropriate way for understanding individual consumers' motivations. It provides depth to the research whereas a quantitative method, such as surveys, only provides breadth, which can be regarded as somewhat superficial and not satisfactory. 'The social world must be interpreted from the perspective of the people being studied, rather than as though those subjects were incapable of their own reflections on the social world.' (Bryman & Bell, 2007; 416). Therefore, as the quote emphasises, it is crucial to focus on the individual and their perspective when studying the social world and this understanding is best achieved through qualitative methods, such as interviews.

The thesis takes an abductive approach to the research and the analysis of data, and will, therefore, formulate hypotheses before conducting the research and then set out to discover the best-fit conclusions (Kvale, 2015). Abduction is often regarded as a less certain way of reasoning, compared to the traditional and scientific, deduction as well as induction, but is growingly gaining support especially within qualitative research (Shank, 2008). Given the interpretive nature of this research, the abductive approach is suitable and in line with the hermeneutic approach also used. It allows for a pre-given knowledge but at the same time recognises that this knowledge might very well change during the research. This is closely linked to the iterative process which it is the natural process of going back and forth between the theory and data (Bryman & Bell, 2007).

Additionally, this research design can also be described as a dynamic study (Andersen, 2014). Even though the interviews are only done on one occasion with the respondents and without follow-ups, the questions used in the interviews focus on how the respondents use media now as well as how they have done it previously, especially in the

interviews done with the older segment. It is not just a description of the current state, but the research also tries to attain an understanding of how the practice of using media and in particular watching films has developed over time, which is also a characteristic of qualitative studies (Bryman & Bell, 2007). Andersen (2014) defines these kinds of studies as 'bagudrettet forløbsstudier', which he explains is when information about previous experiences or processes is gathered through questions.

2.2.1 Research method

The following sections will now go into further details explaining the specific methods applied to this research and the reasons for why these were chosen. It is concerned with how the collected data is analysed and in particularly, the choices made for the interviews as well as the many considerations one needs to think about when conducting interviews.

2.2.2 Analysis method

Analysing data can be done in a lot of different ways but the method is often in correlation with the positions applied to the research. As this research is partly taken a hermeneutic position, it is a given that the hermeneutic circle or spiral, as it is also referred to and perhaps functions as a more accurate depiction of the process, is also applied as a way of analysing and interpreting. The overall theory of hermeneutics has already been discussed, but for this part, its employment in regards to especially text analysis will be further elaborated. The important aspect about the hermeneutic spiral is its emphasis on the fact that the interpretation takes place while collecting the data, it is an interdependent process (Andersen, 2014). Figure 4 illustrates, in a quite basic way, how the process works. In this example, it is focusing on text analysis, but the process can be applied to the overall qualitative approach used in this research. The hermeneutic spiral was incorporated in this thesis when reading the secondary data for the literature review. It here became evident that the more texts that were read and thereby knowledge gained, the better the understanding of the following texts became. The process can be described as having a limited or shallow knowledge about the subject, to begin with, then while reading the literature this knowledge grew and thereby allowed for a better

understanding as well as interpretation, leading to a solid foundation for gathering primary data. This process was also applied to the interviews, where the interpretation took place just as much during the interviews as afterwards for the analysis.

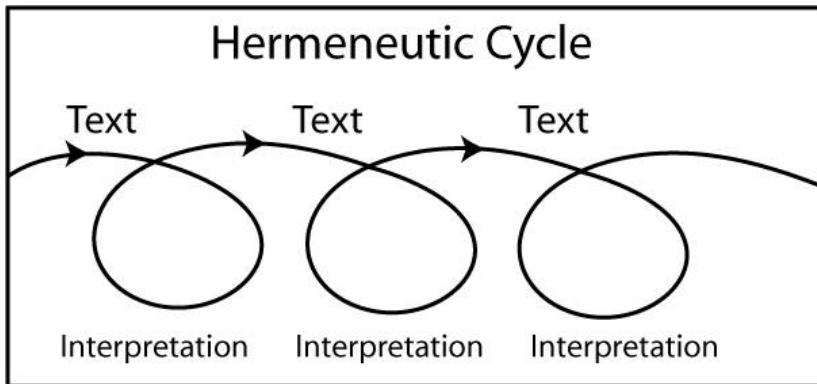


Figure 4. Illustration of the hermeneutic spiral

After having collected the primary data, the analysis is done based on grounded theory, which is a strategy developed by Glaser and Strauss in 1967. Grounded theory is the most common choice for analysing qualitative data and results in theories being developed from the collected data (Bryman & Bell, 2007). Grounded theory is based on an iterative process (Kvale, 2015; Bryman & Bell, 2007), which is consistent with how a large part of this thesis has been conducted based on the hermeneutic approach, and thus, it is relevant to apply grounded theory for the analysis. When grounded theory is applied it entails using the tool of coding. Coding is when the interview transcripts are reviewed and certain labels are ascribed to the parts that are deemed relevant for the thesis (Bryman & Bell, 2007). By using coding, it allows us to gather information under pre-existing or new categories, which then can lead to hypotheses or even generating new theory. In this thesis, some categories have already been outlined based on previous literature, these helped create the topics for the interview and hence, control and limit the interview scope. Kvale (2015) terms this as 'begrebsstyret' and it is the type chosen for this research as it correlates with the hermeneutic approach where a pre-existing world and knowledge is accepted. By using coding, we are able to raise the data from a descriptive level to a theoretical level (Kvale, 2015). This elevation will be shown in part 4 (analysis) and part 5 (discussion).

2.2.3 Semi-structured interview

The qualitative method chosen for this research is the semi-structured interview. The purpose of the interviews is to discover how the chosen segments use media in practice in their everyday lives and understand the motivations behind it. The interviews will be tape-recorded and transcribed afterwards. The semi-structured interview is based on an interview guide with topics decided on in advance and within each topic, there are also some pre-written questions, these are areas that need to be covered and answered during the interview, but there is still some degree of flexibility present. This comes to show in cases where the interviewer might add new questions or ask the questions in a different order, as to fit the specific interview better (Bryman & Bell, 2007). This flexibility helps the researcher get a better understanding of the interviewee and at the same time allows for a more fluid conversation-like interview. Furthermore, it makes the interview experience more pleasant for the interviewee, who, when feeling more at ease and comfortable with the interviewer, will share information and stories more openly. At the beginning of this research, an overall understanding of the subject and theories within the area of consumer motivation and media was acquired and the interviews were therefore guided by an overall focus and themes to be covered. Thus, the semi-structured interview method was deemed the most appropriate method for this research.

2.2.4 Interviewing techniques

The thesis seeks to elicit information about the consumers' practice when it comes to watching films. The interviews will evolve around **where** the respondents watch films (movie theatres, at home, on the go, etc.), **how** (the context) and **why** they do it (motivation). The two first categories (where and how) are used to establish a background, kind of like setting the scene before diving into the deeper level of understanding, which is the primary focus of the research. This distinction is supported by the phenomenological as well as hermeneutic approach, where description is an important step in order to gain understanding by comprehending the context. It is also important to be aware of this distinction when constructing the interview questions, how they are formulated and in which order they should occur.

It is important for the interviewer to be aware of his/her own role in the situation and how he/she might affect it consciously as well as unconsciously. The interviewer should be thought of as a tool when using the method of interviewing, this also implies that it can be used in different ways resulting in different outcomes. As briefly mentioned, it is important that the interview is a pleasant situation with a positive atmosphere and this can be enhanced by the interviewer's behaviour and persona. According to Kvale (2015), it is important for the interviewer to be friendly, insightful, open, critical and sensitive, these are characteristics that will allow for a better interview as well as a better experience. Although the questions being asked are at the centre of the interview, it should not be neglected to pay attention to the atmosphere, as this can reduce nervousness and increase openness from the respondent.

Another important aspect of interviewing is the skill of listening (Bryman & Bell, 2007). In general, this is often an overlooked skill when interacting and something that is assumed to be a given, but as with questioning, listening requires practice and attention in order to do it successfully. These two skills are often interlinked and depend on one another. For a natural flow to occur during an interview, the skill of listening is crucial as the interviewer needs to pay attention to and base the following question on the answer just given by the respondent, or at least make a connection if a shift in focus is necessary. The type of questions that can follow a response will be further investigated below.

2.2.4.1 Question types

Kvale (2015) has listed nine types of questions that are relevant to use when doing a qualitative interview. It is important to know that all nine types do not have to occur, as they serve different purposes, but it is important to be aware of them and incorporate several of them to get the best outcome. Examples of some of them from the interview transcripts will now be given along with the reasons behind them.

Probing questions

Probing questions are described as a way to further investigate a respondent's answer without revealing what particular aspects that are of interest to the interviewer (Kvale,

20015). An example of such question is found in the interview transcript for respondent B: 'Vi har snakket lidt om det, men kan du prøve at forklare hvis i skulle i biografen, hvordan foregik sådan en aften så?' (appendix 3). With this question, the interviewer is diving further into something the respondent has mentioned, but has not been found fulfilling enough and thus the interviewer decides to return to the subject for some elaboration.

Direct questions

Direct questions are used to introduce specific topics that the interviewer would like to cover. They reveal the specific subject and dimensions that are interesting to the interviewer and may therefore be used later on in the interview so the respondent can answer without being too aware of the focus points (Kvale, 2015). One example of this type of question can be found in the interview transcript for respondent D: 'Så du mener folk bliver hjemme pga udvalget og teknologien?' (appendix 5). This question is used to elicit a direct answer in regards to a specific topic, i.e. technology and its connection to how the practice of watching films has changed.

Interpreting questions

Interpreting questions can be used as a way of clarifying if the interviewer has interpreted the respondent's answer correctly. It may be done by rephrasing the answer given or by offering a more direct interpretation (Kvale, 2015). One example of this can be found in the interview transcript for respondent G: 'Så det vigtigste er det her hygge-aspekt?' (appendix 8). This question provides a short and direct interpretation of the answer just given by the respondent, which was a description of several scenarios where the respondent was watching films. The interpretation is then confirmed by the respondent as an appropriate interpretation of the answer.

2.2.5 Segmentation

Overall, the segmentation is based on demographic variables, and common for many of the decisions made is the lack of previously known research within this area. Additionally, the aspect of available resources, in this case respondents, was of great influence for choosing the

segmentation criteria as well as for selecting the respondents. The restricting aspect will be returned to for further elaboration. The segmentation criteria for both segments are:

- Geographical area (residency)
- Age
- Occupation

The first segment consists of bachelor students living in Copenhagen between the ages 19-25 years old. The second segment consists of senior citizens (+70) also living within the metropolitan area of Copenhagen. Figure 5 shows an overview of the two segments' demographics.

Geographical Area

The geographical area chosen is Copenhagen and its metropolitan area. This area has been chosen due to the large amount of movie theatres that are located in this specific area, which therefore increases the participants' options and convenience for actually going to the movies. According to Kino.dk (a Danish website for ordering movie theatre tickets) in Copenhagen alone, we find 17 movie theatres in comparison to the second largest city in Denmark, Århus, which only has 4 movie theatres. Copenhagen thus provides the best options for consumers to go to the movies and would therefore presumably provide the most usable data.

Age

The age criterion is primarily based on the lack of research done on these segments in previous studies. For the young segment, the specific age was chosen as it would be interesting to discover how this segment used and watched movies since they, during their lifetime, has grown and adapted to the different digital developments and changes, and can, therefore, be considered a part of a digital generation. The older segment, on the other hand, had been used to a life without all of the digital advancements and is to some extent unfamiliar and estranged from it. For this segment to have become familiar with new technologies, it would require a conscious choice on their part whereas the young segment grew up with it and it, therefore, became an unconscious natural thing for them to learn.

Occupation

For the younger segment, the criterion of being university students, more specifically bachelor students, was chosen partly because it relates to the age criterion, i.e. a lot of people within that age limitation are bachelor students, as well as the study of their motivations for watching films seems to be less represented compared to, for instance, young people studying a vocational education. For the older segment, the criterion of occupation is again related to age, they have retired from the labour market and it can, therefore, be assumed that they have more leisure time.

Respondent demographics			
	Age	Occupation	Residency
Respondent A	81	Retired	Brøndby Strand
Respondent B	95	Retired	Brøndby Strand
Respondent C	73	Retired	Glostrup
Respondent D	74	Retired	Hvidovre
Respondent E	23	Student	Roskilde
Respondent F	23	Student	Vanløse
Respondent G	23	Student	Glostrup
Respondent H	25	Student	Glostrup

Figure 5. Overview of the segments' demographics

2.2.6 Research limitations

In the following section, there will shortly be explained some of the limitations that were encountered during this research, ranging from the more overall plan to the more specific methods.

The methodology chosen for this thesis works within the interpretive paradigm, more specifically it shifted a phenomenological and hermeneutic approach. But these type of approaches, especially phenomenology, can also limit the thesis due to their focus on the individual and the individual's worldview, everything is told from their perspective. This issue

will be further debated in the discussion, as well as the consequences and how to eliminate this limitation by applying another method.

When conducting qualitative research there is always the issue of quantification and generalisation, this is generally argued not to be the aim of qualitative research, but there is still the question of how many, in this case respondents, are enough? The collected data was estimated to be enough to fulfil the purpose of this thesis and was also the amount possible to collect within the restricted timeframe. Qualitative research is often very time consuming when it comes to collecting it as well as when analysing it, this had to be considered from the beginning of the research and thereby created some natural limitations.

There were some limitations in regards to the older segment and keeping the focus on the subject when interviewing some of the respondents. As a starting point, the segment was preferred as old as possible, but what sooner became clear was that, when dealing with respondents of a certain age (80+) their ability to remain focused on a specific topic, proved difficult. The issue of their memory also appeared as the interview at times became quite repetitive.

The last limitation that will be commented on is the interviewer's experience, or inexperience, with conducting interviews. As noted earlier, interviewing is a skill that needs to be learned and practiced for it to be done successfully. Since this was the first time the researcher conducted this type of research, using qualitative interviewing as a method, there are things that could be improved or done differently if possible. With that being said, over the course of time when the interviews were being conducted, the researcher did improve and became more natural in the role of the interviewer.

2.3 Summary

This thesis works within the interpretive paradigm and uses a phenomenological as well as hermeneutic approach throughout, which has been exemplified and reasoned in the previous sections. The positions chosen were based on the thesis' research questions as well as the resources available. The focus of the research was the individual consumer's experience and it aspired to discover the motivations underlying this behaviour. In order to do this, a semi-

structured interview was chosen as the research method best suited for understanding the consumer's motivations, due to its structure combined with flexibility in regards to choice of questions and the order of them.

Part 3

Literature Review

3. Literature Review

In the following literature review, certain concepts and theories, deemed relevant in regards to this thesis' overall subject, will be discussed in order to create a theoretical framework of concepts that will allow for an informed analysis and discussion of the empirical findings. First, a theoretical framework for consumer motivation will be discussed through the uses and gratifications approach as well as the media practice approach proposed by Nick Couldry (2012). The media practice approach acknowledges the U&G approach but points out several issues where it is lacking depth or scope, or comes up short in regards to new technologies and the following new types of media. Additionally, an emphasis will be placed on the practice as a social activity and the importance this part of it has to the consumers. The second part will discuss the concept of media convergence. At a time, which by many is described as an era of digital revolution, media is facing an upheaval that has led to a redefinition of media and its different aspects. Many lines, which previously were considered steady and well defined, now appear blurred, unsteady and in a changing state. It is being questioned whether it today is even possible to talk about film consumption or whether it should rather be considered media consumption. The third and last part of this literature review is a discussion of what to call the consumers of media. This discussion is related to the technological developments that have taken place during the last couple of decades and thus, the notion of passive, active and interactive consumers will be included.

3.1 Motivations

When discussing media, its role, and consumers, the concept of motivation becomes crucial and unavoidable. Motivation is an intangible thing that differs from person to person and may be working at the conscious as well as the subconscious level of individuals. Nonetheless, it is still possible to draw certain connections between needs, motivations, choices and gratifications and divide these into categories. With the expansion of media so did the interest in consumer motivation increase. The interest grew and evolved into a research field with the arrival of television in the 1950s and only increased further with the following technological developments (Gaudreault & Marion, 2015). Therefore, when talking about consumer

motivations it is just about impossible not to include the uses and gratifications approach and thus, this will be the starting point for the consumer-oriented part of this thesis.

3.1.1 Uses and gratifications approach

There seem to be three general focusses amongst scholars of motivation and needs within the field of mass media: content, context and the media itself. Usually, scholars and researchers concentrate on one of these gratification areas, the most popular being the media content, i.e. specific programmes or genres, but when outlining the change there has been in consumers' behaviour and their role, the context needs further investigation. This study's focus will primarily be on the social context in which consumers watch films. Therefore, the uses and gratifications (U&G) approach will be applied given its current relevance and the constant importance of focussing on consumer needs and motivations, as has been stated by Sundar and Limperos: '(...) people have innate needs that can be satisfied through media.'(2013; 506).

This idea was one of the founding cornerstones of U&G theory and was put forward by the very recognized scholars Katz, Blumler and Gurevitch who conducted an important study in 1973-1974, which for many decades and still to this day gains recognition. At its early stages, when it actually originated within the field of communication, 'gratifications' were defined as a means to 'attract and hold audiences to the kinds of media and the types of content which satisfy their social and psychological needs.'(Katz, Haas & Gurevitch, 1973;164). U&G theory has for many decades worked from the perspective that people had these basic needs, which might have been satisfied in different ways, but ultimately have always existed (Katz, Blumler & Gurevitch, 1973). This perspective is supported by more recent articles where it is underlined that the gratifications sought from traditional media are also sought and fulfilled through new media (Metzger & Flanagin, 2002). Figure 1 shows how Katz, Haas and Gurevitch defined and divided the different needs into categories.

Table 1. Classification of Media-related Needs

A. Mode	B. Connection	C. Referent
1. To strengthen	1. Information, knowledge, understanding	1. Self
2. To weaken	2. Gratification, emotional experience	2. Family
3. To acquire	3. Credibility, confidence, stability, status with } respect 4. Contact	3. Friends 4. State, society 5. Tradition, culture 6. World 7. Others, negative reference groups

Figure 1. Classification of media-related needs by Katz, Haas & Gurevitch (1973)

Recent studies, however, question this notion and argues that with technological advances and the new media it brought along, and as a result, new needs have also emerged alongside it (Sundar & Limperos, 2013). Even though the important foundations of the U&G approach, which were determined in the 1970s, are highly relevant and should still be considered, it is necessary to keep the theory up to date, especially within an area that is so closely connected to technology. Human beings have a basic set of needs, which Maslow demonstrated with the hierarchy of needs back in the 1940s. Maslow's hierarchy consists of physiological, safety, love, esteem and self-actualization needs, but already back then, Maslow recognised the possibility that there might be further needs that could be added to the list, but the ones listed were just the minimum needs (Maslow, 1943). Based on this idea as well as Sundar and Limperos argument, this paper proposes the following hypothesis:

H1: Human beings have developed new needs along with the development of technology and arrival of new media

Furthermore, Sundar and Limeros (2013) also criticise the methodological side of the U&G, they argue that similar results, i.e. needs, will be found because the measurements are the same. '(...) it is likely that our understanding of new media use is dominated by social psychological factors rather than medium-related aspects.' (Sundar & Limeros, 2013;506). Hence, they call for a new way of approaching research that seeks to investigate and discover consumers' motivations and needs.

The needs shown in figure 1 function as a great basis when investigating consumers' motivations, but over the years the U&G approach has been further developed and become more specific, for instance with Couldry's approach, which will be returned to. However, the fact that new media also can fulfil the gratifications sought from traditional media does not eliminate the possibility of entirely new needs emerging in the digital era we are living in. When discovering that the old needs are still fulfilled by the new media, some researchers have stopped the investigation and considered it satisfying enough. But with the development of society and technology continuing, the investigation of new needs should be continued as it has only been touched upon and is, therefore, an area of interest for further research. One way of doing this is by taking a new approach and for example, look at the practice of using media, i.e. the context, as Nick Couldry has done.

The U&G approach is rather focused on the individual act and does not consider it as part of a bigger picture (Couldry, 2004). Therefore, Couldry (2004) proposes a new approach, called the media practice approach, which is interested in not the particular media being used or the exact genre being watched, but focusses more on the social context and situation in which the practice is being consumed. In order to understand the practice of watching films fully, it is important to see it in its context, taking into consideration what happens before, after and during the practice. Other scholars, such as S. Bird, agree with Couldry, that his approach is the right way for the media audience theory to develop. Couldry (2004) also proposes a process, where first the context is established around a specific practice, as an example, he uses watching a football match, and then these are compared in order to discover whether the same practice involves the same context or other practices. This thesis has found a lot of inspiration in Couldry's ideas and approaches, and as will be shown, the process and way of thinking applied is quite similar to the way that has just been explained. As this paper will show, watching a film has never been just a single act, it is a practice consisting of several smaller practices. These smaller practices are realised through the choices made by the consumer, where selecting one option also means de-selecting other options and should therefore also be included and taking into considerations when conducting research (Couldry, 2004).

A point of critique and reason for why the U&G approach needs to be updated is that its original focus is solely on the old/traditional media (television, radio, newspapers,

films and books). Therefore, when using the U&G approach it is important not to constrain the findings to fit only within the pre-given categories, but allow for expansion and new categories as, for instance, the media practice approach proposes. For the purpose of this thesis, the following categories will be used analysing the empirical data collected in regards to media use. These categories for motivation are a summarisation of other U&G studies and consist of those found most relevant for this particular study and will function as a starting point. The first category is **diversion**; this is when consumers use the media as a way of escaping from the real world, it also includes a need for distraction or simply just to pass time. The second category is **socialisation**; this is when consumers gather information that can be used in future interactions, they are collecting conversational topics. If the area of focus for this study had been media such as the computer or smartphones, then this category would also have entailed the media being a medium, i.e. the device through which the interaction takes place. The third category is **identity**; this includes both personal and social identity and is when consumers use the media to create or reinforce their identity through attitudes, values, and beliefs. The fourth and last category is **surveillance**; this is when consumers use the media to stay informed and keep track of what is going on in their community, city or country, an example could be watching the news.

Another important researcher to mention when discussing U&G theory is Alan M. Rubin, who is a well-renowned scholar and has conducted several highly influential and important studies in relation to media and audience activity. Rubin has made several contributions that are worth mentioning, but one, in particular, should be noted as being particularly relevant to this paper. Rubin (1984) found a distinction between two types of media orientation: ritualised and instrumental. The **ritualised media orientation** is defined as a passive media use, for instance, to pass time, and is often connected to habits, whereas the **instrumental media orientation** is defined as an active media use, goal-directed and where high involvement and selection is reflected (Metzger & Flanagin, 2002). It is an important distinction Rubin has highlighted, but today consumers are practically over flooded with possibilities and therefore it can be questioned whether the ritualised media orientation is even relevant and taking place in today's world? Streaming services, such as Netflix and HBO, are gaining support, i.e. subscribers, at an incredible pace worldwide. Especially young consumers embrace this new type of media and the choices as well as control that they are

given (Pedersen, 2014). In figure 2 we see an increasing use of streaming services per week in Denmark from 2014 to 2015. In order for this percentage to increase another one has to decrease and a good guess, supported by several scholars and experts, is that this share is taken from the traditional media, i.e. television viewing. When consumers exchange the traditional media viewing time for this new kind of media, they also accept and often appreciate the choices that follow and these choices always require an active use. Scholars refer to this as audience activity (Metzger & Flanagin, 2002). Therefore, given the still increasing empowerment of consumers, the widening selection choices and possibilities, the following hypothesis is put forward:

H2: Due to the control and power the consumers have increasingly gained, the instrumental media orientation will occur more and more, whereas the ritualised media orientation will decrease.

Despite the above-mentioned argumentation, that streaming services are “stealing” viewing time from television, it is important to highlight that this is not a prediction of the elimination of television. There is a shift in balance and television is losing viewing-time, but certain attributes can only, or most easily, be attained from television, such as sports and news. It appears to be more of a tendency towards using streaming services as a supplement for television, than an actual replacement. A research conducted by DR Medieforskning showed that consumers often use respectively streaming and television to fulfil different needs. For some consumers Netflix is used when there is nothing to see on the television, for others, Netflix is strictly a weekend media whereas television is the primary media during the weekdays (Danmarks Radio, 2015). What is concluded from this is that the different media and its use is very context dependent and differs from consumer to consumer. Another important aspect to note is that the consumers who add streaming services to their media use are often consumers who in general have a quite high level of media consumption (Danmarks Radio, 2015). This supports the notion that consumers make use of a media combination, where streaming services are used to supplement the traditional media, and rejects the idea of replacing television.

Furthermore, the correlation between habits and ritualised media use is also put into question. Television has a set schedule for what programs they are showing and when,

and this grants the television media a lot of control since consumers have to fit their lives around the television's predetermined schedule, which has often led to habits of television watching. However, with the internet and streaming services made available through it, these habits are broken down and has all of the sudden become a lot more flexible and it is now up to the consumer when and where he/she wishes to watch a program – not the television supplier. Consumers are no longer adapting to the media industry, on the contrary, now the media industry needs to adapt to the consumers and their demands. At the same time, consumers tend to value and focus more and more on the social aspect of watching films and this will now be further investigated.

HVOR MANGE DANSKERE BENYTTER STREAMINGTJENESTER UGENTLIGT?

Målgruppe: 12+ år

Kilde: TNS Gallup Index Danmark

2014 2015

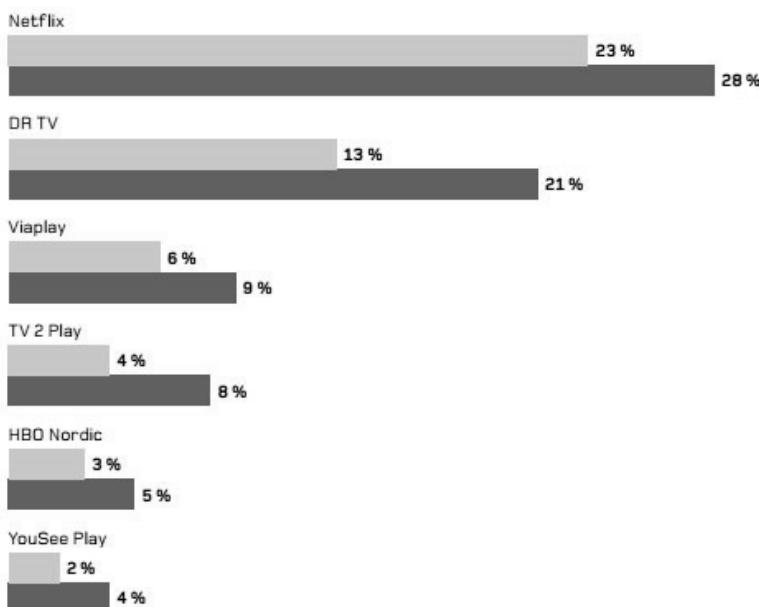


Figure 2. Hvor mange danskere benytter streamingtjenester ugentligt? (Danmarks Radio, 2015)

3.1.2 A social activity

When looking at the bigger picture or zooming out from the narrower studies that previously have been done, we can quickly determine that, for the most part, the practice of watching films is part of a larger social activity. There are of course instances where consumers choose to watch a film alone, but for the most part, consumers appreciate watching films with others and this appears to be the preferred method.

Julian Hanich (2014) discuss how watching a film in a movie theatre should be defined as a collective activity and in that connection introduces the term ‘we-intention’. Even though going to the movies is an act that can be performed by individuals, who are not participating in a group, there is still a shared understanding and collectiveness amongst everyone sitting in the movie theatre, where everyone’s attention is directed at the same thing, the screen. Hanich (2014) argues that as with other social activities certain behaviour and rules are expected to be followed by the participants. It is important that participants do not violate these rules as it can cause irritation, anger and animosity amongst the other participants and will be considered a violation of the shared ‘collectivity’. This emphasis on the ‘we-intention’ is supported by Anne Jerslev’s study of how young Danes watch films together in groups. Jerslev (2001) argues that watching a film in a group is about much more than just the film, it is a social activity where being together is the centre and not the actual film. Therefore, this paper will argue that the act of watching a film, whether it being at home or at the movie theatre will always be a social activity. The exception being if an individual chooses to watch a film at home by herself/himself. Otherwise, even the practice of going to the movie theatre by yourself is considered participating in a social activity due to the common purpose and the accepted rules. Hanich (2014) divides the ‘we-intention’ into different levels, where the just mentioned activity would be regarded as a weak ‘we-intention’. The weak level is when the only group affiliation is being a part of the audience, no sub-groups of friends or other known commonalities. The level of ‘we-intention’ increases as the connections and groups amongst the audience increases. A strong level of ‘we-intention’ is when a group of friends or a family decides to go see a film at the movie theatre. Whether the ‘we-intention’ is weak or strong, the social aspect of watching a film at home or at the movies is of great importance, if not the most important motivation related to the activity. Therefore, the following hypothesis is proposed:

H3: The social aspect connected to watching a film is the most important motivation for consumers

3.1.3 Summary

What has been argued so far is that today, media use is most often an active use, i.e. intentional actions. With that assumption in mind, the U&G theory is the most appropriate one to apply when trying to discover the motivations behind consumers' choices and behaviour (Ruggiero, 2000; 19). Based on previous U&G studies four categories of motivations for media use were summarised as diversion, socialisation, identity, and surveillance. These categories will lay the foundation for the analysis to come.

Additionally, scholars are focusing more and more on the media use as a social activity, it is a part of something bigger. Often, it is not just an individual consumer watching a film alone, but an activity involving one or more people as well as specific rituals, norms, and settings. But these social and often fixed constructions are being challenged by the digital evolution, perhaps some fade away while others change and adapt to the new era of media. What this era entails will be described in the following section.

3.2 Convergence of media

'Media' is a term used to encompass a wide variety of electronic and technological devices, which are able to reach the mass public with certain content. Traditionally these were devices such as television, radio, newspapers and film, but with the rapid increase in technological developments that has taken place during the last couple of decades, this box of devices has grown exponentially. Nick Couldry (2012) defines media as '(...) institutions and infrastructures that make and distribute particular contents in forms that are more or less fixed and carry their context with them, but 'media' is also those contents themselves.' (p. 2). From this definition, we are told that there are certain boxes and guidelines when it comes to media, but at the same time, it also underlines just how blurry and vague media can be, especially when trying to define it. In our days, media are everywhere.

Many scholars have attributed the convergence of media to digitalization (Gaudreault & Marion, 2015; Couldry, 2012; Kerrigan, 2010). Digitalization has made many new constellations possible in regards to how consumers watch films, where they watch it and the social context. Today films are shown on outdoor screens in parks (i.e. Zulu Sommerbio in Denmark), the movie theatre arranges special shows where knitting enthusiasts are invited along with their knitting gear (Nordisk Film Biografer, 2016). Furthermore, the movie theatres arrange ‘guys night’ and ‘girls night’ where an entire evening is planned and adjusted to the specific gender including gift bags, drinks, and snacks (i.e. ‘Tøsetirsdag’ and ‘Machomandag’ held by the movie theatre CinemaxX). Today it is no longer just about watching a film, consumers demand something more and are thereby forcing the movie theatre and film industry, in general, to change, adapt and enter into different collaborations in order to satisfy the consumers’ needs. The examples mentioned are evidence that not only are the movie theatre itself stretching out beyond its traditional “boundaries” but also how it is also bringing in other elements. With the knitting event, we see a clear attempt at trying to incorporate an element that is usually associated with and acted out within the home. Gadreault and Marion (2015) use terms such as ‘hybridity’ and ‘intermingling’ to describe the changes digitalization has brought along. Today, the traditional definitions of movie theatre, television, book, etc. has to some extent been evaporated. For instance, if we take the example of a book, which by its old definition was characterised by its physical form, then how do we define and characterise the books we read on our tablet - can these still be defined as books? The idea of it not being a book might be a bit extreme, but it exemplifies the changes that are occurring. This is just one example of how digitalization has led to a redefinition of an entire industry, the media industry.

3.2.1 Effects of convergence

As briefly touched upon in the introduction, digitalization has not only led to a convergence of media but also a convergence of the different actors involved with media. The merging of film consumers and film producers has according to Kerrigan (2010) led to the new term ‘prosumer’. Today everyone can easily get a hold of a good camera, computer and accompanying editing programs to shoot and edit a film that can compete with the big

filmmaking companies (Gaudreault & Marion 2015). The development that the consumer has undergone will be further investigated in the following section. The convergence of media often starts with some kind of disruption, in this case, a technological disruption. A new technological device emerges which competes with other devices either by taking over some of their territories or by replacing them completely. This is the danger and also exciting part about the technological area, especially at a time like this, where the industry is moving as fast as it is. One of the results is the continuing merging of different media, platforms, and technologies.

The streaming services proved to be a disruptor for, especially, the television suppliers who before Netflix was the only (legal) source to watching films and series at home. One way the traditional television suppliers tried to compete with the new media was by copying some of their offers, for example, the channel packages previously offered, were very fixed and non-changeable, but today the consumers are given a lot more options as to pick and choose which channels they actually want to pay for. Some suppliers also give consumers the option of reviewing programs for a certain amount of time, in order to give the consumer more freedom of choice. Perhaps the ultimate example of convergence is that of smartphones. With a smartphone, you are carrying around not only a telephone but also a computer, a newspaper and a television in your pocket, and it is not about to stop there. A smartphone may be the culmination of media, so far, it incorporates and merges traditional media and furthermore, it makes it better by tailoring just about everything to the individual user. This may contradict the definition outlined at the beginning of this section, but perhaps even the media definition calls for a redefinition. Even though media is often associated with the mass public, there is a focus on the individual consumer in today's society, especially within marketing, that might allow for, if not a redefinition, then at least an expansion. The development of how communication and particularly mass communication has changed is illustrated in figure 3, where C is the current situation. This development is fuelled by new technologies, possibilities and of course the internet, which has diminished the beforehand prevailing one-way communication.

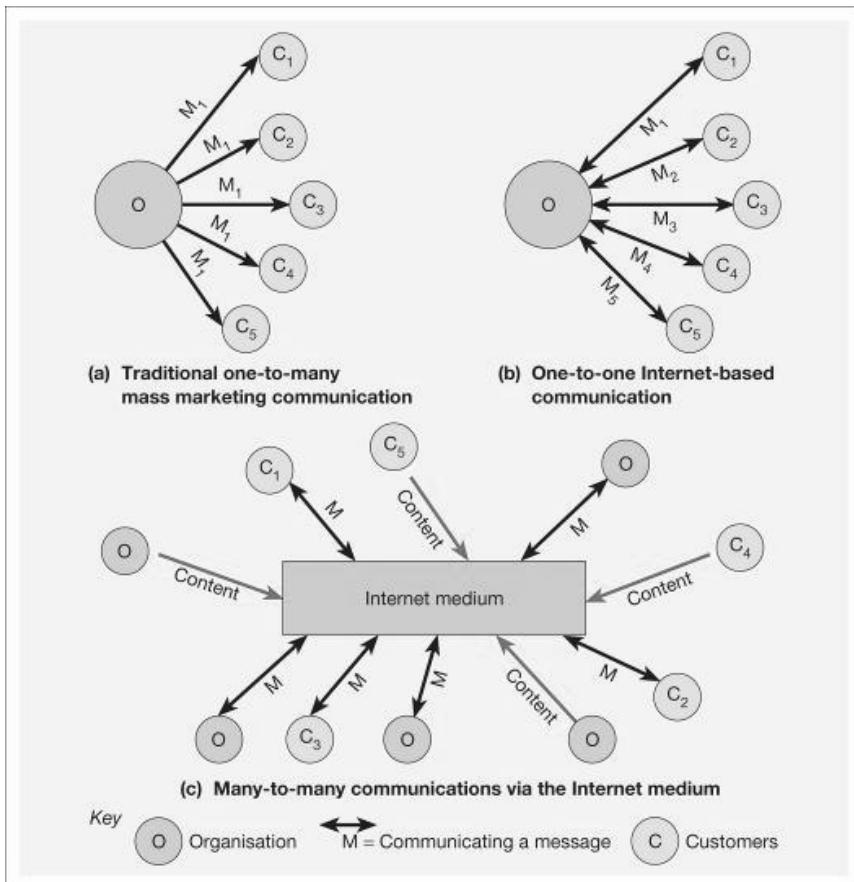


Figure 3. Differences between one-to-many and one-to-one communication³

3.2.2 Summary

The media industry, if it is even possible to make that distinction, is becoming increasingly blurred with services and devices getting more and more entangled and adaptable. We are seeing more and more different kinds of media merging and consequently creating new media and possibilities, the smartphone is a great example of this development. Convergence of media, which is fuelled by technological development, is uprooting otherwise fixed terms and definitions and calls for a redefinition of a whole industry, it could be argued, this has also led to a shift in power balance and roles of the consumers and the industry. This is where we are currently situated, right in the middle of a whirlwind of new technology, mergers, and redefinitions.

³ <http://nmzone.com/differences-between-one-to-many-and-one-to-one-communication/>

3.3 From viewer to user

It is not only the definitions regarding the different media involved in the digitalization and the film industry that have undergone changes, the definition, and role of the consumer has undergone just as big a change. This change has taken place over half a decade and begun with the arrival of the television. The consumer started out as a passive viewer transformed into an active user and has currently evolved into an interactive user of media (Gaudreault & Marion, 2015; Kerrigan, 2010; Sundar & Limperos, 2013). The transformation is part of an overall change in society that can be seen in all kinds of business areas, consumers are gaining more and more power versus the other side of the business. For the media industry, the changes have generally been triggered by technological developments. This paper will argue that the transformation can be broken down into three parts: the first being when the consumer was a passive viewer, the second when the viewer became active, and the third and final part is when the consumer developed into an interactive user. Through this transformation, the power “struggle” between the consumer and the industry is slowly but unquestionably shifting to the consumer’s advantage.

3.3.1 The passive viewer

The first part of the consumer’s journey in the media industry was before the arrival of the television. In that period, everything was predetermined: what film was shown, when it was shown and where ergo the consumer took or was placed in the role of a passive viewer with close to no say or choices to make. As technology evolved, the first step towards a more active consumer was taken in the 1950s when the television started popping up in people’s homes, this allowed for the viewer to partially be in control. The viewer was quickly given the option of choosing between channels and thereby selecting which film to watch and which films not to watch, granted that the channel companies had already chosen which films to air, the viewer was only given a restricted choice (Gadreault & Marion, 2015). The development of new technologies grew rapidly and at an equal pace, the movie theatres power over the consumers were lessened.

3.3.2 The active user

A major tip in the shift from the industry control to consumer control was the arrival of the video recorder. The consumers could not only record the movies shown on television and watch them repeatedly; they could also pause in the middle of a movie, fast forward or rewind (Gaudreault & Marion, 2015). This was a control and need that the movie theatres would never be able to compete with or satisfy. The consumer was now really growing into becoming an active user, who took control of what he/she wanted to see, where and when. Especially the ability to “break down” the film, i.e. rewind or fast forward, was at that time a clear demonstration of control, though it might not be seen as such. This was a defining moment and a stepping stone to the next part of becoming interactive. Furthermore, the act of renting films was also starting to pop up during the 1980s (Gaudreault & Marion, 2015), which gave consumers the freedom of choice; they were now able to choose from a whole range of films and thereby got rid of the restrictions the television and movie theatres had enforced so far. The 1990s became the beginning of the digital age (Gaudreault & Marion, 2015), which brings us to the next and last part of the consumer’s transformation, the interactive user.

3.3.3 The interactive user

Rubin (1993; 2009) talks about the development from passive audiences to active audiences when discussing media consumption, but as this thesis will argue when talking about some sort of activeness, the term ‘audience’ cannot be applied. In terms such as ‘viewer’ and ‘audience’, a certain amount of passiveness is implied, whereas the term ‘user’ implies some sort of active participation. Therefore, the consumer starts out as a viewer, who can also be a part of an audience, and slowly develops into a user as the level of activity and control increases, and this leads us into the, so far, final part of the transformation. The digital era has lasted for approximately a quarter of a century and is currently still evolving. We are seeing its benefits and consequences in our everyday life and in society. Its effect can be divided into pros and cons, depending on the point of view, but nonetheless, it is a change, which we have

to adapt to. In many ways, consumers have really embraced the digitalization and the possibilities it has brought along with it.

One example of this was briefly mentioned in the previous chapter about convergence, in regards to the term ‘prosumer’. ‘Prosumer’ is a merging of the words producer and consumer. Today, this division has become blurred, and as a result, the consumer is gaining more power and even crossing over into the industry’s territory, taking the role as the sender as well as the receiver of products. This transformation has been made possible by the technological developments made accessible to consumers. Getting your hands on a good video camera is neither difficult nor expensive and programs for editing a video can be found online for free or within that price range. These options and possibilities enable the consumer to be active, engage and interact with the industry as well as other consumers. Ruggiero (2000; 15) defines interactivity as a combination of shared control and an exchange of roles between participants. This definition can easily be applied to the ‘prosumer’ example, where the consumer is taking control of previously untouchable aspects and thereby exchanging roles with the producer. Therefore, the consumer is currently defined as an interactive user, engaging, interacting and reacting to and with media.

3.3.4 Summary

The consumer has undergone a quite impressive development since the arrival of the first media, but it is not only the journey itself that is remarkable, but just as much how that journey is a reflection of the overall development of society. The passive audience is long gone and today we are faced with interactive users, who observe, use, create and share content with each other, the media industry and society. But do these interactive users include every citizen? Scholars have so far been very focused on those people who embrace the new media culture, the young people who do not know the world without media, but that still leaves out a very large segment of the population, those whose age is above 50. The next section will discuss the impact of age, if any, and whether the exciting research on this matter is sufficient.

3.4 Age and media consumption

People often tend to make quick statements about how unattached they are on media and electronic devices, but we are living in a media culture and in reality people actually find it really hard to go about their everyday lives without media. We cannot avoid media and we are discovering how difficult it actually is trying to do so – media is an integrated part of our lives and culture. Having said that, there are clearly differences in how well different population segments integrate and participate in this media culture, particularly when looking at age segment.

3.4.1 The study of young people

Young people have been studied intensively in regards to their media use, habits and integration of media into their lives – they might even be defined as “media natives” as they have a very high level of media literacy. Based on several studies done with young people, Bird concludes that ‘young people are apparently particularly creative in the way media is integrated into their lives.’ (p.165). She is referring to how they use media for identity-making but also how it becomes a natural part of their everyday lives. This ‘nativeness’ is discussed with both caution and excitement, but all scholars and researchers agree on the fact that it is unavoidable and a symptom that will only increase in the generations to come. In Denmark, as this research will focus on, several acknowledged scholars have studied media consumption in regards to younger people and teenagers, particularly the use of watching films or series (Jerslev, 1989; Jerslev, 2001, Bruun, 2002; Drotner, 2000).

3.4.2 The study of older people

On the other hand, studies concerning older people and media consumption, specifically film watching, are very scarce if not impossible to find when trying to relate them to Denmark. It seems that scholars are very keen on studying the “digital” generation and how effortless they embrace technology, but there is little to be found when you look beyond the “media natives”. With that being said, there are some studies looking into how and to what extent older people

use computers and the internet (Pfeil, Arjan & Zaphiris, 2008; Selwyn, 2004; Selwyn, 2006; Gatto & Tak, 2008). Within this area of study, the notion of digital divide has been the central point. As Selwyn (2006) points out, the “digital divide” was a term that gained much attention amongst scholars in the 90s and it highlighted a clear divide between the information poor and the information rich (pp. 273-274). However, today the divide cannot be cut as clear as back then, there is a need for nuances and acceptance of these. Selwyn (2004) supports this claim by arguing that the use of technology, in this case, computers, are very context dependent and you can therefore be a user specific periods of your life (e.g. when working) and in other periods be defined as a non-user (e.g. when retired). Scholars have defined three general purposes for using the computer: communication, entertainment and information (Gatto & Tak, 2008). Although this study focuses on another aspect of media, these three purposes will be taken into consideration as, perhaps, overall purposes for older people when using any kind of media.

As briefly shown, there are some areas of study which focuses on older people and their use of media, but there appears to be a clear lack of knowledge and insight into how elderly consume films and the motivations behind it. As stated in previous sections, watching films is a very context-dependent behaviour and one that this paper will argue is highly influenced by social factors as it is, often, a part of a social activity. This point has been made in regards to young people, but not when it comes to elderly people, and thus, this paper seeks to complete the lack of knowledge discovered and determine whether the digital divide can be considered when it comes to film consumption.

Part 4

Analysis

4. Analysis

In the following part, the collected data will be analysed through the use of coding as described in the methodology. Andersen (2014) puts it quite simply: 'Derfor går al analyse af data ud på at kategorisere empiri for at kunne beskrive, hvad du har fundet frem til.' (p.167), what he explains is that analysis is used to simplify and illustrate the data and through this process show the central themes and focus points. It is a tool used to transform the raw data into more comprehensible and simple conclusions.

The analysis process is not just something that begins now when writing this section, it was initiated before the data collection, incorporated into the interviews and also done while writing the interview transcripts. But for this part, it will all be put together to analyse the gathered data and thereby also to account for the hypotheses stated in the literature review. The theories will create a framework for the data to be discussed within as well as open up to new aspects being included based on the data.

4.1 Motivations for using media

The following sections will be divided into the different motivations found in the respondents' answers during the interviews. Even though the main focus of this research was film watching, the notion of watching series was unavoidable and came to function as a comparison measure, therefore, this will also be included in the analysis to some extent. The analysis will also differentiate between the reasons and motivations expressed by the respondents themselves and the reasons and motivations found implicitly. First the categories derived from U&G research and summed up by Ruggiero will be reviewed, then the importance of the social activity will be emphasised and at last a distinction between consumer types will be shown in regards to the practice of watching films.

4.1.1 Diversion as a motivation

A majority of the respondents mentioned diversion (directly or indirectly) as one of the main reasons for watching films. It was expressed by all respondents from the young segment

whereas the older segment did not emphasise diversion as a motivation. By applying Rubin's theory regarding instrumental and ritualised media orientation, this could also be interpreted as the older segment using media instrumental and the younger segment using it more ritualised. The older segment tends to watch films with a specific purpose, even if that purpose is relaxation, it is still an active involvement that serves a purpose. This is expressed by respondent C in the following comment:

'(...) men jeg synes ikke jeg keder mig, så jeg har ikke sådan at jeg bare kan sige det er for kedsomhed, det er det ikke. Jeg kan bruge det lidt mere sådan som afslapning, at sige i dag, i eftermiddag, der skal jeg bare tage det stille og roligt.'

(Appendix 4).

Here the respondent rejects the notion of boredom in relation to the respondent's life in general, but by the following sentence, the lack of boredom can also be related to the act of watching films, i.e. the respondent does not watch films because of boredom.

The younger segment uses films as a way to pass time and especially as a way to escape reality and enter another world, as expressed by respondent H: '(...) man bare kobler lidt fra og sådan kommer væk fra det virkelige liv.' (appendix 7) as well as respondent F: 'Så kan man sidde og leve sig lidt ind i en anden verden og hygge sig med det, og koble helt af og så glemmer man lidt egentlig hvad der ellers sker rundt om en.' (appendix 9). The focus on getting away from or escaping the 'real life' seems to be especially emphasized. By several of the younger respondents, it is also explained that films are used as a diversion in order for them to do participate in other activities at the same time, for example eating dinner, though several respondents added that series were also used for that purpose and perhaps even more than films.

Even though it was hypothesised that the ritualised media orientation would decrease over time (*H2*), the data actually shows that it appears to be an orientation just as applicable as the instrumental media orientation. A point of notice is, of course, the fact that the collected data are experiences from the respondents' point of view and may, therefore, be influenced, intentionally or unintentionally, by their own bias', culture or what they expect to be the 'right' answer. This point leads to a methodological consideration, which will be reflected upon in this thesis' overall discussion. Nonetheless, *H2* has therefore not be

supported as expected when looking at both segments data. From the data collected the older segment appeared to apply a lot more instrumental media use than expected, and the younger segment showed a lot more ritualised media use than anticipated. Thus, what is called for might be an even more micro-focused research due to the high differential patterns noticed so far. This individuality, as well as the social context, has already been put into focus by Rubin (1993), which is shown in the following quote: 'U&G underscores the role of audience initiative and subjective choice and interpretation in media effects. Personality and social context affect initiative, choice and interpretation.' (p. 99). By following Rubin's, as well as other researchers', critique of the U&G's focus and omission or neglect of certain aspects, this research adds to this emphasis by showing a great focus on the social context as well as surprising differences between respondents' ritualised and instrumental media use. The social aspect will be further examined when discussing socialisation as a motivation.

4.1.1.1 Activeness is circumstantial

When focusing on the ritualised versus the instrumental media orientation, it seems appropriate to also look at the notion of the passive and active media user. In the literature review, it was showcased as a gradual transition from the passive viewer to the interactive user, given that during the transition the consumer would become more and more active. But after having conducted this research, it has become clear that it cannot be assumed that all consumers naturally transform from the passive to the active/interactive user. It appears that consumers, who otherwise would be categorised as being at the same stage, might actually be at different stages. A reason for this differentiation has to do with the individual consumer's life stages. It was assumed that all consumers followed the natural progression of the overall society, but based on these findings, this natural progression turned out to be more a tendency or an opportunity ceased by some. For instance, the large amount of film options made available by streaming services are by some seen as a negative thing due to the impact it might have on the consumer's life. This concern was expressed by respondent C: 'Ja, det ved jeg godt, så kunne jeg se alt det film jeg ville, men så ville jeg jo netop sidde der hele tiden, nej det vil jeg ikke.' (appendix 4). Living conditions and accommodations were expressed as factors influencing the respondents' use of media, these are factors that also define and

differentiate the consumer's life stages. Respondent F mentions this: '(...) eller jeg synes også det er sådan lidt afhængigt af hvilken periode man er i i sit liv, altså nu hvor jeg har en roommate så kan jeg godt se flere film end jeg gjorde da jeg var alene.' (appendix 9). The level of activeness in connection to media use may differ depending on the individual's circumstances, which often is related to the social context and situation, this will be further investigated in the next part.

4.1.2 Socialisation as a motivation

The motivation of using films as a way to gather information and knowledge about specific topics in order for the consumers to use it in future conversations was mentioned by both segments. For some respondents, films were used in this way especially in connection to very hyped or high-profile films:

'Så kan jeg også godt lide at når der er fx oscar uddeling, så kan jeg godt lide at følge med i hvem der har fået priser og hvem der er blevet nomineret, for det synes jeg også tit siger noget om hvilken gode film man kan give sig i kast med.' (appendix 9).

The quote exemplifies how the respondent uses the award show as a kind of quality stamp, but what can also be elicited from it is a wish to be a part of a certain group of people who have seen an Oscar film. The film watching itself is therefore not the only social activity taking place, there are several others, which appears to be equally important for the respondents. This supports Couldry's theory and emphasises that the practice of watching a film is closely related to other small practices that combined make up the whole experience.

4.1.2.1 The importance of 'hygge'

That watching a film was considered a social activity, was expressed by several of the respondents, especially the younger segment: 'Så på den måde tror jeg bare at jeg forbinder det med noget man ikke ser alene, det er noget man laver **hygge** omkring når man skal se en film.' (appendix 8), ' Altså jeg kan rigtig godt lide at **hygge** med nogle veninder og se en film

eller med min kæreste.' (appendix 7), 'Det er nok fordi jeg ser det lidt som en social ting, at det er sådan en aktivitet, både det med at tage i biografen, det er ikke noget jeg gør selv, eller også derhjemme eller med en ven, så er det bare meget **hyggeligt**.' (appendix 6). These three quotes all come from the younger respondents and it clearly shows a preference for watching films with others and as the last quote explicitly tells, it is regarded as a social activity.

Another interesting and common theme found in these quotes is the use of the word 'hygge'. 'Hygge' is a very popular term in Denmark and is used to describe an atmosphere that feels nice, cozy and comforting, additionally it implicitly implies a gathering of two or more people and is therefore often used to describe social activities. This term was frequently used by the respondents from the younger segment and thus implies that they consider the practice of watching films a social activity and value it as such. Based on this analysis, hypothesis 3 (*H3*) can be considered supported by the collected data. Moreover, when the respondents were asked, they frequently answered that the social aspect of watching a film was the main purpose of the act, not the film itself. It also concurs with previous studies done with younger people, such as Anne Jerslev (2001), that for them, watching a film is a smaller practice incorporated into a larger social activity.

Interestingly, the hypothesis is not supported when focusing solely on the older segment's responses. None of the older respondents used the word 'hygge' in connection to watching films and also, none of them emphasised the social aspect. They did enjoy the company of others and the opportunity to talk about a film afterwards, so in that sense, they were motivated by socialisation, but it clearly was not the main purpose. Some even expressed a preference for watching films alone and opposite of what was discovered with the younger segment, the older segment more often considers the film the primary purpose when watching films with others. For example, as expressed by respondent C: 'Altså Susanne og jeg, min veninde der, kan meget godt finde ud af at sige til hinanden, skal vi se den film, og så er det hovedformålet.' (appendix 4). The same respondent also explained how going to the movie theatre alone was a common thing and something the respondent considered quite normal. This supports the notion that the older segment is much more flexible or at least used to the possibility of going to the movie theatre alone, whereas the younger segment expressed no interest in going to the movie theatre by themselves. This highlights a difference in how younger people and older people are motivated for watching films and why they do it.

A common theme found in both segments is related to the notion of becoming an interactive user or the lack thereof in this case. Amongst the eight respondents, none of them showed interest in sharing thoughts and opinions on the internet in regards to films, even though there are plenty of forums and possibilities for making one's opinion known. This was an unexpected finding, particularly that none of the respondents from the younger segment made use of any of these interactive possibilities. Several of the respondents did make use of reviews, but mostly those found in, what they estimated as being, quality newspapers. The shared control and exchange, which Ruggiero (2000) talks about, is therefore only utilised one way and thus do not fulfil the requirements for being interactive. It can then again be concluded, that even though society and technology provide consumers with these options and to a certain extent it also seems like the natural development, consumers are a very heterogeneous group and it, therefore, proves difficult to make generalisations.

4.1.3 Identity enforcement as a motivation

The third type of motivation has to do with reinforcing one's own attitude, beliefs, and values by watching films where these are portrayed as themes or reflected in the actors/actresses involved. Since this thesis' main focus is the practice of watching films, it proved a bit difficult to discover this motivation amongst the respondents, if this thesis would have been more broad and focused on watching television, in general, it probably would have been easier. But some of the respondents did indicate enforcement of identity, especially through their specific choices. In the following example, respondent F defines herself as a 'tøs' (a girly girl) and supports this by her film preferences:

Jeg er sådan lidt en øs, så jeg er ikke så god til thriller og gyserfilm, men jeg kan godt lide actionfilm og jeg kan godt lide komedier, jeg kan også godt lide romantiske film, det kommer lidt an på dagen. Men det må godt være sådan lidt lettere i stemningen. (appendix 6)

Respondent F chooses specific genres based on the mood created in those films as well as due to the way it affects herself. The film thereby reinforces her own image of herself and through the strengthening of her own identity, her social identity is also reinforced. Consumer's

choices in regards to films, of course, reflect their actual preferences, but it also reflects how they want to be perceived. By watching films, you create an image of who you are based on your choices and preferences. Of course, this is not always done with the intentional purpose of creating or reinforcing one's identity, it is more often than not an unconscious act/decision. Another example is seen in respondent E's answers, who more implicitly implies how the act of watching specific films creates and strengthens her identity: 'Der må gerne være noget spænding, uden det sådan er en action film, men på en sådan mere intelligent måde.' (appendix 6). The respondent is very elaborate and specific when explaining what kind of films, she prefers and the use of the adjective 'intelligent' could imply a characteristic which the respondent feels she achieves when watching the film and then can add it to her own description and identity.

Amongst the older segment, several respondents express a clear preference for old Danish films, referred to as the 'classics'. The respondents expressed fondness of the themes and emphasised the light and happy mood that transpires, whereas new films were portrayed as gloomy and more serious. In the following quote, respondent A compares how it used to be when going to the movies and why she did it:

(...) det [var] mere humoristisk at gå i biografen. I dag der er det sådan noget traurigt noget, det kan jeg høre på de unge mennesker der kommer og fortæller om det. Det er jo ikke det man går i biografen for, eller det gør jeg hvert fald ikke for at blive i dårligt humør. (appendix 2)

Respondent A prefers older films based on the values found in them. For respondent A, going to the movies is a positive thing where a good story is told and always ending happily. This need, she feels, is unmet in new films where other values are portrayed in a less happy way. Similar opinions were expressed by other respondents from the older segment, especially the emphasis on a happy ending was supported by several respondents as well as the origin of the film. These findings suggest that the respondents value familiarity and, of course, that they perhaps consider the English language a barrier and therefore prefer films in Danish.

4.1.4 Surveillance as a motivation

The final category to be looked at is the notion of watching films for the use of keeping track of what is going on in the consumer's local society as well as the broader society. As with the previous motivation discussed, it would have been easier to deduct this motivation if the focus had been on television watching in general, since the best example of surveillance is watching the news. But it is still possible to discover this motivation in regards to film watching, for example, it was noticed that several of the respondents showed a preference for watching new films and even explained that they liked to keep up with current affairs, as expressed by respondent C: 'Fordi jeg synes det er rart at følge med i hvad der rør sig. Jeg er ikke sådan en der går hen og ser rigtig mange gamle film, jeg vil heller se de nye film.' (appendix 4). This shows a curiousness, an interest in learning and staying updated. Even though respondent C is part of the older segment, age does not appear to be a hindrance in regards to themes and language, as have been expressed by other respondents in the older segment. This motivation is also expressed by respondent E, who seeks knowledge and information about the world in general through documentaries or biographical films.

4.1.5 The social aspect in focus

As more recent research and scholars, such as Couldry and Hanich, have pointed out, when discussing motivations and consumers a greater emphasis needs to be placed on the social aspect. The data gathered for this research concurs with this idea. What transpires from most of the motivations found, is a need for connectedness, being a part of something and the notion of 'hygge'. Some sort of socialisation was expressed by both segments when discussion the practice of watching films, but for the younger segment it appeared to be of greater importance and more interrelated than for the older segment. Based on this, it is possible to establish two types of film watching consumers; the ones who watch films where the main purpose is the film itself; and the ones who watch films where the main purpose is the social context.

The first type of consumers was only expressed by a few of the respondents and was connected to going to the movie theatre. For these respondents, there was a clear

difference between watching films at home and going to a movie theatre to do it. The film became the main purpose when going to the movie theatre because of the price, the transportation and it often requires more coordination, as expressed by respondent E: 'Altså hvis man går i biografen er det nok meget for filmens skyld også fordi så betaler man lige 110 kr for en billet og skal hen til en biograf.' (appendix E) as well as respondent G: '(...) gå i biografen og bruge næsten 200 kr, så skal man have billetten, så skal man have popcorn og sodavand.' (appendix 8). Going to the movie theatre where the film is, often, the main purpose, requires more both financially as well as determination and desire to watch a particular film. It shows a larger degree of investment and desire for films and the practice of watching them.

The second type of consumer is the one that focuses on the social aspect of watching films with others, the film is not the centre but rather the interaction and togetherness. This type supports the media practice approach put forward by Couldry, it focusses on the broader picture and sees media use as a social practice (2012). A majority of the respondents expressed how they valued the togetherness higher in a social context than the film they might be watching. The film watching becomes a smaller part of the overall social activity. Several respondents described the process of creating a social activity in similar ways, one example is respondent F: 'Jeg tror mere jeg bruger film som en aktivitet for at være sammen med nogen, altså så kan det være nogle veninder skriver, skal vi ikke ses og hvad skal vi lave, der går en film i biografen eller sådan noget.' (appendix 7). As respondent F expresses, watching a film becomes one of the options or an activity that can occur while the respondent hangs out with her friends, the film becomes secondary to the social activity. Respondent E notes how the film is not the main purpose but nonetheless can be an important part of the social activity:

(...) hvis jeg ser en film hjemme hos nogen eller hjemme hos mig selv, er det nok mere det sociale der bærer det, man mødes ikke bare for at se en film i 2 timer, men man mødes til noget mad og snakke og så ser man film og så snakker man lidt bagefter. (appendix 6)

As respondent E explains, the film is a part of the social activity, without being the main activity, and comes to function as a shared experience, which then enables the social interaction to continue by working as a topic of conversation. Having a shared experience

appears to be very important to many of the respondents, it enhances the bond and furthers socialisation through interaction.

4.1.6 Convenience as a factor

A factor that kept emerging through this research is the notion of convenience. It was especially emphasised by the younger segment in relation to the use of streaming services. Whether convenience can be defined as a new need cannot be determined based on this research alone, but it definitely is a need that has become more and more influential and important for media consumers. This partially accounts for hypothesis 1 (*H1*) but a conclusive answer cannot be put forward at this point in time, further in-depth research would have to be conducted. However, what was found is indicators that consumers' needs are changing, they are being re-prioritised and this is where convenience plays a crucial role.

This finding is in agreement with ATAWAD syndrome described by Gaudreault and Marion (2015), which emphasises the consumers increasing power and control. In regards to media and films, streaming services manage to comply with ATAWAD syndrome most successfully. All of the respondents from the younger segment was using at least one supplier of streaming services (Netflix was mentioned by all the younger respondents) and several did not have traditional television channels at all and others simply does not show any interest in them: 'Jeg zapper ikke rigtig fjernsyn sådan, jeg ser ikke sådan tv, DR1 eller DR2 eller sådan.' (respondent E, appendix 6). The younger segment values the opportunities provided by Netflix and use it both instrumental and ritualised, this is partially also due to the series offered. But streaming services have not only broadened the selection but has also provided consumers with a flexibility that can fulfil the ATAWAD syndrome. The younger respondents also pointed out how they now watched more films alone than before and credited this change to the streaming services as explained by respondent E: 'Jeg tror også at jeg måske ser lidt flere film end jeg har gjort før, og så den procentdel mere er måske nogle jeg så ser alene, fordi det er så nemt og tilgængeligt at finde film på netflix.' (appendix 6). Even though, the flexibility and availability is a part of the streaming services appeal, the experience of watching a film has at the same time been reduced to an everyday activity. This concern is raised in respondent G's answer: 'Hvor nu hvor det er blevet så nemt at komme til,

så er det ikke det samme. Man kan altid se en film nu.' (appendix 8). Several of the younger respondents described how they used to watch films in a somewhat romanticised way, it was usually only on the weekends that they watched films with their families and it often involved certain routines, such as buying 'fredagsslik'. This practice has clearly been diminished with the entry of streaming services. Today, the young people do not care as much about 'setting the scene' for watching a film, it is easily done with a few clicks on their smartphones, but as expressed by the respondents, it is something they at times miss. The old way of doing it becomes more nostalgic and therefore they reminisce about it positively. It might be due to the fact that it is simply not done like that anymore, that it all of the sudden seems more compelling, but it definitely shows a development.

An interesting critique of the streaming services was made by respondent F (appendix 7), who pointed out that, although streaming services, such as Netflix, provide a large selection of films and series, it is not unlimited and still constrained by Netflix. Therefore, the freedom we as consumers value and emphasise about streaming services may not be as liberating as we envisage it. Thus, we still rely on the streaming service companies to select products (films and series), which we then select from. As can be recalled from the literature review, this is a very similar structure and power balance as the one the television channel suppliers had when the television first arrived. Even though the consumer today has more options, the suppliers, streaming services or television channels, retain some initial control when deciding what to offer the consumers.

Part 5

Discussion and further research

5. Discussion

In the following section, important aspects and ideas concerning the entire thesis will be brought up for discussion to show some of the thoughts behind the decisions made and to suggest where further research is needed. A self-reflective approach will be used as it is important to acknowledge limitations and shortcomings, and use them in a constructive manner. First, the methodology and the specific methods chosen will be discussed while also considering alternatives. Secondly, the theories used will be looked at critically and subsequently, future directions based on this research will be recommended.

5.1 Methodological considerations

This thesis operates within the interpretive paradigm which was deemed most appropriate given the chosen research questions. The focus has been to get an understanding of how consumers watch films and what motivates them, and to get this form of understanding it was important to focus on the individual consumer and see the world from their perspective. To achieve this a phenomenological approach was used due to its clear focus on the individual and his/hers understanding and interpretation of the world around them. When investigating consumers under these premises, it is important to accept the information shared, but at the same time keep in mind that an answer given by a respondent has already been filtered and analysed by the respondent before being uttered. Thus, creating a gap between reality and the respondent's perception of reality. This is one of the most important limitations to consider when working within the phenomenological area. Often it is a process occurring unintentionally and can be influenced by factors such as culture, social milieu, etc. Acknowledging these influencers is a part of the hermeneutic approach, which has also been emphasised in this thesis, working within the social sciences these cannot be separated, as is explained by Kvæle (2015; 80): 'Mennesker er selvfortolkende, historiske væsener, hvis forståelsesredskab er betinget af tradition og historisk liv.' Another important notion which is often experienced when conducting interviews is when a respondent is trying to provide the researcher with the "correct" answers. These are factors which are hard to hinder and if pointed out it can make the respondent feel uncomfortable and accused of not telling the truth. The researcher should, therefore, keep these considerations to herself/himself, but

nonetheless acknowledge the occurrence of the issue. One way to avoid this issue is by applying or combining this approach with another method, this alternative method will be discussed in the following section.

5.1.1 Subjectivity

Another issue often raised in regards to the interpretivist paradigm is subjectivism. Supporters of positivism claim that science should be objective and this goes for both the natural and social sciences (Bryman & Bell, 2007). Objectivity is an important factor to consider, but when dealing with people and their experience, it is difficult to remain objective since there is no right or wrong. The study of human beings will to some extent always be subjective, the important thing is to make sure that everything is well documented, which will allow for others to follow the trail of thoughts and if necessary to replicate the method. The social world we live in is socially constructed, and thus, to investigate this world we need to understand the social actors involved. Of course, the researcher himself/herself is also a social actor and will therefore also be influenced by some of the factors mentioned in the previous section. It is, though, important that the researcher is aware of these influencers and bias since they are unavoidable (Bryman & Bell, 2007). In this research, some of these biases were seen in some of the assumptions made in regards to the respondents' answers, but they were also acknowledged as assumptions and dealt with as such. The assumptions were just as much rejected as supported and thus were handled in a professional manner. Professionalism must above all transpire when conducting academic research.

5.1.2 Alternative method: ethnography

To fill out some of the gaps that may occur when conducting interviews, it may be found necessary to apply an additional method. For a research such as this, ethnography would be the most obvious choice as it would allow us to experience the respondents in their natural environment with the least amount of interference from the researcher (Elliott & Jankel-Elliott, 2003). Ethnography is another method frequently used when conducting qualitative research and is becoming more and more popular with the field of marketing and consumer

research. It is a method that goes very well with the phenomenological approach as it also seeks to discover and experience from the social actors' point of view and thereby get a deeper understanding. It is a very detailed-oriented and thorough method that seeks to develop a 'thick description' (Elliott & Jankel-Elliott, 2003).

The issues found with ethnography are that it is a very time-consuming method and the data collected takes a lot of time to analyse due to the large amount. Therefore, due to the time limitations experienced during this research, ethnography was not chosen as a method. Had there been more time ethnography would have provided this research with a very descriptive story of how consumers practice watching films. From this, an interesting comparison could be made with the interviews on the one hand and the field study on the other, this could eliminate the issue of the respondent giving the expected or "correct" answer. But even with a method like this, where the researcher would be like a fly on the wall, the presence of the researcher could possibly still influence the respondents and thereby not provide the research with a completely naturalistic picture of the respondents' behaviour.

5.2 Theoretical critique

What has been shown in this thesis is that the U&G categories are still highly relevant when conducting research about consumers' motivations, though some of them were found more relevant and consistent when it comes to the practice of watching films. From the U&G approach, we know that consumers have certain needs which they get fulfilled through the use of different kinds of media, but more reason scholars (Sundar & Limperos, 2013) argue that new needs have emerged with the development of technology. Since new kinds of media have emerged, it seemed plausible that they might create new needs along with them, which was also hypothesised, but based on my findings, this argument cannot be supported. It is also recognised in the analysis, that this research has its limitations, which might affect how *H1* is accounted for, for example with the number of respondents. Nonetheless, there appear to be changes in which needs triggered the use of media, especially when comparing the two segments. This comparison showed interesting and surprising results both in regards to the level of activeness, the social aspect and the notion of ritualised and instrumental media orientation. However, I would argue for a redefinition of some of the original U&G categories,

due to this shift in priority of needs, consumers now get their needs fulfilled in different ways than previously.

Another aspect, which has not been touched upon yet, is the fact that this research is conducted in a Western, industrialised country, where needs such as safety and food are not an issue. Additionally, the research was conducted with respondents from the Copenhagen metropolitan area, which might also eliminate some of the needs, whereas the picture might have been different if the respondents were from the rural areas. In this sense, the U&G approach becomes difficult to use, if a broader research was to be conducted encompassing more heterogeneous segments or even countries. It is difficult to compare findings given by people living under very different living conditions – it might not even be fair. Couldry (2012) also emphasises this inequality in regards to media practice theory and as he suggests, context is a crucial factor that cannot be overlooked, it applies to both the small practice itself as well as the bigger societal context.

5.3 Future research

So far, it has been indicated where the research should go next and how this thesis can contribute, but in the following section, it will be made clear and further elaborated exactly how and why this should be done. First some of the themes and areas that need more research will be suggested and then, some additional research methods will be looked at.

The study of older people and their media use was surprisingly absent when looking through existing literature, but what has been shown in this research is that interesting knowledge is to be found from this particular consumer segment. When the findings from the older segment are contrasted against younger people's responses, interesting aspects, motivations, and practices become clear and this calls for further investigation. Older people, who have retired from work, have a lot of leisure time, some of them may have been divorced from their spouses or even become a widow/widower, so what do they do with all this spare time? Since this thesis has focused on Danish consumers, it will continue to keep this geographical focus and with the elderly population steadily rising in Denmark (Lund, 2006), we are also faced with a growing consumer segment, where there is

very little research done about. It seems like a lot of researchers' focus has been on young people when it comes to media use, perhaps because they are more eager to use it and, granted, they do use it more, but what about other age segments? This gap in research is interesting, not only from a sociological point of view but just as much from a business perspective. If more research were to be done on older people and their media use, this could be used by streaming services to improve and perhaps tailor their offerings to a very large and growing consumer segment.

In this research, it was also found that the social aspect was very important especially to the younger segment, which to some extent seems peculiar given the freedom and independence technology has provided them with. Streaming services, social media, and new technological devices, which are all products of the digital era we are currently in, focuses on the individual consumer, individuality and his/her choices, but it thereby also creates distances and independence. Perhaps because of this, the young consumers are placing greater emphasis on the social aspect and interaction related to more traditional media use, i.e. watching films. From the data collected, indicators of this direction were found, but it requires further research to estimate whether this is an actual tendency or what other reasons might be found.

This research could also benefit from adding another dimension in the form of a more cultural approach. It would include looking at media practices and the development at a macro level, whereas this research has been more focused at the micro level. But by adding this dimension, some overall connections and tendencies might be uncovered that otherwise would not have focused upon. A beginning could be by looking at Bird's work which underlines the interconnectedness between media, culture and social life (2003). Bird (2003) explains how the focus on practices is also a focus on culture as these two aspects are inseparable, culture affects our behaviour and practices, and our behaviour and practices help shape our culture. It is a constellation that has existed for as long as human beings have existed, it is natural and something that occurs without our awareness. This constellation experienced an expansion with the arrival of media. I would argue that media position itself somewhere between culture and behaviour and functions both as the messenger of content and the content itself. Media is made up of and mirrors both culture and behaviour. Thus, it is impossible to study one aspect without including or at least reflecting upon the two other

aspects. As supported by Bird (2003; 3): 'We really cannot isolate the role of the media in culture, because the media are firmly anchored into the web of culture, although articulated by individuals in different ways.', but she also makes an important remark about differentiation. The assumptions made so far are based on the Western world and history, the abovementioned constellation might appear different if looking at it from an easternised perspective. And as with all cultural issues, it can be broken down into several subcultures and those into further subcultures, it can even be argued that each individual has its own personal culture, but for the sake of this paper and its length, there will be made some generalisations and cultures will be looked at in a quite broad picture. But for an expansion of research, like the one suggested here, it would require another research method, one that could show more breadth. A qualitative research method could add a broader dimension; this idea will be further discussed in the next section.

As mentioned, an additional method, ethnography, could be used to give a more descriptive understanding. But this method does require more time, both for the actual field work to be executed and also afterwards for the analysis. Using ethnography would provide the research with a really important insight into the consumer's world and gain an understanding that would otherwise be hard to attain. This would still keep the research strictly qualitative and remain within the interpretive paradigm, but with less time available, another alternative method in combination with interviews should be considered; a quantitative method. Several scholars have already been suggesting for a while that a combination of qualitative and quantitative methods might actually be quite useful and provide a research with both breadth and depth (Bryman & Bell, 2007). It could be done by initiating the research with questionnaires, which could provide important indicators of where to take the research. It could confirm the idea and direction already set, but it could also open new doors and ideas, which have not yet been thought of. Qualitative and quantitative are often seen as opposites, where using one eradicates the other, but in reality, they often overlap and when working together better results might occur. It is, therefore, important for the researcher to keep an open mind and not limit himself/herself by working solely within predetermined boxes and categories. 'All research is a coming-together of the ideal and the feasible.' (Bryman & Bell, 2007; 33), an important notion for researchers and scholars to bear in mind.

Part 6

Conclusion

6. Conclusion

This final part will answer the research questions outlined in the introduction. It will summarise the most important findings and sub-conclusions, and based on these present an informed conclusion. The purpose of this thesis is to understand the motivations leading consumers to watch films as well as understanding the needs fulfilled by this practice. It furthermore emphasised the individual's experience and approached the findings as such. Based on the purpose, the thesis applied an interpretive approach which allowed for individuality and subjectivity. For the purpose to be fulfilled, the following research questions were asked: *How has the practice of watching a film changed in a technologically driven time, and how has this affected respectively young consumers and old consumers' motivations and experience of watching films?* By conducting semi-structured interviews with two age segments, experiences, stories and descriptions were collected and analysed within the theoretical framework established, and the following conclusion was reached.

The practice of watching films has changed in several ways, both from the consumer side of it and the industry side of it. The thesis has focused on the power balance that has been shifting for several decades and described how the advantage has fallen more and more on the consumers' side. Both through the literature and the collected data, it became apparent that the development of technology has had a major impact on the practice of watching films. Consumers are today faced with a lot more options both in regards to where to watch a film, on what device, with whom and at what time. There are a lot of choices to be made and the limitations have been greatly reduced. Today you can watch a film on your smartphone while on a train or even on a plane, and for not that many decades ago, this would have seemed impossible.

When it comes to watching films and the increase in possibilities, streaming services such as Netflix cannot be avoided. From the interviews conducted it was revealed that none of the older respondents used any of the streaming services available, while all of the younger respondents used at least one streaming service. The respondents from the younger segment could be described as 'digital natives' and are therefore more eager and willing to learn and use new technology. A couple of the younger respondents even explained that regular television channels had become redundant and they now only used streaming

services. The practice of watching films had therefore also become more of an everyday activity used for diversion in the middle of the afternoon or while engaging in other activities. It is thereby shown that the practice of watching films has become much more flexible time-wise, and is now used for a different variety of purposes compared to a couple of decades ago.

The industry and the movie theatres have also changed and adapted to the consumers' wants and needs. The technological developments and digitalization have led to a convergence of technologies as well as the actors involved, which is seen for example with the knitting arrangement held in Danish movie theatres, which shows a merging of leisure activities and movie theatre. It appears, that the movie theatres are redefining themselves by adding other activities to the core practice of watching a film. Thus, the media practice theory proposed by Couldry is greatly by these findings. Film watching is indeed a part of a larger activity, as it has been shown in this thesis, and what became clear from especially the younger segment, is that this greater activity is, mainly, a social activity. The younger segment seemed to value the social aspect and interaction connected to watching films and repeatedly used the term 'hygge' when describing the situations and reasons behind them. This could seem like a paradox given that it was also found that the younger segment also watched more films alone, it could be explained by different purposes having different contexts and the practice, therefore, varies from being an active choice to more of a passive choice.

Some surprising findings were discovered about the older segment, which also emphasises the need for more research to be done focusing on the elderly part of the population. They showed a lot more instrumental media use as well as a higher level of activeness than initially expected. As opposed to the younger segment, they did not place any particular emphasis on the idea that the practice of watching films is a social activity. The contrast found between the two segments was very interesting as it made the differences a lot clearer and also showed where there appears to be a lack of research.

All of the pre-determined categories were found in the interviews, though some of them appeared to be more relevant to this particular thesis and purpose. The categories diversion and socialisation seemed particularly applicable and also emphasised the findings discovered through the secondary sources. Thus, there has been shown a connection between the technological developments and consumers use of media and the motivations behind

them. The practice of watching films has always been a gathering activity regardless of age and decade. The older respondents explained how they, as children went to the movie theatre with the other children from the street, or one of the older respondents who uses films to bond with his two daughters, and the same connectedness, is seen today where the social aspect and 'hygge' seem to be valued even more. Based on these findings, this thesis also proposes two different types of consumers; one whose main purpose when engaging in watching a film with others is the film itself, and another type whose main purpose in the same scenario is the social aspect and interaction. This is a distinction that can be further developed and used for future research.

Additionally, several aspects and concepts have been highlighted as being particularly interesting in regards to further research. Alternative methodological approaches have also been discussed and deemed highly beneficial for this type of research, for example, by either combining the interviews with field work in the shape of ethnography or by combining it with quantitative research, such as questionnaires.

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8. Appendices

8.1 Appendix 1: Interview Guide

Introduktion

Først introduceres interviewer og specialets formål. Derefter forklares det hvordan dette interview kommer til at foregå og respondenten opfordres til at være så åben som mulig, uddybe og fortælle eksempler/historier hvis de findes relevante.

Introduktion af respondent

Respondenten bedes fortælle lidt om sig selv (navn, alder, beskæftigelse, bopæl)

Warm-up questions

- Hvor ofte ser du film?
 - o Kan du sætte et ca. tal på pr. uge?
- Når du ser film, er det så hovedsageligt en planlagt aktivitet eller tilfældig?
- Foretrækker du at film eller serier?
 - o Hvorfor?
- Hvilken type film foretrækker du at se?
- Hvilke medier bruger du til at se film?
 - o Biograf, fjernsyn, telefon, tablet

Motivations

- Hvorfor ser du film?
 - o Underholdning, kedsomhed, information
- Hvordan bestemmer du dig for hvilken film du vil se?
- Ser du film for andres skyld?
 - o Kæreste/ægtefælle, familie, venner
- Føler du, at du får opfyldt et behov ved at se film?
 - o Information/viden, emotionel oplevelse, status/troværdighed, kontakt/samvær

Social aspect

- Ser du film i selskab med andre eller alene?
 - o Gør du det ene mere end det andet?
- I hvilke tilfælde ser du film alene?
- I hvilket tilfælde ser du film sammen med andre?
 - o Foretrækker du det ene frem for det andet?
- Hvis du ser film med andre, er filmen så hovedformålet?
- Vil du prøve at beskrive hvordan en "typisk" film-aften foregår?
 - o Det kan både være hjemme eller i biografen
- Har du nogle faste rutiner eller traditioner tilknyttet til det at se film?
- Efter at have set en film, anbefaler eller fortæller du om filmen til andre, som ikke har set den?
 - o Hvis ja, hvorfor?
- Har du nogensinde bedømt eller anmeldt en film via internettet, aviser eller blade?
 - o Hvis ja, hvorfor?

Development

- Har du med tiden ændret den måde hvorpå du ser film?
 - o Hvor du gør det, hvorfor, med hvem, osv.
- Ser du færre eller flere film end du tidligere har gjort?
- Er det at se film blevet nemmere ift. udvalg, teknologi, osv.?
- Er du medlem af nogle film-klubber? (offentlige eller private)
- Har du deltaget i film events eller arrangementer?
 - o *F.eks. Oscar-uddeling i Imperial, tøse-tirsdag i Cinemaxx, strikkebio i nordisk biografer, osv.*
 - o Hvis ikke, er det noget du ville være interesseret i at deltage i?

Closing

- Har du noget at tilføje her til sidst?

8.2 Appendix 2: Respondent A

Interview – Respondent A – 95 år – 26-04-2016

I: Hvor tit ser du film?

R: Ja, nu gør jeg det slet ikke, for jeg kan ikke se. Men jeg har selvfølgelig gjort det.

I: Er det noget du tit har gjort før i tiden?

R: Ja, i hvert fald også på fjernsynet der har jeg set meget film.

I: Så det har været primært på fjernsyn?

R: ja.

I: Så du også serier dengang eller var det mest film?

R: Ja, det var mest biograf, men også teater en gang i mellem, de tvar lidt som det faldt for. Men vi havde da en overgang sådan en ordning hvor man meldte sig til 5 teaterforestillinger eller sådan. Der har jeg været medlem et par gange og set forskellige. Ja, man skulle betale og melde sig til.

I: Var det et socialt arrangement samtidig?

R: Det kan jeg ikke lige huske.

I: Tog i bare hen og så filmen eller?

R: Altså det var teaterforestilling.

I: Har det gennem tiden ændret sig at du har set mindre teater og mere film?

R: Jeg har set mindre.. Ja, jeg har i det hele taget ikke kommet så meget ud i den senere tid.

I: Når i så tog i biografen var det så en stor ting at man gjorde det, eller kunne det godt være en hverdagsaften?

R: Nej, det var de tikke for mit vedkommende. Jeg kunne godt lide at se alle de der Fred Astaire film og alle de der sang film der var dengang. Dem skulle man bare se uanset.

I: Hvem tog du så i biografen med?

R: Jeg gik sammen med min mand dengang.

I: Gjorde du det nogensinde med nogle veninder?

R: Det kunne vel nok hænde, men det var nu mest med min mand.

I: Og det var for at blive underholdt?

R: Det var fordi vi begge godt kunne lide alle de der film hvor de dansede og sang osv.

I: Hvis det så var der hjemme i så film?

R: Ja, så var det mit fjernsyn jeg har gået over til. Der så man det der kom, simpelthen. Der har været mange forskellige krimier og sådan noget, det så vi gerne. Det kunne jeg godt lide at se.

I: Har du også set film alene eller har det altid være med din mand?

R: Jeg har aldrig gået i biografen alene hvis det er det du mener. Det har jeg ligesom ikke kunne lide. Jeg skulle have en jeg sådan kunne snakke med om det bagefter. Men derhjemme har jeg selvfølgelig sidset og set fjernsyn masser af gange alene.

I: Vil du prøve at beskrive hvis dig og din mand så tog ud i biografen hvordan var en typisk aften så, tog i også ud og spiste?

R: Altså hvis vi skulle i teateret fx så spiste vi gerne ude den samme aften for ligesom at få lidt festligt ud af det. Men en almindelig biograftur det gjorde vi ikke så meget ud af, der gik vi bare hjem og fik kaffe bagefter og et stykke brød tid, men ellers ikke. Det var ikke noget vi lagde op til i den retning.

(...)

I: Hvordan tilbage fra din barndom, kan du huske hvordan det var der?

R: Jamen ved du hvad da jeg var barn der havde ikke en gang en radio. Jeg er 95 på vej til 96. Jeg kan huske min storebror havde sådan et apparat som han sad og mingeleret et eller andet og så havde man sådan et høreapparat i ørerne og hvor vi kunne tage Danmarks radio, men det var da han var blevet stor. Og fjernsyn har vi aldrig haft hjemme.

I: Hvornår fik du det?

R: Der bliver jeg nødt til at sige at min mand var en af de første der havde fjernsyn hvor vi boede. Så vi havde hele rækken af folk som kom ind og skulle se, for dengang der var det jo spændende. Det må have været en gang først i 50'erne, tror jeg at vi fik det.

I: Hvad så man så dengang?

R: Det var bare spændende fordi det var nyt, så man så det der var, det var bare spændende alt sammen. I dag er der så meget at vælge i mellem at man bliver helt utilfreds på det hele.

I: Jo, der er næsten for meget at vælge mellem.

R: Ja, der er meget der går igen flere gange. Men nu har jeg ikke noget tv, det har jeg givet væk for længe siden.

I: Laver i nogle filmaftener her?

R: Nej, nu har jeg ikke været her i mere end et par måneder, der har vi hvert fald ikke haft sådan noget. Men om de gør det, det kunne jeg godt forstille mig at de gjorde for de laver alt muligt her, så det kunne jeg godt forstille mig, men jeg tør ikke sige det.

I: Okay. Nu har du jo oplevet en masse ting, er der så noget markant du synes der har ændret sig med film?

R: Altså nu går jeg jo ikke i biografen mere fordi jeg ikke kan se. Men når jeg hører på den unge mennesker der er i biografen så tror jeg heller ikke det interesserer mig så meget det der er nu. Det er gået over i en hel anden genre og sproget et blevet så vulgært synes jeg, mange gange når jeg sådan har hørt. Men jeg får mange bøger fra blindeinstituttet og det hører jeg jo meget og det er altså et frygteligt sprog folk bruger, synes jeg. Det har vi hvert flad ikke været vant til. Men det lyder til at det er daglig tale i dag.

I: Ja det har ændret sig en del.

R: Ja, det har ændret sig meget. Det er heller ikke sådan at jeg er forarget over det, jeg synes bare ikke det lyder påent.

I: Nej, det er klart at hvis du skal betale penge for at komme ind og se noget..

R: Ja så skal det være noget man kan nyde, ik'. Jeg har et lille oldebarn der danser ballet på den kongelige. Det er altså bare synd at man ikke kan komme ind og se det, når jeg ikke kan se noget.

I: Var ballet også noget I tog ind og så før i tiden?

R: Ja, det var jeg mange gange.

I: Var det til at betale?

R: Ja, det synes jeg det var. Jeg kan ikke mindes at det var noget særligt. Ja, der var nogle særlige stykker der var forbeholdt de store, kongelige og sådan, der kom jeg så ikke.

(...)

R: Jeg synes ballet er dejligt når de laver noget altså som Hans og Grete, en historie. I stedet for det der klassiske hvor de bare hopper og springer, det siger mig ikke så meget. Men når de laver sådan.. når der er en historie i det, det kan jeg rigtig god lide.

I: Også måske en man kender i forvejen?

R: Ja og det gør man som regel, man får jo en brochurer hvor der står hvad det går ud på.

I: Du nævnte at du var medlem af en klub for teater?

R: Ja, det var sådan noget der kom hvert efterår der skulle man melde sig til. Jeg kan ikke huske hvad det hed. Jeg tror egentlig stadig det eksistere endnu, det tror jeg, for jeg tror min søn har sagt at de går, men jeg kan ikke huske hvad det hed.

I: Kan du huske hvor lang tid du var medlem af det?

R: Nej, det var kun et par vintrer jeg var medlem. Jeg mistede jo min mand ret hurtigt, i 68, så jeg har været alene i mange år og som sagt så gik jeg ikke sådan ud for mig selv.

I: Det var mest noget du gjorde sammen med din mand?

R: Ja, det er noget andet. Jeg synes også når jeg skal se sådan på det, så var det mere humoristisk at gå i biografen. I dag der er det sådan noget traurigt noget, det kan jeg høre på de unge mennesker der kommer og fortæller om det. Det er jo ikke det man går i biografen for, eller det gør jeg hvert fald ikke for at blive i dårligt humør.

I: Det var for at få en god oplevelse og gå glad derfra?

R: Ja, nemlig. Jeg tænker på alle de morten korch film der har været, de ender altid godt. Sådan noget kunne jeg godt lide og det kan jeg stadig.

I: Så det var det du gik i biografen for dengang?

R: Ja, gik altid til alle de danske film det var, det gjorde vi. Ja, men jeg kan jo ikke tillade mig at sige de ikke er gode dem der er i dag når jeg ikke har set dem, men det er ikke efter min smag efter hvad jeg hører de unge fortæller om. Men jeg kan jo ikke kritisere det når jeg ikke har set det.

I: Nej, men man an jo danne sig en ide om det ud fra hvad andre fortæller.

R: Ja, det er også sådan jeg har det. Jeg føler ikke det er noget jeg ville have noget ud af, men det kan da godt være jeg ville have alligevel det ved man jo ikke. Men der er ikke så meget sådan udstyrssfilm, det hele var sat så flot op på de amerikanske film i starten der. Alene udstyret det var så flot at se, så der var altid noget at gå efter.

I: Ja, i dag er der jo et krav om flere og flere film så de bliver måske lavet lidt billigere.

R: Ja, det er hele tiden penge det drejer sig om.

I: Men du sagde at du stoppede med at gå i biografen efter din mand døde?

R: Ja, det gjorde jeg. Jeg har ikke været så mange gange efter. Jeg har nok været nogle gange med mine børn, men jeg kan ikke huske det

I: Nej, så det var noget I lidt havde sammen?

R: Ja, det stoppede der. Jeg har aldrig brudt mig om at gå alene til sådan noget. Det er der jo nogle der godt kan, men det har jeg aldrig brugt mig om.

I: Nej, sådan er der mange der har det, det er lidt det samme som at tage på restaurant alene.

R: Det gør jeg heller ikke. Ja det er lidt det samme. Enten kan man gøre det eller også kan man ikke. Der er mange der godt kan, ja jeg kender flere der godt kan, de går tit hen og får en middag et eller andet sted eller sætter sig og drikker en kop kaffe. Det gør jeg aldrig, det kunne jeg ikke drømme om.

I: Nej, det kræver måske også at man er lidt en hvis type.

R: Ja, at sidde sådan alene det er der jo ikke noget sjovt i, så kan man lige så godt sidde derhjemme.

I: Ja der er jo også lidt socialt i det, at man hygger og snakker.

R: Ja nemlig, og den oplevelse man får den skal man helst dele med nogle andre for at den kan rigtig blive til noget ik'. Så er der mange gange noget man ikke har lagt mærke til som den anden har lagt mærke til og sådan særligt.

I: Hvordan med at gå til koncerter?

R: Nej jeg går ikke til så meget mere. Men jeg har gået til sangkor i 22 år.

(...)

I: Boede din mand og dig her i Brøndby?

R: Nej, det gjorde vi ikke, vi boede på Amanger.

I: Okay, var det så inde i Købehavn i så film og gik i teater?

R: Ja, det var ligesom hvor filmen var. Der var også gode biografer på Amagerbrogade, der lå hele to så der var altid noget at vælge mellem. Men altså teater der skal man jo ind til byen om det så er folketeateret eller hvad det er.

(...)

I: Lytter du så meget til radio, du nævnte nogle lydbøger?

R: Jeg hører ikke så meget radio mere, mest lydbøger hører jeg på. Det er faktisk det jeg får mest tid til at gå med.

(...)

I: Okay, jamen så tror jeg at jeg har hvad jeg skal bruge. Er der noget du til sidst vil tilføje?

R: Nej, det er der skam ikke.

I: Så siger slutter vi her og jeg siger tak.

8.3 Appendix 3: Respondent B

Interview – Respondent B – 81 år – 26-04-2016

I: Hvor tit ser du film?

R: Skal det være fjernsyn også?

I: ja.

R: Det ser jeg hver aften. Altså tv avis og alt det der, det ser jeg hver aften. Og hvis der er fodbold det interesserer mig meget, så skal jeg se alle kampene næsten. Og jeg har den store program.

I: Okay, så du har masser af kanaler til at kunne se. Kan du så også godt lide at se film?

R: Ja, jeg bruger meget tid på fjernsyn, fordi jeg er jo alene.

I: Kigger du så efter om der kommer nogle gode film?

R: Ja, jeg kan godt lide de gamle film der, der har været lidt tilbage, hvis man så kan snakke om det. Det er dem jeg bedst husker trods alt., de rigtig gamle film helt tilbage fra Gøg og gokke.

I: Så det er de gode gamle danske film du bedst kan lide?

R: Ja, Fy og bi og alt det der, det kan jeg godt lide.

I: Ser du også serier?

R: Ja, fx den der danske serie, de to danske serier der har været længe, dem ser jeg alle sammen. Det er også det jeg siger, det gør at min hukommelse bliver ved med at arbejde. For så får jeg også arbejdet med min hukommelse og det er det jeg bedst kan lide ved det hele, også at huske hvornår var det nu det var.

I: Ja, altså at huske det fra afsnit til afsnit.

R: Ja, det er den måde jeg synes om at arbejde med min hukommelse. Jeg kan alle de gode gamle film og serier, dem kan jeg udenad næsten. Jeg har parodieret dem mange af dem i Odense Zoo, der kunne man komme til sådan noget amatør optræden, der brugte jeg alt jeg havde set hele livet.

I: Har du gået meget i biografen?

R: Ja, det var dengang der ikke var fjernsyn, der gik jeg meget i biografen, ej ikke så meget, men altså når jeg havde tid.

I: Var det kun noget du gjorde i weekenden eller var det også i hverdagen?

R: Nej, det var næsten kun i weekenden jeg så film. Men efter fjernsynet kom der har jeg ikke set så mange af dem.

I: Så blev det nemmere at gøre derhjemme?

R: Ja, der var jo så mange af de gode gamle film der blev sendt jo i fjernsynet.

I: Så du kan godt lide at gense de gamle film?

R: Ja, det er jo som jeg siger, med hukommelsen der, man bliver ved med at lægge på så man husker nogle ting. Jeg har altid godt kunne lide at gå tilbage i tiden og så se alt. Og det er der jeg igen tænker på min hukommelse om den nu holder, man kan godt mærke at man skal træde længere og længere ind bagved for at få det frem jo ældre man bliver. Nu er jeg efterhånden blevet 81 år.

I: Ja, det er klart at det bliver sværere med årene.

(...)

I: Nu ser du tit fjernsyn alene, har du før i tiden gjort det meget sammen med andre?

R: Nej, jeg har to børn, så dengang da de var teenagerne der kunne jeg sidde og forklare dem alt muligt, fordi jeg kunne huske de gamle film jo.

I: Så det var hyggeligt at sidde sammen med dem?

R: Ja, så så vi alle de der serier de godt kunne lide, Vendebro(?) og alt det der, dem så jeg også. Og det er det jeg siger, at jeg arbejder med min hukommelse for at den skal holde sig, og det synes jeg også den har gjort indtil videre, men pludselig så kan der komme tilbagegang. Det er det jeg frygter mest hvis jeg ikke kan huske mere. Der er jo nogle mennesker der kan gå fra stuen ind i køkkenet og så ikke huske hvor de er, det er noget af det værste jeg kunne tænke mig.

(...)

I: men det virker da til at din hukommelse fungerer fint.

R: Ja, den er god nok. Jeg er glad for at jeg har sådan en god hukommelse så jeg også kan snakke med mennesker.

I: Hvad med dig og dine børn, har i taget i biografen sammen?

R: Ja ja, når der var nogle god film så tog vi dem med.

I: Tog i så også ud og spise eller var det bare i biografen og så hjem igen?

R: Nej, vi lavede altid noget.

I: så det blev til en hel aften?

R: Ja, vi fik noget ud af dagene, det var gerne lørdag og søndag. Jeg har arbejdet hele mit liv, ik'. Jeg gik meget op i mit arbejde og tjente gode penge.

(...)

I: Så du arbejdede meget i hverdagene, så weekenden blev brugt på at slappe af?

R: Ja, jeg har altid haft arbejde hele mit liv, det er sådan et dygtigt fag. Jeg har altid tjent penge, når man er god får man gode penge. Nå det var film vi skulle snakke om.

I: Hvad med teater?

R: Ja, der har jeg også været. Nej, det var ikke så meget teater, men når det havde noget med mit arbejde at gøre så gik jeg ind og så de stykker der. Altså ham der Otto Helmuth, der gik jeg i teateret når han var på. Og så har jeg lært mine piger det også, fordi de skulle lære lidt af det jeg havde været i gennem. Jeg kunne jo forklare dem meget om film og alt muligt, så de er lige så dygtige som mig inden for det der, kan svare på spørgsmål.

I: så det var en måde for dig, sammen med dine børn, at give dem noget videre?

R: Ja, og sådan et stykke med Otto Helmuth, ja de var gode de stykker han var med i.

I: Tog i lige så tit i teateret som i tog i biografen?

R: Nej, det var jo sjældent der var teater. Så tog vi jo langt, de spillede jo længe sådan nogle teater. Når der så var noget inden for det med otto helmuth, dem kunne jeg bedst lide.

(...)

I: Hvor har du boet henne som voksen?

R: Herovre i København, da jeg blev udlært der flyttede jeg til København. Det var omkring 50'erne.

I: Så var der også flere muligheder for teater og film?

R: Ja, al den slags. Ja det der med film der har jeg simpelthen kunne og været en hel bølge i gennem.

I: Okay, ser du så også nyere film?

R: Ja ja.

I: Hvad synes du om dem ift til de ældre film?

R: Ja, jeg kan bedst lide sammen med pigerne der Morten Korch film, synes jeg alle sammen, de endte altid lykkeligt.

I: Så det at se film skulle være en god oplevelse hvor man gik glad derfra?

R: Ja. Jeg vil sige de der voldelige film det er ikke sådan lige mig, det bryder jeg mig ikke så meget om. Jeg synes det er lidt overnaturligt det der.

I: Så det skal helst være realistisk og med en god stemning?

R: ja, og danskerne har lavet mange gode film, det har de. Og jeg kan huske mange af dem. Også Bier, hun har også lige været i fjernsynet.

I: Kan du prøve at forklare hvorfor du ser film?

R: Ja, jeg ser mest fjernsyn, der har jeg mange film jeg ser, det er gode og dårlige. Det er det andet der jeg lige har fortalt dig, det er jeg kan huske de gamle film de var gode og så dem sammen med pigerne, så snart der var en god film jeg har set den i biografen, så kunne jeg fortælle pigerne hvad vi skulle se når det kom i fjernsynet mange af dem.

I: Så det var underholdning og en måde at få viden på?

R: Ja, også det. Nu arbejdede jeg jo meget, så det var kun lørdag søndag jeg kunne se. Jeg har altid arbejdet mest, så jeg nåede aldrig så meget.

I: Okay. Hvornår fik du fjernsyn?

R: Jeg var en af de første der fik, det var lige kommet frem i England kan jeg huske.

I: Er vi tilbage i 50'erne?

R: Ja, i 60'erne. Ja, det var en af de første der fik i 60'erne. Dengang var der danmarks radio også var der.. Ja, jeg kan godt huske de første arena og alt det der, de var de første der startede med film. Der har også lige været en serie med det her film.

I: Var det så noget alle samledes om?

R: Ja, altid så kom familien ind. Også dem som ikke havde det samme, jeg havde mange penge, ikke for at prale, men jeg havde penge nok. Så jeg ville invitere dem hen hvis der var en serie i gang, eller fodbold også hvis der var en god kamp. Det var dejligt at have. Det er det man siger at penge gør alligevel sit, hvis man har et godt job og kan tjene penge, så kan man tage familien med ind fordi man har kunne købe noget bedre end dem, fordi det var dyrt for dem at købe. Det har også noget med film at gøre.

I: Det er også fint at dele det med andre, så det bliver en fælles oplevelse. Har du nogensinde gået i biografen alene?

R: Nej, ikke sådan. Ja, det kan da godt være, det er nogle år tilbage, det var først da jeg kom her til København at jeg gik alene i biografen før jeg blev gift, men det er jo også godt nok. Men så kunne jeg også godt lide at gå i teateret så man kunne se filmskuespillerne. Jo, jeg har haft et godt liv kan jeg sige.

I: Vi har snakket lidt om det, men kan du prøve at forklare hvis i skulle i biografen, hvordan foregik sådan en aften så?

R: Ja, så købte man billet inde. Men det var kun specielle stykker jeg så, det var kriminal film. Nogle skuespiller fulgte jeg med i, dem der havde spillet bedst, det var gerne damerne der. Ja, der var mange. Jeg kan huske dem næsten alle sammen de der unge skuespillerinder der.

I: Ja, det kan også være sjovt at følge skuespillere.

R: Ja, der har lige været en her der også har optrådt i København. Hun har lige sunget her i København.

I: Hvordan synes du det at se film har ændret sig gennem tiden?

R: Ja jeg ser det meget derhjemme, man kan jo købe film og serier, og så behøver man ikke at gå i biografen. Det foregår hele tiden derhjemme.

I: synes du at du ser færre eller flere film nu end du har gjort tidligere?

R: Jeg ser færre nu. Nu tager jeg kun lige det jeg kan overskue. Jeg ser mest fodbold og det tager meget af min tid. Ja, jeg har alle kanaler med den store pakke.

I: Så fjernsyn og fodbold har overtaget lidt?

R: Ja, altså man skal jo hele tiden huske.

(...)

I: Så fodbold har altid været en stor interesse for dig?

R: Ja, det har det, det er det største. Det gør ikke noget om jeg så en film eller ikke så en film, bare jeg så fodbold.

I: Har du prøvet at være med i en filmklub eller teaterklub?

R: nej, der var det mest sporten, er har jeg rigeligt med det. Film har også interesseret mig, men der var det dengang der kun lige var film, der var der ikke så meget fodbold, men det er det der optager mig mest.

I: okay, men jeg tror jeg har hvad jeg skal bruge.

R: Det er dejligt at høre.

I: Ja, det var dejligt at snakke med dig, så hvis du ikke har noget at tilføje så synes jeg vi stopper her.

R: Nej det har jeg ikke og i lige måde.

8.4 Appendix 4: Respondent C

Interview – Respondent C – 73 år - 10-08-2016

I: Hvor ofte ser du film?

R: en gang om ugen

I: vil du sige at det er en planlagt aktivitet eller er det mere tilfældigt?

R: Det er tilfældigt i fjernsynet når jeg falder over en som der, jeg synes der kan tiltale mig. Helst kærlighedsfilm. Også sådan lidt autentiske det kan jeg også godt lide at se.

I: Okay, foretrækker du at se film eller serier?

R: Film.

I: Okay, hvorfor det?

R: Jeg synes man er for afhængig når man ser serier. Så er du afhængig af at skulle være hjemme der og der. Så mange serier følger jeg ikke med i.

I: Så det er rarere med film fordi der hurtigere er en afslutning?

R: Ja, så slutter det. Man kan godt have en film der varer i to dage eller sådan noget lignende. Men nogle gange alle de der lange afsnit, nogle af dem har jeg set, men ikke generelt, jeg følger ikke med generelt i serier.

I: Hvor ser du film henne?

R: Her hjemme og nogle gang i biografen.

I: Ja, men ikke så tit?

R: Nej, jeg synes ikke det bliver så tit mere som det gjorde for et par år siden, og ikke så meget om sommeren, men lidt mere om vinteren hvis der kommer nogle gode film som jeg synes jeg gerne vil se.

I: Ser du film på computeren eller din telefon eller?

R: Jeg ser det mest i fjernsynet. Altså for et par år siden sad jeg og så film på computeren, men det gør jeg ikke mere. Det ved jeg ikke hvorfor, det gør jeg ikke.

I: Kan du beskrive hvorfor du ser film?

R: Fordi jeg synes det er rart at følge med i hvad der rør sig. Jeg er ikke sådan en der går hen og ser rigtig mange gamle film, jeg vil heller se de nye film.

I: så du genser ikke film så meget?

R: Nej, jeg vil heller se noget nyt.

I: er det primært som underholdning?

R: Ja.

I: Nu sagde du før at hvis du ser det i fjernsynet, så er det tilfældigt...

R: Nej hvis nu jeg har set under oversigten at der kommer en eller anden film som jeg tænker den kunne godt tiltale mig, så vil jeg gerne se den.

I: baserer du det på hvad andre anbefaler?

R: nej, det er mere hvad jeg lige læser som fanger mig.

I: ser du film for andres skyld?

R: Nej, det gør jeg ikke, det skal være en jeg selv har lyst til.

I: Føler du at det opfylder nogle behov at se film?

R: Ja jeg synes det er rart, jeg kan godt lide at se sådan nogle følelsesmæssige film, og få noget viden.

I: Ser du mest film alene eller sammen med andre?

R: Jeg ser meget alene, men når jeg går i biografen så er det gerne med andre.

I: Så når det er herhjemme i fjernsynet..?

R: Så er det alene for min kæreste falder i søvn.

I: foretrækker du det ene eller det andet?

R: Jeg foretrækker faktisk at se dem alene.

I: Men hvis det er i biografen..?

R: Så er det som regel to.

I: Har du nogensinde gået i biografen alene?

R: Ja, det har jeg. Det har jeg et par gange oppe i Glostrup bio, har jeg været oppe og se nogle alene.

I: Hvordan har det været?

R: Det har været fint, det har jeg haft det godt med. Det har mere været hvis der har været nogle gode film, fordi Glostrup har sådan noget pensionist halløj om torsdagen en gang om måneden, der har jeg faktisk set mange gode film. Så har jeg nogle gange haft Susanne med eller Jytte, men jeg har også gjort det alene.

I: Og det var ikke en mærkelig situation?

R: Nej, det føler jeg ikke.

I: Okay, hvis det så er noget du planlægger med andre, er det så filmen der har hovedformålet?

R: Nej, så er det filmen der har hovedformålet. Altså Susanne og jeg, min veninde der, kan meget godt finde ud af at sige til hinanden, skal vi se den film, og så er det hovedformålet.

I: Har det altid været sådan?

R: Ja, det har det nok.

I: Har du nogle rutiner eller traditioner forbundet med det at se film?

R: Nej. Du tænker på popcorn og sådan?

I: Ja, for eksempel. Hvad så med efterfølgende?

R: Ja altså vi snakker lige filmen i gennem og går hen og får et eller andet.

I: Så oplevelsen bliver ligesom rundet af?

R: Ja lige præcis.

I: Når du så har set en film, går du så op i at fortælle andre om den?

R: Nej, det tror jeg egentlig ikke at jeg gør. Altså jeg kan godt læse nogle anmeldelser og så få det derfra, det er derfor nogle gange at Susanne og jeg kan blive enige om hvad for nogle film vi vil se. Men jeg synes ikke jeg sådan generelt jeg fortæller folk om hvad jeg har set.

I: Så du går heller ikke ind og bedømmer dem på nettet?

R: Nej.

I: Synes du at måden du ser film på har ændret sig gennem tiden?

R: Ja, det har det da. Det har det jo, for før i tiden var det meget efter hvad folk sagde, altså dengang jeg gik på arbejdet, så var der nogle der anbefalede. Men sådan synes jeg ikke at jeg har det mere, fordi jeg ikke har de der kollegaer man ligesom bliver præget af. Så jo, det har ændret sig.

I: Har det ændret sig ift. om du gør det mere alene?

R: Ja, det har det.

I: Synes du der er en forbindelse ift vi har fået flere valgmuligheder?

R: Ja, det har det da, klart, helt klart. Det er jo en helt anden måde at se fjernsyn på end vi gjorde for mange år tilbage, for i min barndom eller tidlig ungdom, der hvor man skulle se fjernsyn, der har det jo noget man linede op til på hjemmefronten. Sådan er det jo ikke mere, nu er det bare noget man sætter sig.

I: Fordi der kun var et par kanaler?

R: Ja, så kom der en film og så skulle man se den, sådan var det dengang. Men sådan er det jo ikke mere, nu kan man også gøre det på andre tidspunkter. Altså jeg vil da nok sige, mens jeg gik på arbejdet, der var det da mere uhørt at se en film om eftermiddagen, det er det ikke mere.

I: Det er blevet mere normalt at gøre det der?

R: Jeg kan godt finde på det hvert fald, man har muligheden.

I: Okay, har du netflix eller andre streaming-tjenester?

R: Nej.

I: er det noget du er interesseret i? Der er jo netop et ret stort udvalg?

R: Ja, det ved jeg godt, så kunne jeg se alt det film jeg ville, men så ville jeg jo netop sidde der hele tiden, nej det vil jeg ikke.

I: Ser du nogensinde film for at få tiden til at gå?

R: Det kan da godt nogle gange være for at få tiden til at gå, men jeg synes ikke jeg keder mig, så jeg har ikke sådan at jeg bare kan sige det er for kedsomhed, det er det ikke. Jeg kan bruge det lidt mere sådan som afslapning, at sige i dag, i eftermiddag, der skal jeg bare tage det stille og roligt.

I: Så det har et bevidst formål?

R: Ja, det er ikke bare for at få tiden til at gå. Jeg har nogle gange om søndagen hvis der kommer en god film, så siger jeg til min kæreste at jeg skal altså se den her film der kommer i aften, så siger han at så tager jeg altså hjem.

I: Så vil du heller se den alene?

R: Ja.

I: Har du været medlem af nogle filmklubber, offentlig eller privat?

R: Nej, jeg har ikke været med i de der filmklubber. Jeg kan huske vores sundhedsplejerske meget gerne ville have mig med i en, men det ville jeg ikke. Så skulle vi fast gå i biografen og det gider jeg ikke. Det blev for planlagt.

I: Hvad med sådan nogle film arrangementer, nu nævnte du selv Glostrup bio havde en senior ordning, har du ellers deltaget i andet?

R: Nej, det har ikke tiltalt mig.

8.5 Appendix 5: Respondent D

Interview – Respondent D - 74 år - 10-08-2016

I: Hvor ofte ser du film?

R: Ikke ret tit.

I: Kan du sætte et antal på?

R: 2 film om året.

I: Okay, så ikke særlig meget. Og det gælder både biograf og i fjernsynet?

R: Arh hvis de sender sådan en olsen banden den kan jeg godt se, i fjernsynet, men det er ikke særlig tit for man har jo set dem alle sammen. Matador er jo heller ikke sådan specielt film det er jo mere sådan et tv program, det blev jo ikke lavet som en film i starten.

I: det er mere en form for serie?

R: Ja, den har jeg også set. Ellers ser jeg ikke sådan så meget. Det meste af min tid når jeg ser fjernsyn, når jeg selv er alene, så er det sport. Det kan jeg godt lide, det kan holde mig vågen, når man ser sådan noget andet så får man så små øjne og så sidder man og sover, og så slutter filmen og fjernsynet står og hyler. Det bliver aldrig til noget så,

I: så det er mere hvis du er sammen med andre?

R: Hvis jeg er sammen med min kæreste og hun gerne vil se en film, så får hun lov, men det ender næsten altid med at jeg sidder jeg halvsover og hun bliver mere og mere høj fordi hun synes filmen er hamrende god, men jeg har svært ved at fange det, det interesserer mig ikke rigtig.

I: Og er det alle genre?

R: Det er ens om det er det ene eller det andet. Noget af det værste at se er når det er en kærlighedsfilm, hold da op, der går 5 min og så sover jeg. Men en gammeldags cowboyfilm med John Wayne det kan bedre gå.

I: Kan du så bedre lide at se serier?

R: Det kommer an på hvad for nogle serier det er, hvis det er sådan noget som matador eller huset på Christianshavn, altså danske serier, det synes jeg er godt, hvis de er gode, og det var matador og huset på Christianshavn og hvad de hed alle de forskellige. Der har også været

nogle af den andre med hende der Pihl, hvad var det nu den hed.. Det var den hvor de skulle opklare kriminalsager, ja sådan nogle synes jeg også er gode.

I: så nyere serier kan også godt fange dig?

R: Men det skal være dansk, de udenlandske kan ikke fange mig.

I: Går du nogensinde i biografen så eller har gjort?

R: Ja, altså da jeg var yngre der gik man jo i biografen.

I: Hvornår var det?

R: Jamen da jeg var de der 18-20 år. Også som dreng, som dreng gik jeg meget i biografen, i hvidovre bio. Det gjorde man tit, så så man en eller anden film der og det kostede heller ikke særlig meget dengang. Så fik man lov af sine forældre og så fik man de der to kroner eller hvad det kostede, det kan jeg ikke huske. Så var man oppe og se et eller andet, det var næsten altid en cowboy film, cowboy og indianer film, og så cyklede man hjem igen.

I: Var det også i hverdagen?

R: Nej, det var altid lørdag-søndag, om eftermiddagen, der viste de sådan noget. Det gjorde man meget som børn, så alle børnene på vejen, skal vi i biografen, jaa man, så kørte man op og så en cowboy film. Det gør man ikke mere. Jeg tror ikke jeg er i biografen en gang om året.

I: kan du huske hvornår du sidst var i biografen?

R: Det var herover i glostrup bio, men hvad det var for en jeg så det kan jeg så ikke huske. Det var sammen med min kæreste. Den var så til gengæld god den film vi så, det var en som man skulle se, jeg kan ikke huske hvad den hed.

I: Så hvis du så ser film, hvorfor er det så?

R: Nu var det fordi at den der derovre, det var bare filmen man skulle se, den var meget oprekleret. Så sagde jeg til min kæreste om vi ikke skulle se den, og hun var lige så vild for at se den. Der var også masser af mennesker derovre, og det er der jo normalt ikke. Det er jo sådan om eftermiddagen, det er jo bare pensionister ik, men der var virkelig mange mennesker, total udsolgt.

I: Så det er kun hvis det er en film der bliver snakket rigtig meget eller reklameret for?

R: Ja, når der bliver reklameret. Titanic for eksempel den har jeg aldrig set og den har da fået meget reklame, men jeg har aldrig set den. Jeg ved ikke om den er god eller dårlig for jeg har aldrig set den.

I: Ser du så film for andres skyld?

R: Hvis jeg ikke bryder mig om den, så siger jeg, at jeg skal ikke med. Det gør jeg. Jeg gider ikke bruge penge eller tid på en film der ikke interesserer mig en pind.

I: Synes du det at se film opfylder et behov?

R: Et godt bevis for mig er at en film godt kan være god, men når jeg har gået i biografen, så er det sjældent man tager noget med hjem, for mit vedkommende. Nu nævnte jeg den film der og jeg kan ikke en gang huske hvad den hedder, og det var en film man bare skulle se. Så jeg tager aldrig noget med hjem.

I: Så hvis du ser film, så er det hovedsageligt med andre?

R: Ja, som nu, som voksen der går jeg ikke i biografen alene, det gider jeg ikke.

I: Hvad med da du var yngre, i dine ungdomsår?

R: Da jeg var ung, sådan 18-20 år, der kunne jeg godt gå i biografen alene. Men så møder man jo en kæreste og så bliver man gift, så går man jo i biografen med hende. Og den første film da vi fandt ud af at vi skulle være kærester det var blue hawaii med elvis presley, det kan jeg huske lige så tydeligt, den skulle vi se. Det var også sådan noget romantik, men det var jo meget fint.

I: Var det mere normal at gå i biografen dengang fordi man ikke havde så meget derhjemme?

R: Ja, det tror jeg. Fjernsynet, selvom man havde fjersyn, så i starten var der jo en times fjernsyn om dagen, ca en time sendte de, tv avis, nyheder og sådan. Men så efterhånden, i dag kan man jo se fjernsyn 24 timer i døgnet. Den gang var det kun dr, danmarks radio, der var ikke andet. Men så fik vi fjernsyn forholdsvis tidligt ift andre mennesker, og så sendte de sekstdagsløb inde fra forum når det var der der, og det skulle vi jo ind og se os drenge der boede på vejen, jeg var jo hjemme men jeg havde altid nogle drenge med inde, dem man legede med, og så så vi sekstdagsløb. Hver dag kom der, det har været lang tid, det gik vi meget op i og så så vi finalen og hvem der vandt sekstdagsløbet. Det gik vi meget op i, er du sindssyg man.

I: så det blev lidt et samlingspunkt?

R: Det var det.

I: Kan du huske hvornår i fik fjernsyn?

R: Det har været omkring 1955 ca, fik vi fjernsyn, sort hvid for der fandtes ikke andet. Og så var det meget moderne, det var med fjerbetjening, men det var ikke sådan en fjernbetjening man har i dag, det var sådan en betjeningsknap hvor hele det der man skulle betjene fjernsynet med havde en ledning man så kunne tage ud og så var der en ledning der fulgte med, så sad man bare med det, det var meget specielt.

I: så dengang havde man ikke så mange muligheder derhjemme og så tog man i biografen, var der så nogle rutiner forbundet med det, gjorde en aften ud af det?

R: Altså det har jeg aldrig gjort. Hvis jeg tog hjemmefra og gik i biografen, så kørte jeg direkte i biografen og når det var slut kørte jeg hjem. Jeg tror også det gjorde noget at jeg kørte cykelløb, jeg skulle jo tidligt i seng og ud og træne, men man ville jo gerne, nu siger jeg leve livet, altså man ville gerne gå lidt i biografen, men man levede meget, eller det gjorde jeg, jeg gik jo meget op i det cykelløb og levede efter det og gjorde mange ting for at blive så god som muligt. Det gik jeg meget op i.

I: så der var ikke så meget tid til at tage i biografen?

R: nej, jamen sådan når man hørte nogle af de andre i ens alder da man var kommet i lærer, så hørte man jo mange, de kørte jo ikke cykelløb, ej vi var sgu ude og drikke bajere her i går, men det gjorde jeg jo aldrig, det interesserede mig ikke. Det tænkte jeg at jeg nok skulle nå og det har jeg også fået, jeg har fået det kvantum jeg skal have. Men dengang der var det cykelløb, cykelløb og cykelløb.

I: Okay. Hvis du så får set en god film, fortæller du så andre om det?

R: Jeg tror ikke jeg selv kommer og siger det, men hvis de spørger mig om det var en god film, så siger jeg så min mening, ej den var altså alle tiders eller den brød jeg mig ikke om.

I: Så det er ikke vigtigt for dig at dele din mening?

R: Jeg kommer aldrig til nogen og siger jeg har lige været i biografen og set den film, den skal i se. Det er kun hvis de spørger mig, vi har lige hørt du har være ti biografen og se den var den god, ja det var den. Men det er jo meget sjældent jeg går i biografen.

I: Er det så også sjældent du får anbefalinger af andre?

R: Jo, det kan jeg godt få, at nogle siger at du skal gå i biografen og se den, men det bliver aldrig til noget.

I: Okay, så lad os gå videre til at lidt andet emne. Synes det måden at se film på har ændret sig?

R: Man ser mere film hjemme i stuen, altså i hjemmet end i biografen fordi man kan få det hele hjem, man kan også leje film og se derhjemme. Så jeg tror folk har ændret sig på den måde at de ser mange film derhjemme i forhold til i gamle hvor der kunne man ikke se, så der skulle man i biografen. Det er også derfor biograferne er lukket mange af dem, de kan ikke køre rundt, der er ingen kunder mere. Pga folk vil heller sidde der hjemme, der kan de drikke en kop kaffe. Du skal regne med da jeg var ung der måtte man intet have med ind i biografen, hverken popcorn eller slik det var bandlyst, det har jo også ændret sig utroligt meget. Der fandtes ikke de tilhørende slikbutikker og sådan.

I: Så du mener folk bliver hjemme pga udvalget og teknologien?

R: Ja.

I: Okay, har du nogensinde været medlem af nogle filmklubber?

R: Da min kone levede der meldte vi os ind i en filmklub og så skulle vi gå i biografen, men sp blev hun syg og så blev det aldrig til noget, og så sent som i dag får jeg stadig brev fra filmklubben og det ryger lige til skrot jeg svarer ikke på noget for jeg får aldrig brug for det.

I: Så det var noget du gjorde for din kone?

R: Hun syntes vi skulle være lidt kulturelle så vi skulle se film, men det blev aldrig til noget fordi hun blev syg.

I: Okay, har du nogensinde deltaget i filmarrangementer?

R: Nej, det har ikke haft min interesse.

I: Okay, det var hvad jeg havde, er der noget du vil tilføje?

R: Noget af det hvor jeg heller ikke er god til at se film er hvis jeg fx, og det har altid noget med cykler at gøre, hvis jeg skal lave en cykel og så når jeg ser filmen så sider jeg og tænker på at du skal købe eger til de der baghjul og du skal købe en ny kæde, og så når filmen er forbi så aner jeg ikke hvad jeg har set fordi min hjerne bliver brugt til noget andet mens jeg ser filmen, jeg tænker mere på det jeg skal lave dagen efter. Så det er lidt specielt, men der er andre end mig der har det sådan.

I: Ja, det er vel lidt om interesse.

R: Men til jul vandt jeg mandelgaven hvor jeg vandt to billetter til den nye biograf ude i herlev hvor man får nogle rigtige gode sæder man vidst kan lægge ned, men vi har ikke været derude endnu.

I: Ja okay, det siger lidt om hvor meget du går i biografen. Men mange tak for at du ville snakke med mig.

R: det var så lidt.

8.6 Appendix 6: Respondent E

Interview - Respondent E - 21-04-2016

I: Jamen så lad os gå i gang med spørgsmålene så. Det første: Hvor ofte ser du film?

R: hm, nogle gange om måneden, tror jeg, altså film er nok, ja 1-2 gange om måneden.

I: Ja, når du ser film er det så noget du planlægger eller er det tilfældigt du gør det?

R: Det kommer an på om jeg ser film derhjemme eller jeg tager i biografen for at se det, biografterne det er ofte planlagt. Det er ikke noget jeg gør så impulsivt. Både pga prisen og planlægning og sådan noget, men derhjemme er nok mest hvis jeg lige falder over noget netflix eller vil gense nogle af de film jeg har på dvd'er. Jeg zapper ikke rigtig fjernsyn sådan, jeg ser ikke sådan tv, DR1 eller DR2 eller sådan.

I: Så det er lidt mere en bevidst ting?

R: Ja, det er en meget bevidst handling, vil jeg sige.

I: Foretrækker du film frem for serier, eller serier frem for film?

R: Jeg vil nok foretrække film, men lige for tiden ser jeg nok mest serier. Hvis man ser sådan tidsmæssigt bruger jeg nok mest tid på serier, fordi der ofte er flere timer i det. Jeg har flere yndlingsfilm end jeg har yndlingsserier, hvis man kan sige det sådan.

I: Det er måske igen det her lidt mere planlagte, at så ser du film og så er det nogle du vælger bevidst at se.

R: Ja, der er nogle små afsluttede handlingsforløb, eller hvad man kan sige, der foregår over 2 timer. I stedet for en serier har selvfølgelig også et handlingsforløb, men det kan ofte blive lidt udvandet eller foregår over 6 sæsoner eller noget i den retning.

I: Okay. Hvilken type film foretrækker du at se?

R: Jeg kan godt lide dramaer. Ikke sådan periodiske dramaer eller kærlighedsdramaer, men mere sådan, jeg kan meget godt lide familie dramaer egentlig, selvfølgelig kan der også godt være elementer af de to andre ting, men nok mest drama eller thriller, sådan noget krimi-agtigt. Der må gerne være noget spænding, uden det sådan er er action film, men på en sådan mere intilligent måde.

I: Hvilken form for medier bruger du til at se film?

R: Jeg tror netop fordi jeg ser film sådan på en meget overvejet måde bliver det ofte tv, fordi netflix der sidder jeg bare i min seng med min computer eller et eller andet, det er nemt, men hvis man skal sætte en dvd på så er det sådan lidt mere arbejde i det eller hvad man skal sige, det er sjovere at se det på en større skærm, eller jeg ser det i sommerhuset, der har jeg ikke noget internet f.x. der ser jeg nok mange flere film end serier fordi jeg kan ikke gå på netflix. Så jeg vil overvejende sige at det nok stadig tv, med mindre jeg ikke lige har filmen og så skal jeg se den på netflix, jeg har et tv der kan sættes til mit netflix så jeg kan se det der. Så det er overvejende fjernsyn.

I: Bruger du ellers også de andre medier, hvis du har en tablet, eller på din telefon?

R: Så skulle det være min computer. Jeg har aldrig set det på min telefon eller en ipad, det er for lille en skærm.

I: Okay. Hvorfor ser du film?

R: For at blive underholdt. For at blive belært nogle gange måske også. Jeg kan godt lide at se dokumentarer, f.eks. eller sådan nogle biografi film, sådan halvt sandt halvt ..., Eller sådan samfundsmæssige film, jeg kan godt lide at se udenlandske film, eller udenlandske i det at det ikke kun er amerikanske film.

I: Så at du får noget viden?

R: ja noget viden, måske ikke helt sådan dokumentar, men noget viden sådan om verdenen, om hvordan andre kan have det, eller sådan nogle andre følelser eller nogle andre perspektiver man kan sætte sig ind i.

I: Hvordan bestemmer du dig for hvilken film du gerne vil se?

R: Det kommer nok meget an på hvilket humør jeg er i. Hvis jeg er lidt ked af det fx, så skal jeg måske ikke se en meget deprimerende film, hvis jeg er glad har jeg måske også lyst til at se en film der er lidt sjovere, eller har flere farver, eller et eller andet i den retning. Ofte kan jeg egentlig godt lide at gense film, altså hvis jeg har nogle favoritter så synes jeg det er rart at se dem igen. Altså når jeg skal beslutte mig for en film så er det også meget med anmeldelser fx jeg kan godt lide at sådan meget anmelderroste film, det ligger jeg egentlig meget vægt på, hvad politiken lige har skrevet eller sådan noget. Det er lidt sådan, så har man lidt et kvalitetskriterie. Nogle gange kan jeg også se dumme film, eller hvad man kan kalde det, hvis man bare har brug for noget nemt eller man skal lave noget samtidig, altså spise noget mad eller noget i den retning, så man ikke kun er fokuseret på filmen. Men hvis det er sådan at jeg skal sætte mig ned og se en film, så kan jeg godt lide at kigge på nogle anmeldelser eller gense en film jeg har set før hvis jeg godt kunne lide den.

I: De anmeldelser, er det så hovedsageligt nogle du læser i aviser eller er det også baseret på venners anmeldelser eller hvad vægter højest?

R: Oftest artikler. Nu holder jeg selv politiken og information, jeg synes de har nogle meget gode anmeldere. Ikke fordi, jeg kan også godt se film som mine venner har anbefalet, men jeg kan egentlig godt lide at det sådan lidt har fået et kvalitetsstempel, at det er en kvalificeret person der har sat sig ned og set på filmen, både sådan medieperspektiv og sådan nogle forskellige ting der ligesom kan sige at den her film kan det her og det her og den gør det godt på de her og de her punkter. Også sådan rent filmisk, det er et virkelig godt soundtrack eller dygtige skuespiller præstationer. Så ja, primært artikler fra udvalgte steder, soundvenue fx stoler jeg også meget på i deres filmsmag.

I: Ser du nogensinde film for andres skyld, hvis en anden kommer til dig (venner, familie, kærester) og siger vi skal se den her film, ser du så med for den andens skyld?

R: Ja, det synes jeg faktisk jeg gør. Hvis det er en jeg kender eller betyder noget for mig, så synes jeg det er vigtigt at prøve at sætte sig ind i en film som den person godt kan lide, sådan har jeg det også selv, hvis jeg tænker at jeg enormt gerne vil vise dig den her film, så synes jeg det ville være irriterende hvis den anden person så sad på sin telefon eller kiggede på facebook, så jeg prøver i hvert fald selv at se en film hvis jeg har fået den anbefalet eller ser den sammen med en eller anden ven, kærester eller familie der er meget glad for den film, så se den på deres præmisser og virke interesseret. Det kan jo godt være det siger mig noget, det kan også være det ikke siger mig noget, det kan jo være lidt forskelligt hvad man kan lide.

I: Ser du film i selskab med andre eller alene? Gør det ene mere end det andet?

R: Jeg vil tro jeg nok ser film mere sammen med andre, end jeg gør selv. Det er nok fordi jeg ser det lidt som en social ting, at det er sådan en aktivitet, både det med at tage i biografen, det er ikke noget jeg gør selv, eller også derhjemme eller med en ven, så er det bare meget hyggeligt. Fx hvis man har det der med at jeg gerne vil vise dig den her film, eller man har en film man kan snakke om bagefter og diskutere. Det er underholdning.

I: Også forbundet med noget socialt, at man gør det sammen?

R: Ja, også så man kan diskutere den, eller snakke om det, dele at nu har man set den film ligesom hvis man havde været til en koncert sammen. Det er meget raret at dele en oplevelse synes jeg.

I: Når du så ser film sammen med andre, er det så filmen der er hovedformålet, sådan lidt over for det her sociale aspekt?

R: Det kommer lidt an på hvordan det foregår. Altså hvis man går i biografen er det nok meget for filmens skyld også fordi så betaler man lige 110 kr for en billet og skal hen til en biograf, hvor at hvis jeg ser en film hjemme hos nogen eller hjemme hos mig selv, er det nok mere det sociale der bærer det, man mødes ikke bare for at se en film i 2 timer, men man mødes til noget mad og snakke og så ser man film og så snakker man lidt bagefter. Så det er nok det sociale hvor man så bare har en ekstra aktivitet man så deler.

I: Så der er også forbundet nogle faste ritualer eller traditioner, med spisning og hygge efterfølgende?

R: Ja, det er meget noget jeg gør med mine veninder. Fx så har man movie nights, så ser man et eller andet som man synes er hyggeligt, har købt noget slik, og så er der nok noget ritual forbundet med det.

I: Hvis vi tager sådan en typisk movie night, er det så nogle film i har besluttet på forhånd at se eller noget i beslutter på aftenen?

R: Det er noget vi beslutter på aftenen.

I: Hvis det så er i biografen, synes du så også der er nogle faste rutiner tilknyttet?

R: Det ved jeg ikke lige. Jeg er ikke en der altid køber popcorn og cola fx, jeg synes heller ikke det er i sammenhæng med spisning. Når jeg går i biografen er det egentlig bare for at gå biografen, der er ikke så meget udenom.

I: Heller ikke efterfølgende?

R: Nej ofte ikke. Hvis jeg har set den sammen med en person, så kan vi tage hjem sammen bagefter og lave et eller andet, men oftest så er det faktisk kun for at se filmen, at vi mødes og så skilles vi igen efter filmen. Måske lige have snakket om den en time efter ved at sidde på en cafe med en kop kaffe.

I: Men det er ikke fordi det altid foregår på en bestemt måde?

R: Nej, egentlig ikke.

I: Efter du har set en film, anbefaler du eller fortæller du om filmen til andre som ikke har set filmen?

R: Ja, det gør jeg. Nok mest hvis jeg godt har kunne lide den, sådan rigtig godt har kunne lide den. Men også hvis jeg synes det har været en stor skuffelse, så hvis der er nogle der overvejer at tage ind og se den kan man godt dele sine tanker om den. Men mest hvis jeg har set en rigtig god film, så prøver jeg at fortælle andre om den, nogle personer som jeg tænker også ville interesserer sig for den, det er ikke sådan jeg render rundt til at og siger det her er en god film, men godt kan sige der er en jeg kender som godt kan lide den her genre og så sige at den her er altså rigtig god.

I: Har du skrevet decideret anmeldelser på nettet, blade eller aviser?

R: nej det har jeg aldrig gjort.

I: Heller ikke gået ind bare og ratet en film?

R: Nej det har jeg faktisk ikke, det er kun verbalt.

I: Synes du at du med tiden har ændre den måde hvorpå du ser film, altså i form af hvor du gør det, hvorfor, med hvem, har det ændret sig?

R: Altså nu med netflix, så ser jeg meget mere film på min computer for mig selv end jeg nok har gjort førhen, hvor det nok har været at så tager man i blockbuster og låner en film sammen med en, og så tager man hjem og ser den. Eller optaget en film i tv som man så kan se på et senere tidspunkt også sammen med nogle andre, eller har planlagt at se en bestemt film sammen med nogle andre på et bestemt tidspunkt. Jeg tror nok det anderledes er at det sådan, ikke mere spontant, men det er sådan noget jeg godt kan finde på at så se en film en eftermiddag, hvor at det førhen var sådan noget man satte sig ned og så på en dvd. Det var lidt mere arbejde.

I: Så det er blevet nemmere at se film fordi du kan gøre det bl.a. med netflix?

R: Ja, netop.

I: er det så også noget du gør mere alene?

R: Ja, det tror jeg egentlig.

I: Hvorimod du ville måske ikke gå ned i blockbuster alene og leje en film før i tiden?

R: Nej, det ville jeg slet ikke gøre. Det tror jeg aldrig jeg har gjort. Jeg tror også at jeg måske ser lidt flere film end jeg har gjort før, og så den procentdel mere er måske nogle jeg så ser alene, fordi det er så nemt og tilgængeligt at finde film på netflix, eller nettet generelt.

I: Du nævnte det hurtigt på et tidspunkt, men ville du gå alene i biografen?

R: Altså jeg vil helst ikke, men jeg har gjort det en gang.

I: Hvorfor gjorde du det der?

R: Det var Bladerunner jeg var inde og se, den var kommet i en ny restaureret udgave, tror jeg, inde i den der store, hvad hedder den imperial, sådan en stor biograf der kun har et lærred. Den ville jeg gerne se og den gik vidst kun en uge, så ja der var tidsbegrænsning. Og så havde jeg lige været til en eksamen som jeg ikke var helt sikker på om jeg ville bestå eller ej, der afgjorde om jeg kunne komme på udveksling eller ej, så jeg tænkte at der skulle jeg bare have tankerne væk. Så var i lidt underligt humør, så tænkte jeg at så tager jeg bare ind og ser den, jeg er ligeglads med om der var nogen med eller ej, jeg skulle bare tænke på noget andet.

I: Føltes det underligt at gøre det alene?

R: Jeg syntes det føltes lidt underligt. Det er lidt ligesom jeg ikke ville tage ud på en restaurant og spise alene fx, eller bare en cafe som er lidt mere uformelt. Det er en meget social ting at tage i biografen egentlig, også fordi mange omkring en er der sammen med andre.

I: Så det er også selvom du er kommet ind i biografen og filmen går i gang, så kan du stadig der føle at det er lidt mærkeligt at du sidder der alene?

R: Ja, egentlig. Selvom det er mærkt og alle sidder og ser en film, så det er ikke sådan at man kan snakke sammen eller interagere særlig socialt i en biograf. Jeg tror bare det er følelsen af det, at man ikke sidder med nogle man kender og andre sidder med nogle de kender. Det er en lidt underlig følelse.

I: Er du medlem af nogle filmklubber, både privat med venner eller offentlige?

R: Ja, jeg har faktisk en privat filmklub, hvor der er 3 piger og 2 drenge, hvor vi mødes og ser film sammen. Ja da blockbuster eksisterede der gik vi derop og valgte nogle vi aldrig kunne blive enige om, og så halvse dem vi kunne blive enige om imens vi snakkede og sådan. Nok også meget pga. det sociale aspekt, vi var de her 5 mennesker der alle sammen læser noget forskelligt, og er på forskellige årgange fordi vi har lavet forskellige ting. Det er nogle af mine gamle folkeskolevenner, så vi har alle været på forskellige gymnasier og universitetet og forskellig retninger i det hele taget. Så det er lidt svært at mødes, da det ikke er nogle jeg ser i min dagligdag, så det har været en meget social ting vi så har holdt fast i, ja siden 9. klasse eller 1. g eller noget i den retning. Det kalder vi også filmklubben, selvom vi måske ikke ser så meget film, men finder på noget andet. Men det er grunden til at vi kan mødes og mødes nogle gange om året.

I: Det er ligesom fundamentet?

R: Ja, det var det der startede det hele, men så nok mere er kommet over i sådan noget hvor vi tager på tur sammen eller laver poker night eller et eller andet, men det var sådan fundamentet for det, ja at vi lavede en filmklub.

I: Har du nogensinde deltaget i nogle film arrangementer eller events?

R: Det har jeg. Cinemateket havde noget hvor jeg var inde og se pulp fiction, hvor der var to sådan filmanmelder eller filmeksperter, jeg kan ikke huske præcis hvad de var, der kom og fortalte om filmen og havde to forskellige perspektiver på hvad filmen havde af betydning og symbolisme, ja de var der og talte. Og så var der en pause havde de også lavet ind i mellem filmen, hvor man så fik lidt vin og sådan lidt, og så så man anden halvdel af filmen, ja altså den slags arrangementer. Det var lige den jeg kunne komme i tanke om, jeg er ret sikker på jeg har været til flere, fordi cinemateket har ofte sådan noget hvor de sammensætter et eller andet med nogle der kommer og snakker, eller får en glas vin eller et eller andet, og så til en bestemt pris. Det er det seneste filmarrangement jeg har været til.

I: Men hovedsageligt i Cinemateket du har gjort det?

R: Ja. Der har også været Hvalsøe biograf, har sådan en filmklub der laver mange arrangementer og fordi jeg kender en fra Hvalsøe som har været frivillig der så har jeg været til nogle af deres arrangementer også. De arrangerer meget ift. at det er en meget lille biograf.

I: Hvad får du ud af de her arrangementer?

R: Igen vel noget socialt, det er også lidt en oplevelse. Det tilføjer lidt mere end bare at gå i biografen. Fx der med pulp fiction der fik man nogle perspektiver på filmen, altså jeg havde set filmen flere gange før, men så fik man nogle perspektiver på filmen som man ikke lige har tænkt over før. Så det var meget sjovt at høre om. Og så var det lidt sjovere når det er en hel aften eller hel eftermiddag i stedet for bare nogle timer, for som sagt hvis jeg ellers tager i biografen så er det kun for at gøre det. Der er ikke sådan noget andet, der er ikke middag involveret. Det er meget sjovt når det er sådan lidt mere event agtigt.

I: Er det så også noget du gør med andre mennesker, i en gruppe?

R: Ja, det er ikke noget jeg gør alene. Det er sammen med en eller flere personer.

I: det var faktisk de spørgsmål jeg havde til dig, så er der mere du har lyst til at tilføje?

R: Nej det er der ikke.

I: Jamen så var det det, tak for det.

8.7 Appendix 7: Respondent F

Interview – Respondent F – 25-04-2016

I: Hvor ofte ser du film?

R: Årh det gør nok, sådan, 2 gange om ugen, eller sådan noget. Ja, et par gange om ugen.

I: Er det så oftest en planlagt aktivitet eller er det tilfældigt?

R: Det er lidt forskelligt. Altså i weekenderne kan jeg godt finde på sammen med min kæreste at sådan, så siger vi skal vi ikke se en film i aften for at lave noget hyggeligt sammen. Så er det planlagt. Men jeg kan også godt finde på mere spontant hvis man ikke har noget at lave, når der var en film i tv, så tænder man for det. Så det kommer lidt an på dagen.

I: Så det kan være begge dele?

R: Ja, det kan være begge dele.

I: Hvad foretrækker du at se af film eller serier?

R: Jeg ser nok klart mest serier. Men det er fordi det kan man bedre bare sådan lige slå til i en halv time eller sådan slappe lidt af med, hvor jeg synes film det kræver et lidt større engagement. Så det er mere sådan hvis man har en lørdag aften så sætter man en film på.

I: Hvilken type/genre film fortrækker du at se?

R: Jeg er sådan lidt en tøs, så jeg er ikke så god til thriller og gyserfilm, men jeg kan godt lide action film og jeg kan godt lide komedier, jeg kan også godt lide romantiske film, det kommer lidt an på dagen. Men det må godt være sådan lidt lettere i stemningen.

I: Okay, så ikke alt for tunge?

R: Nej.

I: Hvilke medier bruger du til at se film på?

R: Jamen typisk, så jeg har tv kanaler så jeg ser det på tv'et. Men jeg har også netflix, så hvis ikke der er noget i tv så er det nok der.

I: Hvad med din telefon eller hvis du har en tablet?

R: Nej, det gør jeg ikke rigtig. Altså selv netflix der streamer vi det på tv'et. Jeg kan godt finde på at se det på min computer, men så er det kun hvis jeg ikke er hjemme. Hvis jeg er hjemme så sætter jeg det på tv'et.

I: okay, og hvad med biografen?

R: Det gør jeg også, jeg kan godt lide at gå i biografen.

I: Okay. Kan du forklare hvorfor du ser film?

R: Det er god afslappende aktivitet. Så kan man sidde og leve sig lidt ind i en anden verden og hygge sig med det, og koble helt af og så glemmer man lidt egentlig hvad der ellers sker rundt om en.

I: Hvordan bestemmer du dig for hvilken film du vil se?

R: Det kommer nok an på mit humør, tror jeg, at sådan nogle gange føler man bare at man er virkelig træt så skal det ikke være noget der kræver så meget engagement så er det fint bare at sætte en komedie på. Men andre gange kan man godt have lyst til at se noget med lidt mere handling i. Så det er nok hvor træt man er eller hvad man lige føler for.

I: Ser du film for andres skyld?

R: Ja det kan jeg godt finde på, men så er det mest for min kærestes skyld. Det er sådan lidt, hvis jeg nogle gange skal få ham til se en romantisk film så må jeg også være med på at se et eller andet action thriller en gang i mellem.

I: Så det bliver lidt noget for noget?

R: Ja.

I: Føler du at film opfylder et eller andet form for behov?

R: Det ved jeg ikke, altså jeg tror at film er en måde at drømme sig lidt væk, enten at få noget spænding eller sådan, så kan man komme lidt ind i det univers.

I: Så det er lidt at koble af?

R: Ja meget. Fordi mange aktiviteter kræver virkelig din egen tilstedeværelse hvor film kræver lidt at man bare holder øje med hvad der sker derinde. Så kan man sådan koble af.

I: Nu nævner du det selv som en aktivitet, men du vil stadig kalde det en aktivitet selvom det ikke er en aktiv aktivitet?

R: Ja, jeg synes lige så snart jeg laver et eller andet så er det en slags aktivitet. Det er bare ikke en aktivitet der måske kræver at man selv engagerer sig så meget.

I: Ja, nogle snakker også om at en aktivitet også kan være at det du bare bruger hjernen mentalt så er det også en aktivitet. Så det er mere den slags du forbinder det med?

R: Ja, jeg tror også, det kan også være det der med, at man andre aktiviteter hvor det er i et social sammenhæng eller du er ude blandt en masse mennesker, så kræver det noget andet af dig at du også skal opføre dig på en hvis måde eller gøre nogle ting, hvor her der kan du være lidt mere inde i dig selv på en måde.

I: Okay. Føler du nogensinde at film giver dig noget viden?

R: Ja, det synes jeg helt klart. Det kommer selvfølgelig an på hvilken film man ser, men nu har jeg lige været inde og se Spotlight, tror jeg den hed, som omhandler hele det der, med at de prøvede at unravel historien omkring de katolske præster og misbrug af børn, og det synes jeg da helt klart at selvom det selvfølgelig er en film, så får man nogle facts omkring hvad der er sket og det synes jeg da giver en eller anden gud var det sådan det skete.

I: Du siger du ser film med din kæreste bla., men er det også noget du ser alene?

R: Ja, det er det også.

I: Foretrækker du at gøre det ene eller det andet?

R: Det er lidt forskelligt. Altså jeg kan rigtig godt lide at hygge med nogle veninder og se en film eller med min kæreste. Men jeg tror nogle gange kan man også bare være i humør til at være sig selv, bare sidde selv og sætte en film på og ikke skulle snakke om det, så ja det tror jeg kommer an på dagen.

I: Hvis du så ser film med andre og i planlægger det, er det så filmen der er hovedformålet eller er det det her med at være sammen med andre?

R: Det er svært at vurdere. Jeg tror mere jeg bruger film som en aktivitet for at være sammen med nogen, altså så kan det være nogle veninder skriver, skal vi ikke ses og hvad skal vi lave, der går en film i biografen eller sådan noget. Så jeg tænker hovedformålet er at man skal mødes med sine veninder eller man skal være sammen med sin kæreste, tit starter man måske med at spise noget mad inden eller sådan noget for at få snakket sammen også, så er filmen bare ligesom en del af aftenen på en eller anden måde.

I: Okay, er det tit sådan at der er nogle faste ritualer eller traditioner forbundet med det?

R: Altså jeg tror at når jeg er sammen med mine veninder så bliver det tit sådan noget med at så tager vi ud og spiser noget aftensmad og så tager vi i biografen bagefter, for lidt at kombinere det der så kan man spise og få snakket lidt sammen og så tager man ind og ser filmen bagefter. Det er lidt som om filmen bliver tit sådan en efter-måltids-ting også når jeg er derhjemme, så laver vi noget god mad og så sætter vi film på bagefter.

I: fx derhjemme, er man så bomstille under filmen eller er der også noget interaktion i gang der?

R: Altså jeg har ikke noget i mod at man snakker lidt under filmen, så længe det ikke bliver for voldsomt, men det kommer også meget an på hvem man ser film med. For hvis jeg ser film med mine veninder så tror jeg der er mere snak for så kommer vi til at afbryde hinanden midt i det hele, hvor hvis jeg ser film med min kæreste, så fordi vi har snakket hele dagen, så tror jeg vi er bedre til bare at se film.

I: Hvordan vil du beskrive en typisk aften i biografen, ift. hvordan i udvælger filmen, er det en fælles beslutning, er det noget i beslutter før eller i biografen og sådan?

R: Jeg vil nok sige at det der sker er typisk at jeg skriver sammen med en veninde eller min kæreste og siger skal vi ses, det er sådan der den starter, og så bliver det sådan noget, hvad har vi lyst til at lave, jo men vi kunne gå i biografen og så bliver det sådan jamen hvad vil vi gerne se, vi plejer at vælge film på forhånd. Så kommer selve aftenen, typisk sådan noget med at vi tager ud og spiser et eller andet sted i nærheden af biografen og så tager ind og køber noget slik og så ser filmen. Men hele det der med hvad skal vi se og at man faktisk skal i biografen er typisk for-planlagt.

I: efter at have set en film, anbefaler du så eller fortæller du om filmen til andre som ikke har set filmen?

R: Ja. Jeg kan både fortælle om den hvis den er god men også hvis den er dårlig, altså man kan også ikke anbefale, man kan også sige til folk at den skal du ikke se. Men især hvis den er god, ja så kan jeg godt finde på at snakke en del om den hvis jeg synes det har været en interessant film.

I: og har du nogensinde gjort brug af at bedømme eller anmeldte film?

R: Sådan som at gå ind online?

I: Ja, ja præcis.

R: Nej det tror jeg ikke. Jeg tror mere jeg bare snakker om det selv med mine veninder.

I: Så det er bare verbalt den bliver anmeldt.

R: Ja.

I: Når du så snakker om den med fx dem du har været inde og se den med, hvorfor gør i det?

R: Det kan være forskelligt. Hvis det nu bare har været en komedie så kan det være fordi man synes den er sjov og så går man og joker på de jokes der er i filmen, men hvis det nu er en mere tankevækkende film så kan det være noget der sætter andre tanker i gang så man måske har en debat om det emne man har været inde og se.

I: Okay, vælger du nogensinde film ud fra offentlige anmeldelser?

R: Ja det kan jeg sagtens. Jeg læser sådan når det kommer i politiken eller berlingske eller sådan noget hvis der kommer nogle anmeldelser, det går jeg da også op i. Jeg tror det kommer an på hvilken type film, hvor meget jeg går op i det. Igen, de der romantiske komedier har det med at få lidt halvdårlige anmeldelser i de officielle aviser, så det går jeg måske ikke så meget op i, men hvis jeg er inde og se noget drama eller noget spændingsfilm, så kan jeg godt lide at læse om det er godt.

I: Er der nogle kilder du stoler mere på eller mindre på?

R: Ja, jeg vil sige, jeg tror aldrig jeg har gået så meget op i at gå ind og se bruger anmeldelser, det er hvert fald ikke noget jeg har tænkt meget over for det er ikke noget jeg får taget mig sammen til at gå ind og se, så det er nok mere hvis jeg alligevel sidder og læser nogle avisartikler at så ser jeg hvad de bliver anmeldt i de der store landsdækkende aviser og der går jeg nok mere op i anmeldelser fra steder som politiken og berlingske end fx BT, bare fordi jeg generelt synes de aviser er lidt mere troværdige. Så kan jeg også godt lide at når der er fx oscar uddeling, så kan jeg godt lide at følge med i hvem der har fået priser og hvem der er blevet nomineret, for det synes jeg også tit siger noget om hvilken gode film man kan give sig i kast med.

I: er det så også noget der ville kunne få dig til at vælge nogle film, hvis der er en film der vinder nogle priser?

R: Ja, helt sikkert. Fx har jeg lige set dokumentaren 'Amy' om Amy Winehouse, fordi den var en af de nominerede til oscar uddelingen som bedste, jeg tror faktisk den vandt, som bedste dokumentar. Så tænkte jeg den vil jeg da gerne se, det lyder meget interessant.

I: Synes du måden du ser film på har ændret sig med tiden, altså hvor du gør det, hvorfor, med hvem?

R: Jeg synes det at gå i biografen føler jeg nok lidt er det samme. Men en stor ændring har jo lidt været det her digitale medier, fordi jeg kan da huske da jeg var mindre, der var der da noget hyggeligt med at så gik man ned i video-udlejningen og så vidste man ikke helt hvad man ville se og så gik man rundt og kiggede på filmene og valgte et eller andet, og det var der da noget hygge over. Den har man lidt mistet, nu bliver det meget sådan at man sætter sig i sofaen og går på netflix og siger, hvad vælger vi i dag, ik'.

I: Føler du at du ser færre eller flere film end du tidligere har gjort?

R: Jeg tror nok jeg ser færre, måske også fordi der er kommet så meget serier så man er gået mere over til at så sætter man også bare en serie på en gang i mellem. Men jeg tror ikke det er meget færre, måske lidt færre.

I: Så måske noget af det behov som før er blevet opfyldt af film, har serier taget over nu?

R: Ja det tror jeg.

I: Lige tilbage til om det har ændret sig hvordan du ser film, føler du at du ser mere eller mindre film alene nu end tidligere?

R: Jeg ser nok faktisk mere film alene, men det tror jeg mere har noget at gøre med at den gang jeg boede hjemme hos mine forældre der var der altid nogle til at se film med, hvor efter jeg er flyttet hjemmefra der tror jeg ofte bare jeg har dage hvor jeg bare er mig selv og ser film. Det tror jeg ikke er så meget noget der har ændret sig i omverdenen, så meget som det er min verden der har ændret sig.

I: Synes du at det er blevet nemmere at se film, ift. udvalg og nu nævner du med netflix?

R: Både og. Fordi det er blevet hurtigere at finde en film, hvis man kan sige det sådan, man kan bare gå på netflix eller et eller andet, men jeg synes faktisk også der er kommet lidt et gap i hvor mange film man kan finde fordi førhen, ja der kunne man gå ned i blockbuster og finde nærmest alt, og nu synes jeg det er blevet sådan lidt, at nu på netflix, så tit opdatere de ikke med film, eller andre streaming tjenester. Jeg synes godt nogle gange man kan være ude i at der er nogle film man vil se, hvor de eneste muligheder du så er faktisk så at gå ned og finde et sted du kan købe dem eller finde dem ulovligt. Der synes jeg faktisk lidt der er et gap i hvor stort udvalget er hvis man bare vil leje en film.

I: Køber du stadig dvd'er?

R: lidt men ikke særlig meget. Så skal det virkelig være fordi jeg synes det har været en rigtig god film.

I: Kan du bedst lide at se film du ikke har set film eller kan du også lide at gense film?

R: Jeg kan bedst lide at se film jeg ikke har set før, men jeg har heller ikke noget imod at gense film, men det kommer også an på genren. Jeg synes der er nogle film der kan være rigtig rørende at se første gang, men hvor når du så har set dem, så lidt af det rørende og lidt af det der hvad sker der nu, det går lidt af.

I: Ja, så kender man plottet og det der vil ske. Er du medlem af nogle filmklubber, både offentlige eller privat?

R: Nej.

I: Okay. Har du nogensinde deltaget i film arrangementer eller events?

R: Sådan nogle som bliver holdt af virksomheder?

I: Ja, virksomheder eller biografer.

R: Ja okay. Ja, cinemaxx kører sådan noget tøse torsdag, det har jeg nogle gange har været med til, det er rigtig hyggeligt. Hvor så er det forpremiere på film og så kommer du der ind og så er

der slik og drikkevarer med i prisen, og så har de lidt konkurrencer og sådan noget, det er meget hyggeligt.

I: Det er så noget du gør med dine veninder?

R: Ja.

I: Er det igen, selve arrangementet i er tiltrukket af?

R: Ja, det tror jeg helt sikkert, altså selvfølgelig vil vi også gerne se film også, men jeg havde da nogle veninder i gymnasiet hvor vi næsten endte med at gøre det en tradition at vi en gang om måneden havde de det arrangement og så tog vi ind til det og så fik vi set den film de nu en gang satte på, men det var rigtig hyggeligt.

I: Det virker også til at der generelt at der kommer flere og flere af sådan nogle arrangementer at de laver nogle events ud af det, at det ikke kun er filmen man får. Tror du at det for dit eget vedkommende gør at du vil tage mere i biografen?

R: Ja, det tror jeg da helt klart. Fordi der er blevet det der med at vi får så gode kvalitet tv skærme og højtaler derhjemme og man kan få alle filmene derhjemme, så der skal et eller andet til for at lokke folk ind, og der kan det da godt gøre noget at det ikke bare bliver en film men, at det bliver en oplevelse, altså at det bliver en aften man får ud af det, synes jeg.

I: Jamen det var faktisk alt det jeg havde, så har du noget at tilføje?

R: Nej, det har jeg ikke.

I: Okay, så siger jeg tak for.

8.8 Appendix 8: Respondent G

Interview – Respondent G – 23 år – 04-08-2016

I: Okay, så lad os gå i gang med spørgsmålene. Hvor ofte ser du film?

R: Øhm, hver anden dag eller sådan noget

I: Okay, så du ser rimelig tit film.

R: ja.

I: Når du ser film er det så noget du ligesom planlægger eller er det mere sådan noget du lige zapper fjernsyn eller mere tilfældigt at du ser film?

R: Det er mere tilfældigt. Fordi hvis der ikke er en serie, så ser jeg en film, på netflix.

I: Og ift. Serier, foretrækker du så serier frem for film?

R: Hm, hvis jeg er alene ja, men hvis jeg er sammen.. eller det ved jeg ikke. Det er sådan lidt semi, det kommer an på hvilket humør jeg er i. og hvor lang tid jeg har.

I: Er der så nogen bestemt genre du foretrækker at se?

R: komedier men også thrillere hvor der er lidt spænding, men dem tør jeg ikke se alene. Og så også romantiske, men det kommer an på hvilket humør jeg er i, nej der er faktisk ikke nogle genre jeg sådan, jeg tror det kommer an på hvad der lige er og hvad jeg har hørt der skulle være godt.

I: Nu siger du at med thrillere helst skal være sammen med nogen, så det er meget situationsbestemt?

R: Ja, helt klart.

I: Hvilken type medier ser du film på, altså fjernsyn, biograf, på telefon, tablet?

R: Jeg ser mest på ipad, hvor jeg tilslutter apple tv'et til fjernsynet, så det ved jeg ikke om det går for fjernsyn eller. Jeg ser aldrig sådan hvad der kommer i fjernsynet for jeg har ikke nogle tv kanaler.

I: Så det er altså et bevidst valg når du ser film?

R: Ja. Og så går jeg heller ikke så tit i biografen, kun hvis jeg keder mig.

I: Kan du prøve at beskrive hvorfor du ser film?

R: Øhm, fordi det er afslappende og det får tiden til at gå, og det spændende hvis det er spændende film og sjovt hvis det er en sjov film. Det er også hyggeligt hvis man ser det sammen med andre.

I: Er det de samme grunde uanset hvor det er du ser film, om det er derhjemme eller i biografen?

R: Ja lidt, det er ikke fordi, jeg tager ikke alene i biografen. Men fx hvis jeg er sammen med en veninde og vi tænker vi ikke bare gider ligge der hjemme og se en film, så lad os finde ud af hvad der går i biografen, så kan vi også komme lidt ud og spise nogle popcorn og sådan noget.

I: Så er der også nogle ritualer forbundet med det?

R: Ja, lige præcis.

I: Hvordan bestemmer du dig for hvilken film du vil se?

R: Altså på fx netflix, der scroller jeg bare indtil der er noget jeg ikke har set og så tænker jeg, gider jeg se det, hvilke skuespillere er der med og på den måde finder jeg så ud af, eller hvis det er en film jeg har hørt om. Jeg har svært ved bare at sætte mig ned og se en tilfældig film, det skal være en jeg har hørt om.

I: Så der skal være en form for anbefaling? Netflix laver jo også de der anbefalet til dig.

R: Ja, det er kun dem jeg kigger på, hvis jeg gør det andet så finder jeg aldrig noget.

I: Ser du nogensinde film for andres skyld? hvis en kæreste, ven eller sådan kommer til dig og rigtig gerne vil se en bestemt film

R: Ja, eller jo jeg gør det, eller jeg er lidt stædig omkring det. Det kommer også an på hvem der spørger mig, hvis det er min veninde der siger, hey skal vi ikke se den her film, og jeg tænker jeg har ikke hørt om den og jeg ved intet om den så gider jeg normalt ikke, så er jeg sådan, ej jeg har en anden film lad os se den. Men hvis det er en kæreste, så jeg tror bare at jeg giver mig og tænker, ja ja fint nok, alt for dig.

I: Så vil du godt gå på kompromis?

R: Ja, alt for dig, lad os sidde en og se en action film.

I: Føler du at du får opfyldt nogle behov når du ser film?

R: Ja det gør man jo på en eller anden måde. Hvis jeg ser en sjov film og jeg ikke er i det bedste humør, så gør det mig jo glad og så har jeg det sådan, det er fedt det her. Eller hvis man ser en dokumentar eller noget der har med virkeligheden at gøre, så bliver man jo sådan, årh ny viden eller, ej det har jeg ikke tænkt på før. Så ja, på en måde, men mange film er jo også bare fordi man ser dem og så hvis man er ked af det eller har brug for lige at se en sjov, romantisk film, så ser man den.

I: Så du ser film for at ændre dit humør?

R: Ja, og nogle gange også bare for at få mig mere i dårligt humør, hvis man er rigtig ked af det og sætter en eller anden sørgelig film på så sidder man bare og græder og komme rud med det hele.

I: Er der nogle film hvor du har set dem for efterfølgende at kunne sige at du har set dem, hvis det er nogle man skal se?

R: Altså jeg vil sige sådan noget som Forrest Gump, men den syntes jeg jo også var god, men den så jeg jo bare fordi alle havde set den, så man blev nødt til at se den også. Titanic, den er måske ikke så god mere, men den blev man jo også nødt til at se, så både og. Men mange af de film jeg har set syntes jeg egentlig er meget gode, der er jo en grund til at folk er sådan, du bliver nødt til at se den.

I: Hvad med nogle af de lidt mere kunstneriske film?

R: Jeg har set den der med hende der med øjenbrynen, hende der er kunstner, Frida Carlo, jeg har set Frida Carlo.

I: Hvorfor så du den?

R: Fordi det sagde min veninde at prøv hør du bliver nødt til at se den, hvordan har du ikke set den, det handler om den her kunstner, hendes udstillinger har været der, der og der. Så tænkte jeg, okay, og så syntes jeg egentlig den var meget god. Men jeg har aldrig set en Lars von Trier film.

I: Nej, men det er jo bl.a. nogle af dem anmeldere går meget op i.

R: Jeg har heller aldrig set de der mænd der hader kvinder, den har jeg heller ikke set, den siger mig intet, selvom all siger, har du ikke set den. Den har jeg ikke set og den siger mig intet.

I: Der er ikke noget der tiltaler dig ved den?

R: Nej, selvom alle siger det, jeg burde egentlig nok se den.

I: Vil du sige at du ser lige så meget film alene som sammen med andre?

R: Nej, altså det er jo faktisk mere serier, nu ved jeg ikke om jeg må tale om serier?

I: Jo jo.

R: Nå jo, jeg ser meget mere serier alene. Jeg ser total mange serier alene, det er sjældent jeg ser serier sammen med andre.

I: Okay, så serier ser du hovedsageligt alene, men hvis du ser film?

R: Så ser jeg for det meste, det er kun få gange jeg har set film alene, ellers ser jeg det sammen med andre.

I: Hvorfor tror du at der er den forskel i det?

R: Jeg tror det er fordi, at film det gør man med andre. Man har altid lært at så går man i biografen for at se en film, det gør man ikke alene, men sammen med andre. Så på den måde tror jeg bare at jeg forbinder det med noget man ikke ser alene, det er noget man laver hygge omkring når man skal se en film. Men selvfølgelig har der været gange hvis jeg ikke har kunne sove at jeg har set en film alene, men ellers er det serier.

I: Er det også noget med det tidsmæssige aspekt i det, hvor film jo er af en hvis længde hvor serier kan være 20 min?

R: Ja præcis, det kommer jo også an på hvad man vil. Om aftenen ser jeg altid en eller anden talkshowserie, fordi den kan jeg falde i søvn til, fordi jeg kan ligge og lytte og der sker ikke andet end at hun snakker og så kan jeg fx dagen efter se det igen fordi så vil jeg måske gerne lige se den fordi jeg hørte lidt.

I: Okay, nu graver jeg lidt ned i noget du har sagt. Du ser serier mest alene, men hvis du ser film alene, hvornår er det så?

R: Altså når jeg ikke kan falde i søvn så er det serier. For jeg har det med, hvis jeg sætter en film på, jeg sætter ikke bare en hvilken som helst film på, jeg sætter altid en på som jeg har hørt om eller tænker den er nok god. Og så gider jeg ikke se den når jeg skal falde i søvn for så ser jeg den ikke. Så jeg ser ikke film når jeg skal falde i søvn, det er meget sjældent.

I: Når du så ser film med andre, så er det i biografen hvis det skal være? Hvad med drive in?

R: Nåh ja det er også en biograf bare en anden form. Altså jeg vil meget heller i drive in, det er sjovere. Det troede jeg faktisk du mente var det samme.

I: Nå nej, jeg tænkte mere biograf en den traditionelle forstand.

R: Nåh nej, så er det hovedsageligt drive in jeg tager i, hvis man lige har en bil der kan tage den radio kanal, men så er det helt sikkert den vej. For så kan man putte og man kan ligge med sin egen dyne og man kan have alt muligt med hjemmefra, det er meget mere hyggeligt end at sidde inde i en biograf.

I: Ja, så det er nemmere at skabe en hjemlig følelse?

R: Ja, lige præcis. Det er meget hyggeligere end at sidde med alle mulige andre i en biograf. Man kan heller ikke grine på samme måde, eller snakke hvis man lige vil, som ej så du lige det.

I: Ja okay, kan du huske hvornår du sidst var i en traditionel biograf?

R: Da Junglebogen kom ud, men det var også kun fordi min mor og far inviterede mig med, men inden det var det da straight outta compton kom og det er nok omkring et år siden tror jeg, eller det var i december eller november tror jeg.

I: Var det så fordi i ville se lige præcis den film eller fordi i ville lave noget?

R: Ja, det var mere fordi klokken var omkring 21 og vi tænkte hvad vi skulle lave og der var ikke rigtig noget at lave udenfor, så vi snakkede om at vi kunne tage i biografen, den gik som en late night, kl. 23.30 tror jeg. Så tog vi pladser helt oppe i hjørnet så det bare var os og sådan lidt hyggeligere.

I: Så hvis du ser film, så er det mest for at se det sammen med andre og hyggen med dem?

R: Ja, lige præcis.

I: Vil du prøve at beskrive en typisk film aften? Gøres det på en bestemt måde?

R: Altså ja, når jeg har sat mig for at nu skal vi se film, fx med min roommate, så tænker jeg om vi har noget lækkert eller så har vi spist sammen, og så spiser vi måske noget chokolade. Eller der er ofte en årsag, hvis nu kæresten er gået fra en, så tager vi dynerne ind og hygger. Eller hvis dagen er grå og det regner, så tænker vi kom lad os se en film og hygge, men det er ikke sådan at der skal være slik, det har jeg ikke brug for, det er kun når man er i biografen.

I: Så det vigtigste er det her hygge-aspekt?

R: Ja.

I: Hvordan ift når du har set en film, anbefaler og fortæller du så om den til andre?

R: Jo, det gør jeg, jeg tror folk synes det er pissemådeligt, men jo det gør jeg, jeg kan ikke lade være. Hvis den har fanget mig så siger jeg til alle at de skal se den, og så vil jeg gerne fortælle om den hele, men så er de sådan, så gider jeg jo ikke se den når du lige har fortalt alt om den.

I: Så du går ret meget op i at fortælle om den?

R: Ja, åbenbart. Det har jeg fået at vide.

I: Er det også noget du gør på nettet?

R: Nej, det gør jeg ikke.

I: Så det er kun fra mund til mund?

R: Ja, hvis det har været en god oplevelse.

I: så du har heller aldrig bedømt eller givet stjerner på nettet?

R: nej, aldrig.

I: Okay. Synes du at du gennem tiden at ændret den måde du ser film på?

R: Ja, det har jeg. Fordi før i tiden, jeg ved ikke om det var fordi det var mindre tilgængeligt på en eller anden måde, altså dengang der ikke var netflix og sådan, der kom der en film fredag aften som man skulle se, købte sodavand og slik, og lavede sådan rigtig hygge som om man var i biografen og nu skulle man se en film. Hvor nu hvor det er blevet så nemt at komme til, så er det ikke det samme. Man kan altid se en film nu.

I: Der er en meget større tilgængelighed nu?

R: Ja, bestemt.

I: Ser du så færre eller flere film nu?

R: hm, jeg tror jeg ser flere, men det ved jeg ikke, nej jeg tror det er det samme. Men jeg må jo se lidt flere film, før var det jo kun fredag og lørdag jeg så film. Nu er det sådan, nej det er forskelligt i perioder. Hvis det er vinter kan jeg godt se film 1-2 gange, måske 3 gange om ugen, det kommer an på hvor meget tid jeg har. Jeg tror jeg ser mere, fordi jeg kan vælge nu og sådan, ja det må være flere.

I: Du siger du ikke har nogle tv-kanaler. Hvad har du så af streamingtjenester?

R: Jeg har netflix, viaplay og jeg har lige afemldt hbo, men det er fordi jeg ikke har råd til det. Jeg bruger det hele.

I: Hvordan med at downloade?

R: Nej, det kan jeg ikke finde ud af. Jeg har faktisk lejet film på apple. Det var fordi der var en amy winehouse dokumentar min veninde og jeg helt vildt gerne ville se, så betalte jeg 49 kr for det, så det gjorde vi. Og så betalte jeg 49 kr for det igen senere fordi jeg også syntes min roommate skulle se den.

I: Det er jo et meget fint eksempel på hvordan teknologien har udviklet sig og man må jo sige du gør brug af det.

R: Ja åbenbart.

I: Er du eller har du været med af sådan nogle filmklubber, privat eller offentligt?

R: hvad er filmklubber?

I: Blandt andet nordisk film laver et årsabonnement hvor du kan komme ind og se nogle bestemte film, eller der findes sådan nogle seniorklubber, hvor man tager i biografen hver onsdag aften?

R: Nej, det er jeg ikke.

I: Og heller ikke privat med nogle venner?

R: nej, men det kunne jeg da godt overveje at lave. Men nej, jeg er ikke medlem af noget, men kunne da godt tænke mig det.

I: og hvad med film events eller arrangementer?

R: Nej, det har jeg ikke deltaget i, jeg foretrækker mit netflix og hbo herhjemme. Jeg vil heller ikke betale penge for det, det er jo meget nemmere at man betaler 79 kr om måneden og så har man det, i stedet for at gå i biografen og bruge næsten 200 kr, så skal man have billetten, så skal man have popcorn og sodavand.

I: Der er mange omkostninger forbundet med det, også ift transport.

R: Ja lige præcis og finde en dag og det kommer bare aldrig rigtig til at ske.

I: Okay, jamen det var det. Er der noget du har lyst til at tilføje?

R: Nej, det er der ikke.

8.9 Appendix 9: Respondent F

Interview – Respondent F – 25 år - 04-08-2016

I: Hvor ofte ser du film?

R: Det er nok mest hvis jeg er sammen med nogle. Så det er ikke så tit, det er mest hvis man lige skal hygge og slappe af samtidig.

I: Kan du sætte et antal på?

R: Måske et par gange om måneden, altså hvis det er film.

I: Ja, film lige nu.

R: Ja, det vil jeg tro så.

I: Er det en planlagt aktivitet når du ser film eller er det tilfældigt?

R: Det er nok lidt tilfældigt tror jeg, alt det er sjældent det er planlagt, så er det hvis man har snakket om en bestemt film som man godt kunne tænke sig at se.

I: Hvad med at tage i biografen?

R: Altså det *gør* jeg meget sjældent, det er også virkelig hvis man har en aftale med en eller hvis der er en film man bare rigtig gerne vil se, så det er heller ikke så tit.

I: foretrækker du at se film eller serier?

R: Serier.

I: Okay, hvorfor?

R: Jeg tror det er fordi man bare kan sætte det på uden at det behøver at tage alt for lang tid. Ja det er sådan en ting når man bare kommer hjem fra arbejde eller inden man skal sove.

I: Så film kræver mere?

R: Ja, det tror jeg og ja, så tager det nogle timer.

I: Hvis du så ser film, hvad ser du det så på?

R: Altså så er det netflix

I: Kun netflix?

R: ja det er det.

I: Er det så på dit fjernsyn eller telefon eller?

R: Nej, det er faktisk på min computer, telefonen er for småt.

I: Og biograf siger du er meget sjældent?

R: Ja, det er mere sammen med en.

I: Og har du prøvet drive in?

R: Nej, de tror jeg faktisk ikke jeg har prøvet, men kunne godt tænke mig det.

I: Kan du prøve at beskrive hvorfor du ser film?

R: Jeg tror det er lidt underholdning samtidig med man bare kobler lidt fra og sådan kommer væk fra det virkelige liv.

I: Så man kommer lidt ind i en anden verden?

R: Ja, faktisk.

I: er der nogle bestemte genre du foretrækker?

R: I film? Hm, jeg tror jeg ser mest komedier, men ja jeg tror ikke jeg går så meget op i genren. Jeg kigger mere på hvad de lige hedder eller ser ud, eller hvis man har fået anbefalet noget.

I: Hvad med dokumentarer?

R: Nej det gør jeg faktisk ikke så tit.

I: Ift hvordan du så bestemmer dig for at se film, er det så mest pga anbefalinger?

R: Nej det kan også være lidt tilfældigt, tror jeg, hvis man bare bladrer nedad og så ser en der bare lige sådan..

I: En der så tiltrækker på en eller anden måde?

R: Ja, præcis.

I: Læser du anmeldelser eller er det mest fra dine venner du får anbefalinger?

R: Nej det er fra venner eller familie. Jeg læser stort set aldrig på det.

I: Er der så nogles anbefalinger du synes vægter højere?

R: Ja, det tror jeg tit der er. Altså fx hvis det er min bror så tror jeg ikke at jeg har den store tiltro til at det er noget jeg kan lide, så der er nok altid nogle man lytter mere til end andre.

I: Ja okay. Ser du så film for andres skyld?

R: Hm, det ved jeg ikke. Jo det kunne jeg nok godt finde på, så indfinder jeg mig med det og hygger mig nok lige så meget som hvis det var mig selv der kom med ideen.

I: Det vil du gerne gøre for en andens skyld?

R: Ja.

I: Føler du at det og se film opfylder nogle behov?

R: Ja, jeg tror da tit der er film og serier man da tænker lidt over. Netop også med følelser og sådan. Der er da nogle film hvor jeg virkelig har tænkt over livet bagefter, hvor de har været meget rørende.

I: Bruger du også film til at understøtte dine følelser?

R: Ja, det kunne jeg nok godt finde på. Det tror jeg hvert fald jeg gør meget med fx sådan en serie som venner, altså hvis jeg nu fx er ked af det så kunne jeg godt finde på at sætte den på for så bliver jeg i bedre humør.

I: Den ved du har en lettere stemning?

R: Ja, der kan man godt komme til at grine lidt og så kan humøret vende lidt.

I: Er det tit du genser film og serier?

R: Ja, altså venner den kan man altid se. Men hvis det er noget jeg synes der er rigtig godt så ja.

I: det behøver ikke altid være noget nyt?

R: Nej, nogle gange kan jeg godt lide at se både ser og måske også film igen, fordi så synes jeg også man ser lidt anderledes på det og forstår nogle flere ting som man måske ikke lige har opdaget første gang. Der kan være flere lag som man ikke lige opdager første gang.

I: Ser du mest film alene eller sammen med andre?

R: Altså film er nok sammen med andre mest.

I: Så serier er mere alene.

R: Ja, det er nok mere alene, altså for så kan jeg selv sætte på når det passer mig, der er jeg nok ikke så god til at se sammen med andre. Men film er nok mest fælles.

I: Tror du at du ser flere film med andre end at du ser serier alene?

R: Nej, fordi jeg tror egentlig at jeg ser flere serier alene, fordi det er lidt rutine for mig inden jeg sover fx, så sætter jeg lige en på og det er ikke sikkert jeg ser et helt afsnit, hvor film er mere sammen med andre og måske mere i perioder.

I: Er det mere om vinteren eller?

R: Jah, eller jeg synes også det er sådan lidt afhængigt af hvilken periode man er i i sit liv, altså nu hvor jeg har en roommate så kan jeg godt se flere film end jeg gjorde da jeg var alene.

I: er det fordi hun ser flere film?

R: ja, eller så bliver vi lige enige om at sætte en film på eller der er lige et eller andet vi skal se eller vi lige har brug for at slappe lidt af.

I: så der er også et hygge-aspekt forbundet med det når i er to her?

R: Ja, det tror jeg helt sikkert.

I: Er det sociale i at se film hovedformålet eller er det filmen?

R: Jeg tror for det meste så er det sociale hovedformålet. Altså hvis der er det andet, så tror jeg mere det er fordi der er en film jeg virkelig gerne vil se.

I: Så du beslutter først at skulle ses med en før filmen bliver besluttet?

R: Ja, lige præcis.

I: Kan du prøve at beskrive hvordan en typisk film aften foregår?

R: Ja altså hvis man er sådan rigtig i hygge humør, så går man nok ned dog køber et eller andet, lidt slik og drikke, og så sætter filmen på.

I: Så der er ikke flere faste traditioner?

R: Nej, det tror jeg ikke sådan lige.

I: Okay, efter du så har set en film, fortæller du så om den til andre?

R: Det kunne jeg godt finde på, hvis det er noget der er godt. Hvis det er noget der rør en og man tænker lidt over bagefter, så tror jeg godt jeg kunne finde på at anbefale.

I: er det for at de skal have den samme oplevelse?

R: Ja, det kunne det måske godt være eller at høre hvad andre synes om den.

I: så for at kunne have en diskussion eller snak om den bagefter?

R: Ja, præcis at snakke om den bagefter, det kunne det sagtens være.

I: Har du nogensinde anbefalet eller givet en film stjerner på nettet?

R: Nej, det har jeg faktisk aldrig prøvet.

I: Så det er kun til din omgangskreds du anbefaler?

R: Ja, helt sikkert.

I: Synes du måden du ser film på har ændret sig gennem tiden?

R: Altså måden man tænker over det?

I: Nej, sådan mere ift at vi nu har netflix og hvordan og hvornår vi ser film?

R: Ja, det er nok rigtig nok, for jeg husker egentlig ikke at jeg bare sådan satte en film på eller serier for den sags skyld før i tiden. Da jeg arbejde på Stasevang der ville jeg nok i dag have computer med og se netflix, men det havde jeg ikke dengang, det brugte jeg sgu ikke. Ja, jeg tror at man dengang bare så hvad der var i tv'et.

I: Så det var også mere tilfældigt?

R: Ja, i dag man selv vælge med mange muligheder.

I: ser du så færre eller flere film nu?

R: Der ser jeg flere, helt sikkert. Det er bare blevet nemmere, meget nemmere.

I: Er du medlem af nogle filmklubber, offentlige eller private?

R: Nej, det har jeg ikke.

I: har du deltaget i film arrangementer, så som tøse tirsdag i cinemaxx?

R: Nej, det har jeg aldrig.

I: er det noget du har overvejet?

R: Nej, det tror jeg aldrig jeg har tænkt over.

I: Så var det det hele, er der noget du vil tilføje?

R: Nej, ikke sådan lige.