

## Case Study Analysis Part 2 – SWOC Analysis

	Strengths	Weaknesses	Opportunities	Challenges
Cultural Product(s)	<p>The Brooklyn Film Festival has established an international reputation, both benefiting from and contributing to the Brooklyn brand. The BFF attracts some of the best filmmakers in the world, bringing this elevated cultural experience to the residents of Brooklyn.</p>	<p>There are weaknesses that come with BFF being simultaneously local and international. The international culture has the effect of diluting Brooklyn’s unique and independent cultural flavour. Likewise, the filtering of international film applications through a Brooklyn-perspective limits to what degree the international film scene is represented.</p>	<p>The Brooklyn Film festival has the opportunity to more strongly ground itself in Brooklyn filmmaking culture by broadening its program to include smaller side film festivals that only feature Brooklyn filmmakers.</p>	<p>Though the Brooklyn Film Festival places a heavy emphasis on the particular cultural qualities of Brooklyn, it is essentially an internationally focused organization.</p>

<p>Pricing</p>	<p>The pricing of the tickets is cheaper per-ticket when buying a larger number of screenings. The motivation for people to purchase the 'value' packages provides a kind of insurance for the festival's financial success. The tickets are reasonably priced.</p>	<p>The ticket prices are relatively cheap for an international event. For the number of films screenings available (over 100) over the 10-day period. They have more value than what the organization is charging.</p>	<p>The expansion of the organization could be facilitated by higher ticket prices.</p>	<p>Brooklyn's reputation for being 'cheaper' than Manhattan generates the expectation that ticket-prices must be generally lower than for other film festivals in New York. The increase in already established ticket prices can cause recoil in the projected attendees.</p>
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<p>Plane (Access)</p>	<p>Annually, the festival is held in at least one venue around Brooklyn. In 2014, it was held at indieScreen, Wythe Hotel and Windmill Studios NYC. These locations were on the subway line and relatively close to one another, allowing for festival attendees to catch more of their preferred screenings in a single day. Multiple venues also allowed for more films could be screened in general.</p>	<p>Despite the venues' relative closeness, there is an impairment in viewing the films, when they are scattered across multiple venues.</p>	<p>To make the Brooklyn Film Festival more accessible, it would be a better solution to hold the festival in one venue with multiple screening rooms. This way attendees will have easier access to more films.</p>	<p>Brooklyn, like New York City, is a densely populated urban area, without very many large-scale venues that would be affordable for the festival. Also, attendance in a single venue could create the challenge of overcrowding.</p>
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<p>Promotional Efforts</p>	<p>The video advertisement and posters for the festival is attractive to young adults in their twenties. The advertisements are interesting, and are of high quality in both concept and production value.</p>	<p>Associations with youth and popular culture can be detrimental to the seriousness with which the film festival is regarded. Its over-identification with a younger, student-aged audience may detract older and more experienced film-studies professionals.</p>	<p>There is an opportunity to calibrate a balance between a mature and a youthful approach to promotional activity. Giving these promotional efforts a greater degree of conceptual depth, and the inclusion of cultural references that more mature audiences can appreciate would assure that the festival's image does not become overly identified with a 'commercial' or juvenile audience.</p>	<p>There are considerable challenges in maintaining the Brooklyn Film Festival's image through its promotional efforts. The way that the organization is advertised will determine whose interest it will cultivate. It is important to not promise people an image that the film festival's content does not deliver. It is most important to keep the promotional image aligned with the kinds of films screened in the festival. The challenge of adopting the promotion to reflect the films translates into the challenge of what participants are selected.</p>
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