

## **The logics of non-commerciality in the cinematic ecosystem**

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Film is one of the most expensive and commercially oriented art forms. It is estimated that the average cost of producing a Hollywood (American major studio) feature film is USD 65-75m, with approximately half as much again (about USD 35m) spent on marketing (Studiobinder 2013). The sums are high, and the ratio of marketing budget to production cost is indicative of a high commercial interest and effort. The sums are lower for non-Hollywood films, but the commercial orientation is in most cases similar. However, non-commercial films (defined here as film projects and products that neither have an intention or demand to generate profit or even recoup financial investment) and logics of non-commerciality exist and play various roles in the wider cinematic ecosystem. Several distinct non-commercial subsystems exist within the wider cinematic ecosystem. Some have virtually no interaction with the dominant commercial systems, often meeting other contemporary societal goals (Miller 2016; Kerr 1993), while others play direct and specific roles for the commercial mainstream (Fox 2022; Brown 2014; Cuzner 2009). Focusing on live-action fiction as opposed to documentary or animation film, and production as opposed to non-commercial exhibition (Santos & Miranda 2022) this article maps: the various logics behind non-commercial filmmaking; the various values realised by non-commercial film in different contexts; past, current, and potential future relationships with the commercial domain; and the managerial challenges and possibilities afforded by non-commercial film production.