**Cinemagoing in German-occupied Poland:**
**Cinema programming and film preferences of multi-ethnic urban audiences**
**during World War II, based on the examples of Krakow, Warsaw and Lviv**

Histories of Poland during World War II focus usually on violence, persecution and extreme everyday hardships. However, there were some leisure time activities available. For instance, cinemas were still operating in the General Government.

The administration of the General Government established separate cinemas for different ethnic groups: Poles, Ukrainians, and Germans (the regulations forbade Jews from attending cinemas). This unique situation allows us to study Nazi cultural policies on multiple levels. Basing on case studies of cinema programmes and audience preferences in Krakow, Warsaw, and Lviv, I will analyse Nazi cultural policies with regard to the three ethnic groups, as well as their responses to the films. In particular, I will address two research issues:

1) the Nazi film policy in occupied Poland, in which the German occupiers were treated obviously different from the occupied Poles and Ukrainians;

2) the respective audiences' preferences and their presumed impact on the Nazi film policy.

This mean looking at the issue of leisure time activities in the occupation from both a top-town (film policy) and a bottom-up (audience preferences) perspective. On the one hand, my study will bring insights into Nazi cultural policy (and film policy, in particular) and its diversification with regard to the different ethnic groups. On the other hand, the project pursues the idea of active viewers, whose choices affected the availability of the films. My claim is that studying film polices and audience preferences contributes to a better understanding of everyday life in the realities of war and occupation.

The structural conditions of the Nazi film policies aimed at different audiences in occupied Poland remain under-researched. Krakow, Warsaw and Lviv have been selected for the analysis firstly because of the multi-ethnic demographics of these cities. Secondly, the German- and Polish-language daily newspapers with cinema schedules were published only in these three cities in the General Government (with a Ukrainian-language newspaper as well in Lviv).

The project's data analysis will require the use of digital humanities tools to collate and compare large data sets. Data on cinema programmes from each city will be entered onto a spreadsheet to facilitate multivariate analysis. John Sedgwick's POPSTAT method will be used to analyse the preferences of the German, Polish and Ukrainian film audiences. This method makes it possible to prioritise films in terms of their popularity among viewers on the basis of press advertisements (in the absence of 'hard' data such as attendance or ticket sales).

The POPSTAT method makes it possible to identify which films viewers watched most frequently. A separate question is why they watched these films and not others, and what they liked about them. In order to find out the motivation behind their choices, we must consult memoirs from the occupation period and film reviews printed in the newspapers of Krakow, Warsaw and Lviv. It will also be important to analyse the most popular films.

The project's outcome will be:

- four articles submitted to high ranking journals,
- a monograph on Nazi film policy and audiences' preferences in occupied Poland,
- an online database of cinemas and their programmes.