

CINEFIL - HUNGARY

Cinefil is testing a fresh approach on programming theatrical releases. Focusing on arthouse films regardless of their origin and accepting that the Hungarian market is especially difficult due to the economic circumstances in the country, Cinefil commits to boutique releases assuming that there are different means to create an audience for each film. They balance analogue and digital means. Gathering extremely valuable insight in the first session, they will try to develop their release model further in the 2nd session.

Cinefil's actions in 2012
 Meanwhile, Cinefil (Hungary) took part in the project realizing three releases which they would have not been able to put into place otherwise: RENT A CAT by Naoko Oigami, NO by Pablo Larraín and AI WEI WEI by Alison Klayman. They developed a tailored distribution and marketing strategy for each one of these, achieving different results.
 The common denominator of all three campaigns was their effort in engaging their audience to participate in the campaign. For AI WEI WEI and NO they focused their actions on emphasizing

AI WEI WEI	NO	RENT A CAT
picture's origin: USA	picture's origin: Chile	picture's origin: Japan
date of release: October 28th, 2012	date of release: March 14th, 2013	date of release: December 27th, 2012
type of release: VOD & Theatrical	type of release: Home Video, VOD & Theatrical	type of release: Theatrical
admissions: 1,430	admissions: 3,220	admissions: 1,377

the politically provocative background of both films and relation to current Hungarian politics.
AI WEI WEI: NEVER SORRY
 One of the key points of the campaign for AI WEI WEI was the date of the premiere, which was positioned along the most politically fuelled weekend of the season in Hungary. Relating the movie with current affairs helped to spread the word and to ease the process of the audience identification with the film. They

organized competitions for fans in which these could generate campaign content themselves. Grace to all these actions Cinefil managed to generate an exceptional awareness on this documentary with a minimal spent on conventional media. It showed that a documentary could be positioned in the market in a solid way by relating it to current affairs with unique campaign elements (e.g. street art) and the use of social media. It turned out cost-efficiently to involve the target audience to spread the word



by themselves, rather than buying ad surfaces at real locations and online.
NO
 The campaign, which Cinefil designed for NO by Pablo Larraín was based on

the idea of making people recognize historic parallels between Chile and Hungary. They directed their actions towards politically conscious people, and instead of releasing the film before the Academy awards ceremony, opening on the eve of the National Holiday to stress the political relevance.
RENT A CAT
 The campaign helped to raise the awareness about the film and Cinefil cooperated with Klubrádió and the Milla organization (the biggest Hungarian civil formation). They consequently managed to establish a long-term cooperation with the Milla organization, with which they have now planned a 5-film dictatorship-series with gala screenings, invited experts and covered by TV. The campaign helped the screenings in the following weeks to run at 30% above average capacity. A similar approach was taken for RENT A CAT.
 Cinefil aimed to release the film day-and-date in theatres and on VOD in order to reach audiences outside of Budapest, the only city where the film was exhibited. However, the Japanese licensor could not license VOD-rights.